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MOTION PICTURE HERALD

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REVIEWS:

(In Product Digest)
Nine Lives Are Not Enough
Law of the Tropics
Dude Cowboy
Pittsburgh Kid
Prairie Strangers
The Outlaw Trail
Riding the Wind

LATE REVIEWS:

(In news section)
Among the Living
Birth of the Blues
Glamour Boy
Mexican Spitfire's Baby
Night of January 16th

Talent and Labor Shake-up Brings Decree Order Home to Hollywood

British Industry Makes United Front Against Government Interference

New Theatre Managers' Union Invades Circuit Operations in East

U. S. Army Gets Same Picture Clearance as Civilian Theatres

VOL. 144, NO. 10 SEPTEMBER 6, 1941

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CRITERION THEATRE, N. Y., CALLING: "Red Skelton is the talk of New York. Critics hail a new star. Business on 'WHISTLING IN THE DARK' is sensational!" (*Same everywhere*)



ASTOR THEATRE, N. Y., CALLING: "4th week of 'DR. JEKYLL & MR. HYDE' is a sell-out. (*Pre-release openings in 14 spots from coast to coast are terrific! M-G-M's first New Season film is a solid HIT!*)



TRADE PRESS CALLING: "Our box-office check-up reveals that 'LIFE BEGINS FOR ANDY HARDY' tops the entire Hardy series and that it also sets a new high for hold-overs!"



SEATTLE, PROVIDENCE, RICHMOND, NORFOLK CALLING: "'WHEN LADIES MEET' topping 'Philadelphia Story', 'Ziegfeld Girl' and all the Biggest Ones. These first engagements forecast another tremendous M-G-M success! Watch new openings!"



M-G-M STUDIO, CULVER CITY, CAL., CALLING: "Our next four pictures to be trade shown 'HONKY TONK', 'SMILIN' THROUGH', 'MARRIED BACHELOR' and 'FEMININE TOUCH' were sneak-previewed for the second time. They're the talk of Studioland!"



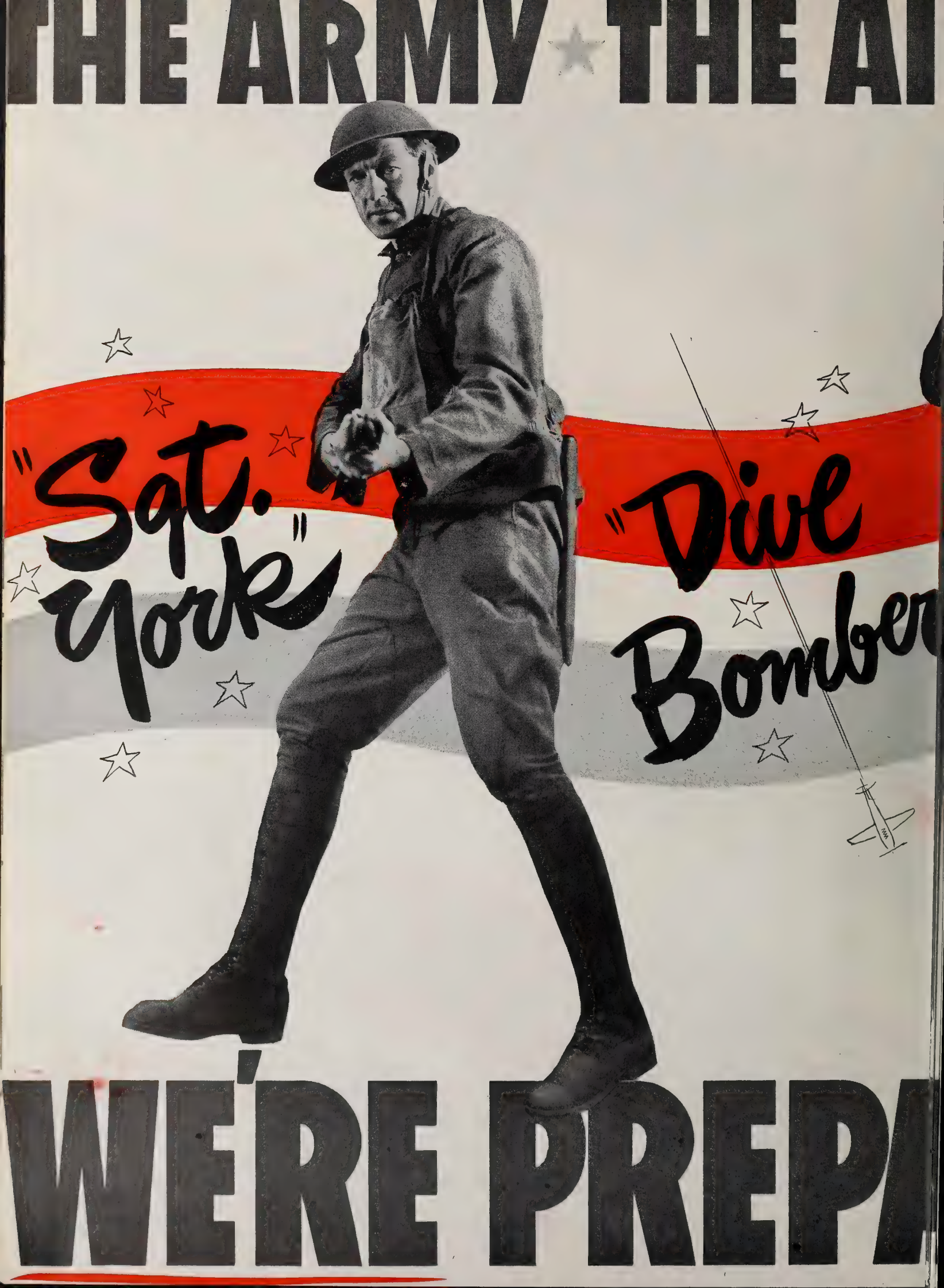
SERGEANT YORK!

GENERAL RELEASE!

SEPTEMBER 27th!

Backed by the greatest publicity campaign ever accorded a motion picture, and by a series of highly successful experimental engagements, Warner Bros. is now proud to make available to exhibitors everywhere the most important moneymaker any company will offer this year.




THE ARMY THE AI
"Sgt. York"
"Dive Bomber
WE'RE PREPA

CORPS ★ THE NAVY





"Navy Blues"

RED!

Warner Bros.

MARK OF SHOWMANSHIP

JACK L. WARNER, *In Charge of Production* • HAL B. WALLIS, *Executive Producer*

Sun Valley Serenade

DENVER—Smashes every record since the opening of the theatre, including "Alexander's Ragtime Band"!

KANSAS CITY—"Charley's Aunt" topped by 25% in terrific opening; comparable holiday business!

MILWAUKEE—A smash! 30% bigger than record-holding "Jesse James"!

SALT LAKE CITY—Holds over after one of the greatest weeks in the history of the theatre!

ST. LOUIS—Racing ahead of "Charley's Aunt" from opening day on!

OMAHA—Shattering the highs of 20th's biggest musicals!

PHILADELPHIA—In the last four years, only three other hits have done as well!

SAN FRANCISCO—Hitting a "Jesse James" pace and headed for the biggest week since '38!

(IN ALL KEYS . . . EVERYWHERE IN THE NATION . . . EQUALLY SENSATIONAL!)

RICHMOND—Big as they come—big as the very biggest!

CINCINNATI—Biggest opening in 3 years and a record-slaughtering Labor Day!

MEMPHIS—Off to a spectacular start with sock grosses!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 10 — September 6, 1941

LIMELIGHT

THE employment of Mr. Wendell Willkie in behalf of the motion picture industry in connection with Washington hearings on the Wheeler-Clark-Nye charges of jingoism is an important move in one of the most important public relations operations in the career of the screen. Mr. Willkie's connection is guaranty of a special intensity of attention by the press, by reason of his name value and political eminence. This may be expected to insure that what the motion picture industry has to say for itself will get space, attention, audience. It is a procedure denoting in itself assurance on the facts.

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THAT belaboured opposition of the lay press to the new rule of denying it review access to product until it is made available to the public at theatres, this week, as the news columns record, has reached the status of at least a truce, in Hollywood, rather than New York.

The issue has not been precisely stated, but it now clarifies itself into this: Is reviewing a function and service of Production, or of Distribution?

On top of this, strategically rather than logically relevant, is the sensitivity of Hollywood to the press—a fact that the lay press has been quick to demonstrate at a poignant period.

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FUDGING

ANY observer who chances about the country a bit, or who has occasion to scan the amusement pages of many newspapers, will be discovering that the smut picture business is on the upturn. There will be surprise to some in the discovery that some of this product, obviously without Code seals, has been playing theatres controlled, and sometimes operated, by signatories to the Production Code agreement, which put such violations under penalty. The development, especially in this day of much critical attention to the screen, may yet head up to something.

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AMERICAN MARKET

WITH a scholarly, poised discussion, Mr. William Dieterle, director of note, contributes an article to the current issue of Studies in Philosophy and Social Science, published by the Institute of Social Research in New York, on the subject of Hollywood and the European Crisis.

Mr. Dieterle, with ten years of Hollywood experience on top of his European career, writes with a special candour. It is his considered opinion that Hollywood miscalculates its probable future position in the world amusement market, regardless of the outcome of the wars.

"However, even if the foreign markets are eventually wiped out," says the director, "I insist that Hollywood can maintain its functioning, and functioning with profit. Let us take a lesson from other American enterprises. Macy's for instance, which caters to a purely American trade, has been able to offer the public quality products at moderate prices and still enjoys a reasonable income. Woolworth's, which could not, as Hollywood says it would be forced to do, decrease the quality of its goods, is continuing satisfactory operations, regardless of the effect of world conditions on its wide-spread foreign markets. And Hollywood will likewise be able to make money on readjusted budgets. . . ."

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NEWSREEL DISUNITY

OUT of the clutter of confusion and circumstance surrounding the newsreel coverage, and uncoverage, of the Churchill-Roosevelt meeting-at-sea emerges the fact that, while there is no sharp disunity between the American newsreels, there is also no unity.

The newsreel is an institution of the American screen. But it is not represented, either in Washington or elsewhere, as an institution. It is represented by five separate, and always competitive, enterprises.

The British reels have an organization which appears to have a decided utility. Cooperative effort between American newsreels is still, after many years, a matter of luncheon conferences telephone calls and conversational projects. Rivalries are in the main responsible for that, and chief among the disagreements is divergence of policies on the issuance of local and regional pictures.

Local and regional special sections of newsreels are always given away, or delivered as bonus product. The costs fall on the whole release. This pleases some sales managers, displeases some editors.

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WITH the world a-roar with the hoof beats of the four horsemen of the Apocalypse, with Page One and the very air and radio redolent of hell, strife and destruction, there is encouragement perhaps in the glints and gleams of promises of a better world, of deeper interests and vaster adventures to come—some day.

In the welter of tidings in copy and manuscript that flood this desk appear materials about two super-universes yet to be explored, the one that waits on that new giant telescope that is almost ready to reach into the sky from California's Palomar mountain, and the one that is to be revealed by the Radio Corporation of America's newest electron microscope. From Palomar we shall see twice as many millions of light years into space as before. With the new microscope, which may have to wait for its real career until war clouds have passed, five times the voltages previously available will peer deeper than ever into the sub-microscopic regions of the unknown world about us. It may some day develop that this instrument born of radio research will loom larger in human history than the devices by which Man can now shoot around the world and make faces by television.

The motion picture can claim a certain kinship, with its share in the development of photography, for it is the photographic plate alone which empowers the remotest reaches of both microscope and telescope.

—Terry Ramsaye

This Week in the News

Dollar Landslide

SHOWMEN in that heart of the show business, New York City, this week looked back upon a happy, hectic Labor Day weekend, during which the invasion of the folks from the hinterlands hurtled receipts beyond anticipation.

From other cities came reports of similar weekend business, and strong receipts generally.

In New York, the crush of people in theatres, hotels, railroad stations, and Broadway's amusement area prompted newspaper feature articles, and photographs.

New York's Paramount Theatre ended its first week of "Aloma of the South Seas" with $73,000, of which $48,000 was garnered between Saturday and Monday. The Music Hall's Samuel Goldwyn feature, "Little Foxes," gathered $90,000 during Thursday, August 28th, through Monday; and its third week began Thursday. The Strand's "Dive Bomber," opened Friday, August 29th, extracted $33,400 on that day, and three following. The Roxy, with "Wild Geese Calling," received $40,700 through the weekend. "Sergeant York," at the Hollywood, entered its fourth week Monday, after gaining an estimated $23,000 in its third week. Metro's "Dr. Jekyll and Mr. Hyde," at the Astor, drew $21,600 in its third week, ended Tuesday night, with $10,700 of this received on the weekend. "Life Begins for Andy Hardy," at the Capitol, grossed $25,000, from Thursday, August 28th, through Tuesday.

No Anti-Trust Let-up

THE NAMING by President Roosevelt of Francis Biddle, Solicitor General of the United States, to be Attorney General is not expected to develop any major changes in the Department of Justice anti-trust prosecution policy. The new Attorney General, descendant of the first head of the Department of Justice, is believed to have become imbued with the viewpoint of his predecessor, now Supreme Court Justice, Frank Murphy, who was in substantial agreement with the policies of Thurman Arnold, head of the anti-trust division who established an all-time record in recent years for trust prosecutions in the fields of the motion picture, oil, labor and fertilizer.

That the new department head will follow the lines already laid down has been indicated by the fact that the anti-trust division has continued undisturbed in its program of monopoly suppression during the months since former Attorney General Murphy left for the Supreme Court, during which time Mr. Biddle has been acting head of the department.

TALENT, labor shakeup brings "new order" home to Hollywood Page 13

ARMY THEATRES get clearance based on neighborhood houses Page 16

WILLKIE, retained by majors, prepares for Washington fray Page 17

NEW UNION for managers seeks jurisdiction in New York circuits Page 18

SENATE TAX proposal would increase admissions levy by $107,900,000 Page 21

RADIO SEASON opens with Hollywood the top source of talent Page 22

1940-41 season ends with 97% of product delivered Page 23

ARBITRATION appeals made on average of 30% of decisions Page 27

BRITISH industry forms united front against Government interference Page 35

ANTI-TRUST decision in Crescent case postponed to December 1st Page 38

SPONSORED film companies scramble for Government films Page 39

ARMY requirements, new circuit bring labor shortage in Canada Page 42

FM spreads to 23 states, with 53 stations licensed Page 44

TELEVISION public advised to delay set buying by CBS Page 45

STAGE shows poorest record in 20 years on Broadway Page 50

49 STORY properties acquired for production this season Page 51

SERVICE DEPARTMENTS

Asides and Interludes Page 33

Hollywood Scene Page 28

Managers' Round Table Page 55

Reviews Page 65

Late Reviews Page 29

What the Picture Did for Me Page 53

PRODUCT DIGEST, including Reviews and Release Chart Page 65

For Draftees

A PLAN may develop extensively as a means of making home town papers available to selectees in camp at special subscription rates was arranged in Gloversville, N. Y., where Manager Lou Hart effected such a promotion as part of his campaign on "Caught in the Draft" at Schine's Hippodrome. Presentation of subscriptions and other gifts to a contingent of local selectees on the eve of their departure was held on the stage of the theatre on opening night of the picture. Further details and highlights of other new showmanship promotions are set down this week in Managers' Round Table, starting on page 55.

The Davis-Fox Case

THE second jury disagreement in the trial by the Federal Government of ex-Judge J. Warren Davis, in Philadelphia Federal Court, on charges of conspiracy to obstruct justice and defraud the United States, brought reports this week from that city of a pending grand jury investigation of matters perhaps of interest to some of the big electric and communication systems.

William Fox, who pleaded guilty to a felony in the Davis case, and who was a witness against the former jurist, must stand trial. Meanwhile, talk now has it that the Fox matter will be "kept on ice" pending disposition of the Davis situation.

The Government contended that Judge Davis had conspired with William Fox, in a scheme to sell justice. The Government presented testimony designed to show that Mr. Fox made unsecured loans to Mr. Davis during the time the Fox bankruptcy proceedings were before the Appellate Court.

War Censorship

NAVY censorship Monday, cracked down on dramatic film production for the first time in knowledge in the present emergency. In Los Angeles harbor, a boarding party from the USS Nevada, according to press service wires, boarded the yacht of Eddie Albert, former Warner player, and halted location sea scenes for an independent production which Mr. Albert is making with director Irving Applebaum.

Marines and sailors, with sidearms, it was said, swarmed over the rail of the yacht Cynthia and seized cameras and 500 feet of film. After protests from director and actors the cameras were returned. Navy officers kept the film however, but promised it would be returned after developing if there were no battleships, belligerent vessels, or defense works visible.

"Kane" on Coast

WILLIAM Randolph Hearst owns two large Los Angeles newspapers, the *Herald-Express,* and the *Examiner;* he also owns other Western newspapers of influence.

Fox West Coast circuit operates a chain of houses in that territory.

Last year Orson Welles, young wonder-producer, did a picture entitled "Citizen Kane," much and timorously debated as to its possible relation to phases of the life story of Mr. Hearst. Mr. Hearst had nothing to say in print, or otherwise openly, about it. There were indications, however, that perhaps he was not fond of it. His papers were not.

"Citizen Kane" has played premieres in New York and a few other key cities and this week went to about a hundred theatres. Also this week the Fox West Coast circuit disclosed that it had acquired the film in RKO's first block-of-five—but would not play it.

RKO has no such hesitations. The home office, in New York, this week, indicated it would sell "Citizen Kane" in whatever locations FWC refused to play it. In Los Angeles, the RKO circuit's Hillstreet and Pantages theatres have bought the distributing company's first block.

FWC has 237 theatres, from San Diego to Seattle.

Truce on Previews

CONTROVERSY between the Los Angeles *Times* and studio executives on editorial policy relating to pictures and on the newspaper's request for relaxation of the rules against lay press reviews of pictures prior to release date, ended Wednesday night when the full membership of the studio publicity directors committee met with the *Times* managing editor, L. D. Hotchkiss and the cinema editor, Edwin Schallert, at the *Times* Building and agreed upon principles of cooperation satisfactory to both parties. Informed by the publicists that restrictions on previews were in the domain of home office executives who had declined to revise them pending further trial, the *Times* agreed to hold the issue in abeyance. Also the newspaper agreed to weigh suggestions for the handling of straight news of film affairs and film personalities.

Prior to Wednesday's meeting all but one of the companies which had curtailed advertising in the *Times* had restored normal schedules. It was said that this exception, Warners, would now resume use of space on a pre-dispute basis.

Also on Wednesday it was announced Columbia and Universal had joined the preview plan.

The preview bars were adopted with the inception of consent decree selling conditions and following a vigorous expression on the subject by Edward Kuykendall, MPTOA president, and subsequently implemented by Y. Frank Freeman, Producers Association president.

It will be recalled that the five companies signatory to the consent decree placed the previewing function, formerly a studio responsibility squarely in the domain of the distribution departments with the inauguration of advance trade shows. First to question the necessity of this change and to intimate publicly a questioning of motive was the Los Angeles *Times'* motion picture editor, Edwin Schallert, in an article which turned out to be the first of a sequence of articles examining the industry's policies in general and holding them to be less than perfect. Supporting Mr. Schallert up to and beyond a full dress hearing of issues reported in last week's MOTION PICTURE HERALD was *Times* publisher Norman Chandler supplying incidental leadership to lesser lights of lay journalism in Hollywood.

Breen Gets Lorentz

CONSUMMATION of contractual conversations between Pare Lorentz, cinematic documentarian, and Joseph I. Breen, RKO Radio production head, were disclosed late Wednesday by RKO, in the following announcement issued from the home office in New York:

"Pare Lorentz, whose . . . 'The Fight for Life' created a world-wide sensation when released a year ago, has been signed by Joseph I. Breen, vice president in charge of RKO Radio production, to write, produce and direct feature pictures for this company.

"The first man to make factual films of America, Lorentz attracted widespread attention with his . . . 'Plough That Broke the Plains,' a story of the dust bowl . . . for the United States Government. This was followed by 'The River,' which dealt . . . with erosion, and 'The Fight for Life,' dealing with childbirth. . . .

"Lorentz will immediately start work on an epic of modern American life. . . ."

PICTURES ADVERTISED THIS WEEK

"Whistling in the Dark", MGM, 2nd cover
"Dr. Jekyll and Mr. Hyde", MGM, 2nd cover
"Life Begins for Andy Hardy", MGM, 2nd cover
"When Ladies Meet", MGM, 2nd cover and pages 19 and 20
"Sergeant York", Warner Brothers, Pages 3 and 4
"Dive Bomber", Warner Brothers, Page 4
"Navy Blues", Warner Brothers, Page 5
"Sun Valley Serenade", Twentieth Century - Fox, Page 6
"Harmon of Michigan", Columbia, Pages 25 and 26
"Aloma of the South Seas", Paramount, Pages 31 and 32
"Unfinished Business", Universal, Pages 36 and 37
"Ice-Capades", Republic, Page 41
"The Pittsburgh Kid", Republic, Page 43
"Ladies in Retirement", Columbia, 4th cover

Basic Agreement

THE IATSE this month will reenter the studio labor basic agreement from which it withdrew several years ago following the granting of full autonomy to studio locals, it was learned Wednesday night. Reentry will be made at the basic agreement conference set for New York September 20th and 21st, at which wage and hour scales and working conditions of six internationals now signatories to the basic agreement will be discussed with company executives. With the IATSE returning to the agreement fold all negotiations are taken entirely out of the hands of locals and at the same time there arises a query concerning possible revocation of autonomy for studio units.

Reaching a deadlock on the question of wage scales, the Screen Office Employes Guild in Hollywood on Wednesday notified representatives of MGM, RKO, Columbia, Universal and Republic that it had authorized negotiations to call a strike if an agreement was not reached by Friday noon.

An Aylesworth Deal

AT mid-week the indications were that when the dust settled it would be found that the much discussed move by the National Broadcasting Company to divest itself of its Artists Bureau, a booking agency, would disclose that Merlin H. Aylesworth, former president of NBC, former president of RKO Pictures Corporation, former publisher of the New York *World Telegram,* and currently a counsellor to industry, was the head and front of an organization taking over. It was said that a deal had been all but concluded for sale of the Artists Bureau to Daniel S. Tuthill, NBC executive, and that the project was being financed with Hollywood motion picture money, ostensibly, but unostentatiously, by the Myron Selznick organization.

The customary denials were variously issued by press representatives. The trio of executives concerned were not available.

Juke Priorities

THE CHICAGO *Tribune* of August 31 says: "A firm in which Capt. James Roosevelt, the President's eldest son, is vice-president and a heavy stockholder already is receiving a million dollars a year rental for films used in 3,000 movie juke boxes, and the future manufacture of thousands more of the boxes is assured because 'government departments want the machine for educational purposes and we expect to get priorities on materials.'

"This disclosure was made yesterday by Fred Mills, president of the Mills Novelty company, 4100 Fullerton avenue."

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THIS WEEK IN PICTURES



IN WASHINGTON on official Army business, the preview of Hollywood's first training film assignment, Darryl F. Zanuck, above, meets the Duke of Kent at a National Press Club reception. Directly behind the Duke is Senator Capper.



By Staff Photographer

VISITING New York, above, is Joseph E. Pineyro, managing director of Educational Films of Cuba, which transposes English educational films into Spanish.



J. C. SHANKLIN, right, chairman of the West Virginia Managers' Association convention at White Sulphur Springs, with guests Edward Kuykendall, president of the MPTOA, and Miss Helen O'Toole, secretary of the national organization.

GUESTS and delegates at the Fox Intermountain convention in Denver last week are lined up, below, and on the opposite page, after the luncheon on opening day at the Cosmopolitan Hotel. Front and center are Governor Ralph Carr of Colorado, guest speaker at the opening; Mayor Ben F. Stapleton of Denver, present as official host; Rick Ricketson, president of the circuit, who presided at the convention; Harry Huffman, Denver city manager; Frank H. Ricketson, Sr., Robert Selig, manager of the southern district, and George Cranmer, manager of parks and improvements of Denver.





By Staff Photographer

"TOO BUSY" at his theatre to attend trade shows is Irving Wernick, above, owner of the Rex on New York's Second Avenue, shown here in a 44th Street exchange. Mr. Wernick thinks the decree a hardship and sees trade screenings as of little importance to subsequent run operators.



PRESS AGENT honored by newspapermen. Connie Krebs, RKO newsaper contact representative, was given a luncheon by Francis S. Murphy, managing editor of the Hartford *Times*, last week. Standing: Fred Greenway, Loew-Poli; Mr. Murphy; Julian B. Tuthill, *Times*; Lou Cohen, Loew-Poli; Harry Reiners, RKO; James McCarthy, Strand. Seated: Virginia D. Sturm; Mr. Krebs; M. Oakley Christoph, *Courant*; William Vosburgh, *Republican-American*.



THE SIGNING of a 25-year lease for the Paramount theatre, Fort Wayne, Indiana, first run house, by Quimby Theatres, is recorded for history at right. Signers and witnesses are Edgar H. Kilbourne, president of Loop Realties, Inc.; Samuel D. Jackson, attorney for Quimby Theatres; Mrs. Clyde Quimby, president of the circuit; Harvey G. Cocks, general manager, and Earl F. Kinkade, secretary.





THE "GREATER MOVIE SEASON" for the Century Circuit in Brooklyn was opened, for the circuit's managers and supervisors, at a dinner last week. The drive, complete with quotas for each theatre and prize money for managers and staffs, began August 30th and will continue to November 28th. Seated are J. R. Springer and Fred J. Schwartz, vice-president. Standing are Sam Goodman and Arthur S. Baker.



THE LIGHTHOUSE FOR THE BLIND received this station wagon from the Variety Club of Texas last week to provide transportation for the blind to and from work. Admiring it are Lou Bissinger, owner of the Queen Theatre, Dallas; R. E. Griffith, who presented the gift to Mrs. Eva Cameron, executive director of the Lighthouse.





PART of a theatre manager's job is to entertain visiting stars as George E. French, of the RKO Albee in Providence, above, is doing with Dorothy Lovett, Providence girl, who is featured in RKO's "Look Who's Laughing."



By Staff Photographer

WALTER L. TITUS, Jr., right, has been appointed assistant to James R. Grainger, president of Republic Pictures. He had been special home office sales representative for the company.

JULES LEVEY, above center, has to smile at Olsen and Johnson, even though producers are supposed to worry most of the time. His Mayfair Productions is preparing "Hellzapoppin'" for release.

MIKE HOFFAY, RKO director of foreign publicity, is welcomed to Havana by Pedro Saenz, right, branch manager there. The company's Caribbean sales convention was held in the Cuban capital Monday, Tuesday and Wednesday of this week.



TALENT, LABOR SHAKEUP BRINGS 'NEW ORDER' HOME TO HOLLYWOOD

Early Season Production Rush Shows Effects of Decree; Increased Fluctuation in All Studio "Call Work" Expected

Consent decree selling might be believed by some to be solely the problem of the Big Five distributor signatories, but it's going to present problems, and major ones, to all Hollywood, from top producers and stars to the laborers on the black lot, before many months pass.

Seen as the most prominent effects of the decree, barring any radical changes in the entire production setup, are:

Severe fluctuation of employment in virtually all production crafts.

Upsurge in value of name players and the subsequent premiums placed on their services.

Increase in the number of "hyphenated" services, such as writer-director, writer-producer-director, and other combinations in the streamlining of production channels.

Most adversely affected will be labor, the thousands of workers on day to day calls, or on week to week salary bases, as indications are that the 1941-42 production-selling period will bring more week by week fluctuation in the number of man days worked than ever before.

At present the backstage crafts, the workers whose chief labors are to prepare for production, and the on-set crafts, such as cameramen, sound men, electricians and the like, are enjoying and have enjoyed for weeks, steady pay checks, plus overtime. However, the boom days in all probability will slack off immediately following the end of September, for the backlog of product up to September 1, the nominal start of the new season, totals approximately 120 pictures finished and about 70 in work for all companies—the eight majors and the three independents.

One Third Finished

To use a round figure, the 11 companies are expected to make about 500 pictures for the 1941-42 period and should 170 be finished by the end of September, more than one third of the entire year's projection machine fodder will have been in the cans at the end of the first month of the new sales period.

Looking at Hollywood as a whole, the policy of flexibility adopted by several companies and the constant need of preparation for new pictures will not materially affect the employment situation in the majority of crafts, because of the preponderance of pictures already finished and in work.

First studio to recognize the possibilities of employment lulls and adopt a program to rectify them, Warner Brothers this week announced a plan under which a minimum of six pictures would be kept before the cameras every working day of the coming year. Twelve features will be started within the next two months and preparations have been launched for 12 more to follow in the succeeding two months. The decision was made at conferences among H. M. and J. L. Warner, Hal B. Wallis, Gradwell Sears and S. Charles Einfeld.

"The use of stage space, lighting equipment and general manpower also will be staggered, cutting to a minimum layoffs between pictures," the announcement of the plan said.

Employment in the most picture crafts at best has been only casual, with many workers being enslaved to their telephones awaiting calls from their locals' hiring halls, directly from studios, from Central Casting, or from other means of hiring. Placements in all crafts have materially increased throughout the summer months over corresponding periods of other years, but a production letdown will mean the unemployment of thousands.

With defense industries calling various crafts workers, machinists, plumbers, carpenters and others, away from the industry, union leaders previously have pointed out to producers the need for minimum work guarantees in order to prevent a shortage of labor required for studio needs. The subject of work guarantees, discussed spasmodically for more than a year, will be brought up again at the studio basic labor agreement discussions, date for which has not yet been set. Seven unions and the major studios are signatories to the pact.

At present, few workers have any idea whether they will be working next week, or next month, most vociferous of the groups being the extra players whose status is that of day by day uncertainty.

The average of 2.5 roles for the 139 name players in pictures finished, in work and being prepared, as disclosed in the Motion Picture Herald of August 16—this before the full season's schedules are drafted—is expressive of the bent of the studios to seek marquee embellishments for their product. The natural inclination of the top players who work on a picture to picture basis, or who have contracts calling for so many pictures per year, is to place a limitation on their services for tax purposes and otherwise, thus putting the production companies in the position of adding enticements to their proffers of extended contracts to clinch the deals.

Signing of so many players for so many roles prior to the start of the new season's selling period is a singular occurrence, at least in recent production history.

Independents Hit

Walter Wanger, United Artists producer and president of the Academy of Motion Picture Arts and Sciences, last week scored the consent decree in its effects on independent production.

"Designed to aid the independent exhibitors of films and incidentally to help independent production, the decree is working in exact reverse," he declared. "What has happened is this: The major companies all want to be in the position of having a good and sufficient supply of pictures to offer to the exhibitors during the trade showings. Consequently every bit of available talent is being tied up. This not only goes for stars, directors and the better writers, but extends even to cameramen and technicians.

"Agents for talent are having a veritable holiday. You can hardly talk to them about making contracts.

"You will note that several independent producers have already quit their own activities and lined up with the big companies.

"Here in United Artists our position as producers is strong, but even we are having difficulties over securing the necessary people for our enterprises.

"To my way of thinking, the decree is turning out to be a dangerous menace and a boomerang for the purposes for which it was intended."

Creation of new boxoffice personalities has engaged the attention of every studio more than ever before, because of the tying up of the "name" people. Each major studio has no less than six players being given buildups.

Promotion from Ranks

Considerable increase in the streamlining of production functions, such as writer-producer, director-writer and director producer contracts and the elevation of assistant directors and editors to directorial posts and other variations has been noted in recent months. The effect of this will be to have as producers and directors persons thoroughly versed in other phases of film making and capable of doing multi-facet jobs of turning out screen entertainment. Looking still further ahead, several studios have well defined programs of developing young potential actorial and directorial talent on feature pictures.

A survey of "hyphenated" contracts and recent promotions from the ranks follows:

Columbia has three producer-directors, Wesley Ruggles, George Stevens and Mitchell Leisen, and one writer-producer, Gene Markey, on its rolls. In addition, the studio recently signed Harold Klurman, Group Theatre director, as a writer-producer-director. Edward Dmytryk, former film editor, is also on the contract list.

Dore Schary, prominent writer, recently was made a production executive at MGM, co-head-

(Continued on following page, column 1)

TRADE SHOWS SET FOR SHORT SUBJECTS

In accordance with the policy established at the Warner convention, Norman H. Moray, short subject sales manager, announced last week that the first national trade showing of short subjects would be held at the company's exchange cities during the week of September 8th. The time and place of the screenings will be set by the branch manager of each exchange, so as not to conflict with other trade showings in their locality.

Subjects to be trade shown include: "The Tanks Are Coming," a two-reel Service Special in color; "Kings of the Turf," a one-reel Sports Parade in color; "University of Southern California Band and Glee Club," a one-reel Melody Master Band; "40 Boys and a Song," a one-reel Melody Master; "Miracle Makers," a one-reel Hollywood Novelty; "Polo With the Stars," a one-reel Hollywood Novelty; "Minstrel Days," a two-reel Broadway Brevities; "All This and Rabbit Stew," a one-reel Merrie Melodies cartoon in color; and "Henpecked Duck," a one-reel Looney Tune cartoon.

A "bookers' goodwill short subjects contest" has been announced by Bernard Kreisler, Universal short subjects manager. The contest will run from August 29th to October 11th and prizes will be awarded in each of the company's seven districts.

Talent and Labor In Hollywood Hit By Decree Selling

(*Continued from preceding page*)

ing a unit with producer Harry Rapf. King Vidor at the same lot is a director-writer and Clarence Brown, Robert Z. Leonard and Mervyn LeRoy are producer-directors. Writer Sam Marx is a producer.

In addition to producer-directors C. B. DeMille, E. H. Griffith, Mark Sandrich and Sam Wood, Paramount has Preston Sturges, writer-director; Elliott Nugent, writer-director; Ted Tetzlaff, cinamatographer-director; Lewis Allen, from the stage, as writer—co-director—director, and Stuart Heisler and Hugh Bennett, the latter two elevated from editors.

Producers Releasing Corp. has promoted writer Martin Mooney to rank of producer, heading his own unit.

Republic has Joe Kane, George Sherman and Bernard Vorhaus as producer-directors, and lately announced that Harriett Parsons, who is making a series of shorts for it, would serve as writer-director-producer on features. William Morgan and Lester Orlebeck, former cutters, are serving as directors. Jack Townley, writer, has been given directorial status, also.

With Orson Welles continuing as actor-writer-director-producer, RKO has Monte Brice as writer-director-producer; Frank Rayn and John Twist serving as writer-producers, and Lewis Milestone as producer-director.

Twentieth Century-Fox several weeks ago signed Arch Oboler, the radio figure, as writer-director-producer; Ernst Lubitsch joins the staff as producer-director Jan. 1, and Mark Hellinger, writer, is a producer. Milton Sperling, former writer, is working on his first picture as a producer. Full status as a producer has been given Ralph Dietrich, editor who was one of Darryl Zanuck's associate producers. Director Herbert I. Leeds is a former cutter.

At Universal, there are Gregory La Cava, William Seitzer and Frank Lloyd as producer-directors. Bruce Manning, writer, recently was made a producer, and his associate on his first picture, "Appointment for Love," is Frank Shaw, former assistant director. George Waggner has the status of writer-director-producer, and Alex Gottlieb, publicity man turned writer, has been given producer rank.

Warners has four writer-directors under contract, Paul Gerard Smith, John Huston, Vincent Sherman and Jean Negulescu, and one writer-producer, Jerry Wald. Jo Graham and Irving Rapper, dialogue directors, recently were promoted to full-fledged directors.

New Exploitation Plans

To give exhibitors added service in selling new product to more patrons, several publicity departments have been revamped to include field exploitation men working more or less directly from Hollywood.

Twentieth Century-Fox, having hired Hal Horne and his staff to carry on an extensive program of field exploitation from New York, has created a department of six persons at the studio which will make forays into the field to stimulate interest in new product. Arrangements are being made to take personalities to various openings throughout the country, and 12 girls are being sought to form a beauty troupe for flying visits.

Warners, in order to create more interest in its short subjects, created a special unit, headed by John Holmes, to exploit them, working directly from the studio.

MGM also made a special unit in its publicity department to stimulate attention in its featurettes, which under the consent decree must be sold independently of feature product.

Civil Liberties Group Protests Censor Ban

The American Civil Liberties Union, through its National Council on Freedom from Censorship, has protested the New York State Censors' ban of Steinback's "The Forgotten Village" as "dangerous of bureaucratic censorship" and has offered its services in any action which the film's distributors, Arthur Mayer and Josephn Burstyn, may take to lift the taboo. Quincy Howe, chief news commentator of the New York radio station, WQXR, is chairman of the Council.

On Tuesday Mr. Burstyn said that no legal action had been brought against the State censors to reverse decision, but he intimated that an injunction probably would be filed sometime this week.

Radio Networks Get Extension

Again deferring the effective date of its network regulations announced last May 2, the Federal Communications Commission has arranged to hear oral argument September 12 on the application of Mutual Broadcasting System for changes in the rules dealing with option time and the term of affiliation contracts.

The details of these two provisions were worked out over a period of weeks in a series of conferences with officials of National Broadcasting Company and Columbia Broadcasting System. The results were not satisfactory to Mutual, which favored the original much stronger regulations, and it filed an application for amendment last month.

Plan Tax Discussion

A round table discussion with representatives of broadcasters may be held in the near future on the subject of franchise taxes, it was disclosed Tuesday by Chairman James L. Fly of the Federal Communications Commission.

Mr. Fly said the commission, which has been studying the subject for two years or more, has as yet no specific formula for the tax, but "eventually something will be worked out."

He admitted that great difficulty is being encountered in developing an "agreeable" formula.

American Exchanges Close in Mexico

American film companies on Tuesday shut the doors of their Mexico City exchanges immediately after a strike called that day by the National Cinematographers Union against MGM and Columbia. The union represents office workers in the exchanges, and threatens to strike at all American majors' offices in the Mexican capital. The strike occurred after a breakdown of negotiations under the auspices of the city's mayor, Javier Romo Gomez.

The other American companies demonstrated their unity with MGM and Columbia, by the closing, despite respites offered them by the union, which named September 17th as their deadline.

The strike was the first since 1935 against American film companies. Mexico City industry observers fear the Americans will quit the country. Exhibitors especially are alarmed over a possible product famine.

Theatres Press USO Campaign

The "Theatre Week" drive of the United Service Organizations started officially in theatres throughout the country Labor Day and was to continue through Saturday. Approximately 10,600 theatres had pledged cooperation before the drive got under way, it was announced.

In several cities theatres opened their campaigns on Friday and Saturday. Exhibitor and distributor co-chairmen in exchange centers are in charge of the local drives which are co-ordinated from New York. Theatres for the most part are using collection boxes in lobbies, while others are making auditorium collections with the aid of USO workers. A goal of $1,500,000 has been pledged by the industry to the USO.

Allied States members were urged to support the industry's USO drive by Abram F. Myers, chairman and general counsel, in a message to regional leaders.

"No drive in which the theatres have been privileged to participate has had a more worthy object," Mr. Myer's letter said.

Joseph Kinsky of Tri-States Theatres in Omaha, in a letter to Joseph Bernard at the National USO Campaign office in New York described how his territory prepared for the campaign.

Morris Wolf, attorney for Warner Brothers, and Jay Emanuel, exhibitor-publisher, were selected as co-chairmen for the Motion Picture Division in Philadelphia's 1942 United Charities Campaign which gets under way in October. Associate members of the committee include Ted Schlanger, Warner theatres zone chief; Sidney E. Samuelson, business manager of Eastern Pennsylvania Allied; Lewen Pizor, president of United M.P.T.O.; and Mrs. Edna R. Carroll, chairman of the Pennsylvania State Board of Motion Picture Censors.

Republic Pictures Due For MPPA Membership

Republic Pictures Corporation may soon become a member of the Motion Picture Producers Association, it was forecast in Hollywood this week, following disclosure the latter organization would meet Monday and consider the producing company's application.

Herbert J. Yates founded Republic Laboratories in 1918. His Consolidated Film Industries now does the film processing. In May, 1935, Mr. Yates sponsored merging of four producing companies, to make Republic Productions, Inc. Later Republic Pictures Corporation was formed, to distribute the films through 17 franchise holders, and 16 of its own exchanges.

President of Republic Productions, Inc., is M. J. Siegel. President and general sales manager of Republic Pictures Corporation is James R. Grainger.

Summer Theatre for Rochester

The Rochester, N. Y., Summer Theatre moved into the city and indoors over Labor Day, presenting the stage version of "Yes, My Darling Daughter" at the RKO Palace theatre, under arrangements made by Jay Golden, manager. This is believed to be one of the first times a Summer Theatre has been booked to play a large house.

SERVICE SPECIALS
in Technicolor



BROADWAY BREVITIES



HOLLYWOOD NOVELTIES



SPORTS PARADES
in Technicolor



MELODY MASTERS



MERRIE MELODIES
in Technicolor



LOONEY TUNES



All Produced Under The Personal Supervision Of
JACK L. WARNER
Vice-President In Charge Of Production

From the
West Coast Studios Of

WARNER BROS.

During The Year 1941-1942
Vitaphone Will Release

86 FEATURE SHORT SUBJECTS

NOTICE TO ALL EXHIBITORS:

Voluntarily, and with great pride, Warner Bros. and Vitaphone announce the industry's first National Trade Showing of Short Subjects.

During the week beginning Monday, September 8, in every Warner exchange center there will be held a two-hour showing of one or more subjects from each of the series listed at the left.

Your local Warner exchange will inform you of the exact time and place of the screening in your territory.

MARK OF SHOWMANSHIP

ARMY THEATRES GET SAME CLEARANCE FOR NEW FILMS AS REGULAR HOUSES

Schedules Allow Showings at Post Theatres Immediately After Neighborhood Datings; Theatres Asked to Cooperate

Clearance schedules in the vicinities of Army camps have been adjusted by the Army's motion picture booking office, and a special film industry clearance committee appointed. The plan is designed to soothe a long standing sore point which has caused some commanding officers to complain of lack of cooperation from exhibitors.

Last week from Washington came disclosure that beginning this week clearance which militated against Army theatres in local posts, would be adjusted so that films might be shown at the posts almost immediately after showing at the neighborhood houses.

Compulsion is said not to be a part of the agreement. It was understood some while ago that local exhibitors, asked to do so by the distributors, would allow greater availability of film to competitive Army theatres, as their gesture in the nation's defense—recognizing the need for maintaining soldier morale, and heeding protests from certain posts, in which men had complained of "old pictures." Some protests and possible refusals are expected. It was understood last week's agreement provided that distributors cut clearance on request of Army authorities, after asking cooperation of the individual exhibitor and, perhaps regardless of the protest of that exhibitor.

Complaints Cited

The Army Motion Picture Service New York office has consistently refused to publicly complain about clearance situations. However, that office did let it be known that it and the Washington headquarters were in continual conference with the film industry's clearance committee on situations which were unsatisfactory.

Reminded that the Federal consent decree provides arbitration of clearance complaints, a spokesman for the Service several weeks ago asserted the Army would not make use of it, preferring direct contact with distributors and exhibitors on the committee. On that committee are Francis Harmon, of the Motion Picture Producers and Distributors of America; E. C. Grainger, of the Feiber and Shea circuit; Neil Agnew, Paramount; A. Montague, Columbia; Nathan Yamins, of National Allied; William Scully, Universal.

Although the films reaching Army theatres now are expected generally to be considerably newer, the admission prices are not expected to be changed. As a palliative to possible exhibitor objections the War Department says the approximately 300-odd Army theatres will play only to military personnel.

It was said that in some instances of complaint, there had been clearance of as long as 90 days, giving rise to the frequent trainee complaint of having seen the films in civilian life.

The clearance adjustment is regarded as merely part of the War Department's new desire to provide the best possible, in the circumstances, for soldier entertainment. The War Department has been made conscious of poor morale, if not by reports from its commanding officers, then by the numerous newspaper and magazine interviews and rumors anent soldier morale, especially since the Congressional approval of an additional 18 months' training.

Reported from Washington this week was the War Department's desire to provide, or have provided, "live shows" for every Army post in the country—shows similar to those provided by the U.S.O. and the Citizens Committee for the Army and Navy, Inc., which have sent more than half a dozen traveling shows to many Army posts, but not to all. This entertainment program is still inadequate not only because of the numerous Army posts to be reached, but because the shows have only appeared once or twice in each camp.

Expansion Planned

The Army's Morale Branch, newly expanded and headed, is reported planning this extension of "live shows"; although how this will be done this week was still conjecture. One conjecture was that patriotically minded Broadway producers might be encouraged, or subsidized, to produce the shows. Their own services would be donated, their personnel would be paid on an Army-provided budget. In the reported plan, there would be a variety of show types, legitimate, minstrelsy, vaudeville, comedy, musicals.

It was further said the Army would work not directly, but through the already functioning Citizens' Committee.

New chief of the Army's Morale Branch is Frederick H. Osborn, whose appointment by President Roosevelt is still to be confirmed by Congress, and who succeeded Brigadier General James Ulio.

Meanwhile, even as the above reported plans were studied in Washington, the Morale Branch went ahead with promotion of amateur theatricals, issuing a "Manual for Amateur Theatricals," prepared by the National Theatre Conference.

It was said by Major Marvin Young, of the Branch, that 90 per cent of the Army's own endeavors would probably be musical. "Yip, Yip, Yaphank," in 1941 version, will be one of the first shows to be produced in the camps under the new impetus.

ASCAP TUNES FREE FOR ARMY SHOWS

In a blanket release given by Gene Buck, president of the American Society of Composers, Authors and Publishers, permission to use, without royalty charges, all ASCAP tunes was granted, for amateur shows presented by and for soldiers. The release was presented to Thomas J. Watson, chairman of the Citizens Committee for the Army and Navy, Inc., of New York.

The signing of the formal agreement by Mr. Buck was witnessed by Barclay S. Leathem, executive secretary of the National Theatre Conference, which has joined the Citizens Committee in preparing a program of amateur shows for soldiers in the camps throughout the country.

President Roosevelt last week approved a nationwide $5,000,000 WPA project to provide 5,000 trained recreation leaders in military and industrial defense areas.

Certified as important to national defense by War Secretary Stimson, the project is sponsored by the Federal Security Agency which coordinated recreational activities in the defense program. Sports, entertainment, social events, crafts, informal recreational activities and other programs will be conducted by the recreation leaders in approximately 350 areas designated by the FSA.

Ninth Corps Area headquarters announced from San Francisco last week the early construction of three 1,000 seat theatres at Fort Ord, and four of 1,038 seats each, at Camp Roberts, same state, California.

Defense Tests

East Coast cities will have their first taste of conditions under "enemy" air attack when the Army Air Corps stages maneuvers to test its ability to locate and give battle to a "blitzkrieg" air fleet. Tests are scheduled for sometime between October 9th and 16th. Elaborate preparations are now under way for extensive blackouts, including theatre marquee lights, in key cities on the Atlantic seaboard to coordinate Air Corps and civilian defense measures. The entire mechanism will be commanded by Brig. General John C. McDonnell, First Interceptor Command of the First Air Force who will direct 240 planes and 43,000 civilians in the maneuvers.

Various blackouts and other tests have been in preparation for this major move but the pending maneuvers will be the largest ever undertaken, and are designed to improve the Army's basic system of air defense, utilizing all forces necessary to withstand any air fleet attacks. Citizen air raid wardens, volunteer first aid units and squads organized to clean up debris and generally assist in rescue work will be on hand for the key city blackouts.

The First Corps area which includes New York, roughly extends from Norfolk, Va., to Boston and as far West as Harrisburg and Scranton, Pa.

Ohio will see its first war time condition blackout Saturday, when Lima darkens at 10:05 P.M. that evening.

Rogers with RKO

Charles "Buddy" Rogers, film actor and orchestra leader, has been signed by RKO for a top role in the next "Mexican Spitfire" pictures, starring Lupe Velez and Leon Errol. The deal also calls for an option on Mr. Rogers' future services on a long term contract basis.

Two Warner Promotions

William Berns of Warners' publicity and advertising department in New York has been promoted to assist Mrs. Isabel Turner in the radio department. Morton Brill has been promoted to Lee Blumberg's theatre exploitation staff.

Roach Color Feature

Hal Roach has announced that his first streamlined feature to be produced in color, "Fiesta," a musical comedy with a Mexican background, has gone before the camera. The romantic leads will be announced shortly.

WILLKIE, RETAINED BY THE MAJORS, PREPARES FOR WASHINGTON FRAY

Industry Leaders Prepare to Cite Record of Service to Patriotism at Hearing on Wheeler-Nye-Clark Charges

Led by Wendell L. Willkie, its special counsel, the motion picture industry will be ready to present an "all-out" rebuttal to Senatorial charges of "inciting to war" when it appears next week before a subcommittee of the Senate Interstate Commerce committee. The screen is ready and willing, spokesmen indicated, to cite verse and chapter from its record of patriotic service to refute allegations that it is spreading war propaganda.

Mr. Willkie, the 1940 Republican presidential candidate, disclosed on Monday that he had been retained by the industry to present its case. He immediately asked for and received a week's postponement of the subcommittee's hearings, in order to give him time to prepare his case. The five Senators appointed to the subcommittee by Senator Burton K. Wheeler, chairman of the Interstate Commerce Committee postponed the initial sessions from Tuesday for one week, until September 9th.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., served notice on Saturday by letter to Senator D. Worth Clark, chairman of the subcommittee, that while the industry would cooperate with the committee in supplying pertinent facts, its denial of the "war mongering" charges would be vehement. Accusations, frequently voiced by Senators Wheeler, Clark, Gerald P. Nye and other isolationists, that the films are in the hands of "groups interested in involving the United States in War" are "false and shameful," Mr. Hays wrote. He branded the charges as a threat to the freedom of expression.

Willkie's First Case

Austin C. Keough, chairman of the MPPDA legal committee and general counsel of Paramount made the announcement that Mr. Willkie had been engaged to speak for the films when the Senators start their probe of alleged screen and radio propaganda. This will be the first case in which Mr. Willkie has made a public appearance as counsel since he reentered law practice with the firm of Willkie, Owen, Otis and Bailly at New York following the presidential campaign.

A cue to the probable course of the industry rebuttal was seen Wednesday when Mr. Willkie, by telephone revealed that he was occupied with Mr. Hays and other film leaders in a thorough study of the record of film production and content. He declined to comment on projected strategy for the hearings, but indicated that while there might be some question of the Clark committee's investigatory powers, the film industry would ignore it, welcoming the opportunity for a factual reply to the critics who have alleged propaganda.

"The pictures which have been produced are the best proof of the falsity of the charge that the industry has been engaged in a gigantic campaign to get this country into war," Mr. Hays also said in his letter to Senator Clark, "Upon this we will present complete and detailed information."

Details of the industry testimony and counter attack were under discussion this week among Mr. Willkie, Mr. Hays, Mr. Keough and top executives and lawyers of the major film companies. Beyond the letter to Senator Clark and news release sent to the press generally by Mr. Hays last Saturday, however, there will be no further official word on industry plans until the hearings begin.

On the legal committee of the MPPDA, which is assisting Mr. Willkie in the preparation of his case are, in addition to Mr. Keough, J. Robert Rubin, of MGM, Joseph H. Hazen of Warners, and Herbert Freston, Mendel Silberberg, and Maurice Benjamin, Los Angeles attorneys for the Motion Picture Producers Association who flew east to join in the preparations.

Hearings will begin Tuesday, it is understood, with testimony by Senators Gerald P. Nye and Bennett Champ Clark of Missouri, co-authors of the resolution which directed Senator Wheeler, Interstate Commerce Committee chairman, to appoint a subcommittee to determine the need for an investigation of film propaganda. They will be followed by Jimmy Fidler, Hollywood columnist, who promised "revelations" for the committee and by industry leaders who accepted the "invitation" of the subcommittee to testify. The group has no power of subpoena, or appropriation for a full-fledged investigation of its own.

Film executives who will testify, press wire services reported from Washington after interviewing Chairman Clark, include Nicholas M. Schenck, president of Loew's, Inc., Harry M. Warner, president of Warners, Barney Bala-

(Continued on following page, column 3)

Will H. Hays Tells Senator Clark Charges Are "False, Shameful"

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., in accepting an invitation to appear before the Senate Interstate Commerce subcommittee wrote Senator D. Worth Clark, chairman, that charges that films sought to incite the public to war were "false and shameful". The record of production will prove them utterly false, he said. The text of Mr. Hays letter, dated August 30, 1941, follows:

"My dear Senator Clark:

"You have invited me to appear before your Sub-committee considering proposed Senate Resolution 152, and as you have been advised, I welcome the opportunity to do so.

"The Resolution is based upon charges that the motion picture industry has been engaged in propaganda 'designed' to incite the American people to war and that the alleged propaganda 'is in the hands of groups interested in involving the United States in war.'

"No more false and shameful accusation could be made, striking as it does not only at the loyalty of the persons concerned, but at the quality and extent of their personal patriotism to a country and cause in which they so vitally and sincerely believe. This accusation is baseless. It is resented and indignantly denied.

"In order that your Committee may prepare for its hearings on this Resolution, it seems proper that you be advised of the position of the motion picture industry.

"The industry will prove that the charges made against it are wholly unsupported by the facts and constitute an unjustified attack upon, and challenge to, the fundamental American principle of freedom of expression.

"The freedom of the screen like the freedom of the press, radio and other means of expression is an essential pillar of American liberty. No freedom is secure if the motion picture may not dramatize what the press prints, what the air carries, what the magazines serve to their readers, what book publishers present in current literature, or what the living stage portrays of the world scene of today. Regardless of how great the pressure, the industry cannot cease to resist every attempt to prevent the exercise of such rights. The industry recognizes the distinction between liberty and license as is evidenced by its self-regulation in the field of morality, decency and good taste, and by its impartial presentation of economic and political issues.

"We have been accused of using the screen 'as an instrument of Government propaganda.' We conceive it to be the obligation and duty of the industry to cooperate in every way with our Government in connection with the National Defense Program recommended by the President and adopted by the Congress of the United States. To this end, the motion picture screen has taken its place with other media of information, education and entertainment to mirror and aid the Country's gigantic effort to train and equip a vastly expanded army, construct a two-ocean navy, and transform our industrial machinery for adequate and complete national defense. No charge of 'propaganda' can alter the duty of the industry to reflect upon the screen these needs of our democracy at a time when it is imperilled.

"To yield to the demand that picture makers ignore the fact that we live in an era of destruction and tyranny that surpasses the blackest period of barbarism, that all the principles upon which American life is based are being destroyed in a great part of the world, would best serve the purposes and interests of the most bitter enemies of our way of life. There can be no compromise by the industry with respect to this issue.

"It has been charged that the industry has been engaged in a 'gigantic campaign of propaganda to get this Country into war.' The pictures which have been produced are the best proof of the utter falsity of this charge. Upon this we will present complete and detailed information.

In closing may I respectfully say that the motion picture industry will cooperate fully with your Committee by making available every pertinent fact in connection with the matter covered by this hearing.

"Will H. Hays, *President Motion Picture Producers and Distributors of America, Inc.*"

NEW MANAGERS' UNION AFTER N. Y. CIRCUITS

New Group Makes Bid for Jurisdiction; Disney Studio Extends Shutdown Two Weeks

New York's theatres, at peace through a series of contracts with the country's strongest projectionists' union, Local 306, of the American Federation of Labor, and with the Empire State Operators' Union, an independent union, this week faced renewed labor strife with the appearance of the "Exhibition, Exposition Entertainment Employees National Union," which, according to its lawyer, Gustave Gerber, is seeking recognition and a contract from the large RKO chain.

The union presumably would organize the "front of the house" employees untouched by the organiztaional efforts of the projectionists and other AFL unions. The new union is reported to be unaffiliated, and represents a successor to the ill-starred motion picture division of the Theatrical Managers and Agents Union, which holds a charter for such employees from the AFL. This unit collapsed over a year ago, and no efforts have been made by the TMAU to revive it, according to that union's officials who also maintain the AFL charter still contains the right to organize film house managers and other executive employees.

The Exhibition, Exposition Entertainment Employees National Union embraces managers, assistant managers, and treasurers, according to a letter sent members of the "RKO unit" by Mr. Gerber Wednesday, August 27th.

Office Employees Organized

Meanwhile, also in New York, the majors' home offices again heard rumblings among their "white collar" personnel, with an organizational meeting Thursday evening, August 28th, of the Paramount Pictures Employees Association of Greater New York.

Circulars distributed the day previous disclosed no affiliation with other office employees' unions, but they did say that organization of such employees at Warners was almost complete, and that Columbia would follow. They boasted, too, that the union idea was spreading in the home offices of Twentieth Century Fox and Loew's.

The office employees union at Universal's New York home office belongs to the AFL.

In the same city, last week, the Harry Harris circuit sued in New York Supreme Court to prevent arbitration by Joseph Basson, Local 306 president, and Bert Popkin, its business agent, of a wage increase under a union contract signed March 23rd, 1938. The union had notified the Harris circuit the two men would arbitrate the question.

In Hollywood, the Walt Disney studio extended its shutdown two more weeks, designating the opening day as September 15th. Delay in reopening was blamed on the illness of Federal conciliator James Dewey, ill in a hospital. Mr. Dewey is to consider differences between the studio and the Screen Cartoonists Guild, which several weeks ago ended a 62-day strike. The Guild met last week to consider the situation but no action was announced. The studio has about 75 employees working, on Canadian Government military training film.

Possible picketing and other embarrassments of Mr. Disney's tour of South America were forecast last week, with transmission of a letter of warning from William Littlejohn, Guild president, to Sumner Welles, Assistant Secretary of State. Mr. Littlejohn charged the Disney studio with failure to comply with the strike settlement, and warned that labor organizations in South America "are being contacted, and arrangements made to picket Disney's tour and his pictures."

He also asked the State Department to "insist that Disney comply with the Government (strike) award, and American standards of fair treatment of labor, including all Federal statutes, before permitting Disney to represent the United States as a good-will ambassador in South America."

IATSE Awaits Negotiations

Also in the production capital, other labor matters bubbled with increasing impatience manifested by the ten IATSE unions who have been awaiting reopening of negotiations on wages and hours scales and conditions, following the reclassification of studio workers earlier in the year.

The studio projectionists union, Local 165, met Sunday to discuss a strike. The photographers union, Local 659, met last week with producers, on new demands.

It was understood that, in addition to matters pertaining to hours and pay, the cameramen's union also wants sole jurisdiction over still photographers who have no relation to the American Society of Cinematographers.

Incumbent officers of the Screen Actors Guild were renominated last week. They are Edward Arnold, president; George Murphy, vice-president; Paul Harvey, second vice-president; Walter Abel, third vice-president; Lucile Gleason, recording secretary; and Porter Hall, treasurer.

In New York, rumors of organization of film bookers in the major's exchanges persist. There is at present a Motion Picture Bookers club, comprising the bookers for majors and the circuits, and independent booking offices.

Negotiations in Chicago between the city's theatre owners, and the projectionists' union took place last week, and were scheduled to continue this, with the union asking a ten per cent general wage increase and two weeks' vacation with pay.

In Detroit, the new IATSE local for lower wage scale theatre employees is negotiating with the Cooperative Theatres chain.

In Columbus, Ohio, Common Pleas Court Judge Joseph M. Clifford last week granted a temporary injunction restraining members of the projectionists Local 386, or other IATSE unions, from picketing three restaurants using coin-operated music machines, serviced by non-union maintenance men. The petitioner in this instance was Panoram.

Musicians, Warners Settle Dispute

Disagreement between the American Federation of Musicians and Warner Brothers Philadelphia theaters was settled Wednesday in N. Y., as a conference between James Petrillo, AFM president, and Frank N. Phelps, Warner theater labor negotiator. Settlement was reached after negotiations between Warners and the Philadelphia musicians local broke down and Mr. Petrillo intervened and took a direct hand in the negotiations.

The Musicians' contract with Warners was extended for one year without change.

Willkie Prepares For Senate Fray

(*Continued from preceding page*)

ban, president of Paramount, and Darryl F. Zanuck, of 20th Century-Fox.

After hearing the motion picture producers the committee, said Senator Clark, will inquire into the workings of the "March of Time," calling Louis de Rochemont, producer, and Henry Luce, head of Time, Inc. Meanwhile the committee is compiling data, and reviewing films, the Idaho Senator revealed, which "deal with controversial subjects."

Senator Wheeler clashed with the "March of Time" last January when he charged that the reel unfairly edited his comments and refused equal footage to isolation spokesmen discussing defense issues.

The purpose of the subcommittee, according to its chairman, is to build up a record "so that the Senate may decide upon the question of launching a full investigation." Specific Senate authorization to probe the films would carry power to subpoena witnesses and funds to hire investigators.

The members of the subcommittee were appointed by Senator Wheeler, chairman of the powerful Interstate Commerce Committee, a leader of isolationist groups and frequent critic of motion pictures. In addition to D. Worth Clark (Dem.), of Idaho, chairman, members are Senators Ernest W. MacFarlane (Dem.), of Arizona, Homer T. Bone (Dem.), Washington, Charles W. Tobey (Rep.), New Hampshire, and C. Wayland Brooks (Rep.), Illinois. With the exception of Senator MacFarlane all have been outspoken critics of Administration foreign policy and aid to Britain.

The general press and Washington observers on Wednesday were predicting certain clashes between Mr. Willkie and the isolationist Senators if he is granted cross-examination of committee witnesses. Mr. Willkie since his defeat in the presidential election has been outspoken in his support of President Roosevelt's foreign policy.

Papers Praise Stand

Editorial support for the motion picture industry and a vigorous condemnation of the subcommittee hearing as a "witch hunt" and assumption of unauthorized power appeared this week in the New York *Post* and the Washington *Post*.

The Washington paper, voicing approval of Mr. Hays' letter to Senator Clark wrote:

"His is a substantial answer to the propaganda charge. But it does not take into account the chief reason for the appearance of films to which the isolationists object. And that is that people like them—which has been and always will be the basis of the Hollywood success formula. It is a discouraging thought for the committee members."

Last week at Buffalo additional public support was voiced before the Jewish War Veterans convention by Professor James H. Sheldon, chairman of the Non-Sectarian Anti-Nazi League who charged that the investigation was prompted by isolationists not to uncover propaganda but to "strangle the agencies of democratic expression." Mr. Sheldon charged that the Clark committee had omitted to examine the activities of Ufa Films, Inc., German motion picture importer at New York or any of several companies "which have been actively and openly engaged in circulating and exhibiting films which everybody acknowledges to be barefaced Nazi and Fascist propaganda."

Discrimination in the summonsing of motion picture leaders to appear at the hearings was also cited by Mr. Sheldon.

"All except one of those invited, bear a conspicuously Jewish name," he said. "The requests to appear were not issued to companies, as might have seemed natural, but rather to individuals, thus making it possible to emphasize the Jewish origin of the persons concerned."





NO HOUSE OF CARDS IS M-G-M!

There's food for thought as the New Season begins—
The past Summer will not be soon forgotten.
While others wavered M-G-M spoke up boldly and said:
"We will not hold back—
We'll deliver our Biggest Pictures when they're needed most!"
When "Life Begins for Andy Hardy" roared into the headlines
Topping every Hardy hit in the entire series, it looked like
The climax of a memorable period.
But August's close had yet another triumph—
"When Ladies Meet" ends our season with glory!
A whirlwind finish to a great year.
Like "Boom Town" and "Philadelphia Story"
It was a natural for a Four-Star line-up!
Crawford, Taylor, Garson, Marshall,
All in one brilliant entertainment.
Only one company can do it—
It's been going on for years.
M-G-M is built to withstand *any* change!
And so in the changing year 1941-42
For your stability and security there's the
One and only—The Friendly Company!

Joan Crawford
Robert Taylor
Greer Garson
IN
"When Ladies Meet"
WITH
Herbert Marshall
Spring Byington

Screen Play by S. K. Lauren and Anita Loos
DIRECTED BY ROBERT Z. LEONARD
PRODUCED BY ROBERT Z. LEONARD & ORVILLE O. DULL

NEW WAR TAX OF 15% WILL COST INDUSTRY ANOTHER $107,900,000

Graduated Scale Set Up for Prices Up to 50 Cents, with Fractions Eliminated; Final Draft Is Third Version

With all exemptions eliminated and a tax on admissions roughly running at 15 per cent, the Senate Finance Committee on Tuesday reported its version of the 1941 tax bill, under which it is estimated the amusement industries principally motion pictures will pay an increased revenue of approximately $107,900,000 annually in ticket taxes.

In its report, submitted Wednesday, the Finance Committee explained that the admission tax schedule would return approximately $191,000,000 for the first full fiscal year, as against $83,100,000 under the present law. The House bill, the report said, would increase the yield approximately $60,000,000 over the present law and the increase of rate to 15 per cent would add another $45,900,000.

The Senate late Wednesday accepted the sliding scale of admission taxes and approved the action of its Finance Committee in striking out the House tax provision on radio advertising.

Differing from the House-approved bill in many respects, the Senate measure omitted the 5-to-15 per cent tax on radio advertising, but reduced the personal exemptions to $1500 for heads of families and $750 for single persons, and made adjustments in a number of the excise levies.

In the course of its drafting of the bill, the committee returned three times to the admission tax provision, after initially approving the House proposal for reduction of the exemption from 20 to nine cents.

Too Many Fractions

On its first reconsideration, the committee adopted the exhibitor suggestions that the exemption be dropped entirely and that the tax on cut-rate tickets sold children, scholars and men in uniform be applied on the price actually paid.

Twenty-four hours later, the committee decided to increase the rate of tax to 15 per cent. The following day it concluded that a 15 per cent tax would result in too many fractions, as in the case of a 30-cent ticket, on which the tax would be 4½ cents. The committee then determined upon a definite schedule, as follows:

Admissions Not Exceeding	
10 cents	1 cent tax
15 cents	2 cents tax
20 cents	3 cents tax
25 cents	4 cents tax
35 cents	5 cents tax
40 cents	6 cents tax
45 cents	7 cents tax
50 cents	8 cents tax

Admissions over 50 cents are to be 15 per cent and, where the tax includes a fraction of one-half cent or more, the fraction is to be extended to one cent.

It was pointed out that the Committee schedule incorporated the plea of representatives of the MPTOA and Allied to kill the exemption entirely. It was also pointed out that the Senate bill also provides for the tax concessions asked by the exhibitors for children's tickets and carries a stipulation that reduced price tickets sold persons under 18 years of age shall be taxable only on the price paid.

The new tax scale was reported to the Senate Tuesday, and at mid-week, consideration of the bill was beginning. Washington observers believed the Senate committee proposals would go through substantially as reported. Leaders in the Senate predicted passage after two to three days' debate.

Exempted are civic concerts, in instances where no profits accrue to stockholders; and, previously, agricultural fairs.

After protesting the levy, newsreel companies received from the committee a refund of the 10 per cent tax on film, in instances they can demonstrate the film was used in newsreels, not in commercial films.

The estimated yield from the tax on photographic apparatus, according to the committee, will be $9,900,000 per year.

In the House, last week, Bertrand W. Gearhart, Republican Representative of California, called the proposed taxation "a greater burden than admissions can carry.

He added: "There is a limit to all things; and I believe 10 per cent all admissions can bear. We certainly don't want to kill the goose that laid the golden egg."

Polling of House sentiment revealed some dissent from the Senate committee tax version and some opposition is expected in the lower chamber. Capitol Hill watchers also noted the close vote for the taxation in the Senate committee, ten to eight.

As the Senate committee members left last weekend for three days rest, they indicated there would be no reconsideration of the 15 per cent rate decision.

The film industry was represented at the Senate committee hearings by Abram F. Myers, general counsel to the National Allied States Association, and Edward Kuykendall, president of the Motion Picture Theatre Owners of America, both of whom spoke several weeks ago, opposing unfair levies, and asking for elimination of exemptions.

Anent the dropping of the tax on broadcasting, Senator Walter George, of Georgia, chairman of the Senate committee, remarked last week that the group had not given up the plan, that it had merely instructed the Treasury Department and the Joint Committee on Revenue Taxation, to study a possible franchise tax.

In the Senate tax bill, coin-operated machines are to be taxed thus: $10 for each "non-gaming device"; $200 on each gaming device. The House proposals had asked a $25 tax on gaming machines, asked none on non-gaming machines.

Bowling alleys and pool and billard parlors must pay $10 taxes.

In New York, last week, after the Senate proposals became known, Marcus Heiman, president of the League of New York Theatres, asserted, of the 15 per cent tax rate: "It is possible the Treasury would get less at 15 per cent than at 10 per cent. Ten per cent is high enough, especially for the higher priced seats."

Actors Equity council after a meeting Tuesday wired to more than a dozen Senators:

"The Actors Equity Association, on behalf of all actors, actresses, and chorus people of the dramatic and music theatres, protests against the contemplated 50 per cent raise in the amusement tax. It believes such an increase would do irreparable damage to an already overburdened theatre which is struggling to preserve the morale and enhance the culture of the people of this country in this emergency under adverse conditions, and would lead to increased unemployment. It urges that the present ten per cent tax be not disturbed for at least another year."

Shumlin, Kuykendall Protest

Herman Shumlin, producer, assailed the new rate, and said the theatre was "burdened enough."

Ed Kuykendall, speaking for the Motion Picture Theatre Owners of America, of which he is president, on Monday, in his home town, Columbus, Mississippi, called the 15 per cent rate "outrageous." Warning "there is no time to lose", he asked all exhibitors to protest to Congressmen, and said the MPTOA would fight the new rate to the end.

The Rochester Civic Music Association officially opposed the new taxation.

Ohio exhibitors have been asked by "Pete" Wood, executive secretary of the Independent Theatre Owners of Ohio, to wire Senators to vote against the proposed new 15 per cent rate on theatre admissions.

Mr. Wood, as well as others in the film industry, expected to be in Washington this week, to register protest.

Pennsylvania Amends

The Pennsylvania State Penal Code was amended last week by Governor Arthur James's signature to a bill providing no minors (18 years or younger) be employed in places selling liquor.

The amendment was reported not affecting the present age limit of 15 for employees in theatres.

The bill, as first written, would have prevented employment of those under 18 years, in any place of entertainment.

Last week state secretary of labor and industry Lewis G. Hines issued a warning to all employment agencies in Pennsylvania that they must be licensed by his department after August 30 or face drastic penalties. The licensing is mandatory under a law passed by the state legislature and signed by Gov. James July 31. It embraces placement services, nurses registries, theatrical booking agencies and all types of employment bureaus which charge fees either directly or indirectly.

Sunday films, much discussed in the state, will be on the ballot in this Fall's primary elections.

Bombing A Felony

Governor Forrest C. Donnell of Missouri has signed a bill making it a felony to toss a stench bomb. The measure was supported by St. Louis exhibitors. Formerly the offense was a misdemeanor, punishable by fine or jail sentence or both; now an individual convicted for this crime may be sentenced to two years in prison.

LOCAL NEWSREELS BUILD BUSINESS

News pictures taken by Bert Hanson, manager of the Rialto theatre in Butte, Montana, and incorporated in the newsreel shown in the theatre, brought the house one of its best grosses of the year, Mr. Hanson reports. The subject was the opening of the first grass golf greens on Butte's Country Club course.

HOLLYWOOD AGAIN NO. 1 SOURCE OF AIR PROGRAMS AND TALENT SUPPLY

New Broadcasting Season to Bring More Shows Starring Film Personalities; Comedians Set in New Weekly Shows

Labor Day, last Monday, turned another new season for radio, as with the screen and stage. And, again, the multi-million-dollar roster of Hollywood acting, writing and directing talent becomes the first source of talent supply for entertainment on the air waves, and Hollywood continues in the lead as the site of program origination.

Again radio will dip into Hollywood for its main and minor program requirements, with hardly a studio or performer not contributing, after a two months' summer lay-off.

Abbott-Costello Set

The National Broadcasting Company has tentatively slated some new shows with Abbott and Costello for the Edgar Bergen-Charlie McCarthy spot, (Chase and Sanborn) Sundays, 8:00-8:30 P.M. NBC also has scheduled Frank Fay for Thursdays, 10:30-11:00 P.M. ("Tums," Lewis Howe Company). Mr. Fay will call upon many Hollywood personalities to fill in as guest stars. "The Great Gildersleeve," another new NBC spot, Sunday nights, 6:30-7:00 (Kraft Company) will be a variety show featuring guest stars from the Gold Coast. "Highlights from Hollywood," an NBC short-wave show, premiered over the week-end, featured Robert Sterner, executive art director of the Walt Disney Studios as guest. This program, which will be beamed to England every Saturday, 11:30 to 12:00 noon and re-broadcast to South America, 11:30 to 12:00 midnight the same day, will present film stars, producers, directors and executives from Hollywood and will include a few minutes of Hollywood news and gossip, with commentator Nancy Marshall, a West Coast NBC actress.

The Columbia Broadcasting System is bringing Bob Burns to the air in his own show, "The Arkansas Traveler" (Campbell Soup Company) on a Tuesday night spot, 8:30-8:55. CBS also signed Orson Welles for a new series of programs on Mondays, 10:00-10:30 P.M. Mutual Broadcasting launches "Three Ring Time," a new variety show starring Charles Laughton, Milton Berle, Shirley Ross and Bob Crosby, on September 12th. Another MBS new program, George Fisher, Hollywood Reporter, will premiere on September 28th, for Sundays, 1:15-1:30 P.M. This will be a gossip potpourri.

Last Friday, CBS launched a new national defense program, "Proudly We Hail," 8:30-8:55 P.M., starring Ray Milland, who flew from the West Coast to New York for participation in this show which is dedicated to and written about America's civilian defense industry workers. Mr. Milland was commentator in a "real-life" drama about happenings "behind the scenes" in California's Vultee Aircraft plants. It is reported that all three networks probably will sponsor similar "Government" shows to help build public morale, drawing heavily on Hollywood talent for audience attraction. Since early summer, CBS has air-waved "The Treasury Hour" on a 13-week Wednesday night spot, sponsored by the Texas Oil Company. This show will be switched to NBC after October 1st, for another 13-week run, with Bendix Aviation Corporation taking over the radio time payments for the Treasury Departments plug in the sale of defense bonds and savings.

In addition to the new shows scheduled, both NBC and CBS are returning to the air within the next three weeks. Following perennial summer "lay-offs," the regular, popular programs in which Hollywood names figure so prominently. Following is a list of the shows:

National Broadcasting Company

JACK BENNY: Sundays, 7:00-7:30 P.M.; (Jell-O Company)

BOB HOPE: Tuesdays, 10:00-10:30 P.M. (Pepsodent)

EDDIE CANTOR: Thursdays, 9:00-9:30 P.M.; (Ipana-Sal Hepatica; Bristol-Myers Co.)

RUDY VALLEE-JOHN BARRYMORE: Thursdays, 10:00-10:30 P.M.; (Seal-Test, National Dairy)

GEORGE BURNS-GRACE ALLEN: Tuesdays, 7:30-8:00 P.M.; (Swan Soap, Lever Bros.)

BING CROSBY: Thursdays, 9:00-10.00 P.M.; (Kraft Cheese Company)

FRANK MORGAN-FANNIE BRICE: Thursdays, 8:00-8:30 P.M.; (Maxwell House Coffee)

LINCOLN HIGHWAY: Saturdays, 11:00-11:30 A.M., featuring Hollywood guest stars; (Hecker's Products)

STELLA UNGER: Wednesdays, 6:30-6:45 P.M.; Hollywood gossip; (sustaining)

LISTEN AMERICA: Fridays, 10:30-11:00 P.M.; Hollywood guest stars; (sustaining)

DUPONT PROGRAM: Mondays, 7:30-8:00 P.M.; dramatic cavalcade with Hollywood guest stars; (DuPont Products)

BILL STERN: Sundays, 9:45-10:00 P.M.; Hollywood guest stars; (Colgate-Palmolive-Peet)

IRENE RICH: Sundays, 9:45-10:00 P.M. (Blue network); (Welch Grape Juice)

Columbia Broadcasting System

SCREEN GUILD THEATRE: Sundays, 7:30-8:00 P.M.; Roger Pryor, director; (Gulf Oil Co.)

LUX RADIO THEATRE: Mondays, 9:00-10:00 P.M.; Cecil B. deMille, director; (Lux Soap, Lever Bros.)

SILVER THEATRE: Sundays, 6:00-6:30 P.M.; Conrad Nagel, director; (International Silver Company)

BIG TOWN: Mondays, starring Edward G. Robinson and Ona Munson; (Rinso, Lever Bros.)

AL PEARCE: Fridays, 7:30-8:00 P.M.; Hollywood guest stars; (Camel's, R. J. Reynolds Tobacco Co.)

HOLLYWOOD PREMIERE: Louella Parsons show; never comes into CBS' New York outlet, WABC; (Lifebuoy Soap, Lever Bros.)

STARS OVER HOLLYWOOD: Saturdays, 12:30-1:00 P.M.; Hollywood guest stars; (Dairi-Rich, Bowey's, Inc.)

HEDDA HOPPER'S HOLLYWOOD: Monday, Wednesday and Friday, 6:15-6:30 P.M., featuring Hollywood stars; (California Fruit Growers' Exchange)

BLONDIE: Mondays, 7:30-8:00 P.M.; serial, starring Penny Singleton and Arthur Lake; (Camel's, R. J. Reynolds Tobacco Co.)

CAMPBELL PLAYHOUSE: (Dates for new season not yet determined); Hollywood guest stars; (Campbell Soup Company)

PHILIP MORRIS PLAYHOUSE: Fridays, 9:00-9:30 P.M.; Hollywood guest stars; (Philip Morris Company)

GENE AUTRY'S "MELODY RANCH": Sundays, 6:30-7:00 .M.; (Wm. Wrigley Jr., Company)

KATE SMITH'S HOUR: Fridays, 8:00-8:55 P.M.; Hollywood guest stars; (General Foods, Inc.)

The Mutual Broadcasting-Don Lee network on the West Coast will again use a considerable amount of Hollywood talent. Their new season's programs are now in the making.

In addition to these regularly sponsored shows, all three networks will carry during the forthcoming season, charity programs which feature Hollywood stars predominantly. Last year, practically every large charitable organization which presented a nation-wide program, depended to a great extent upon the industry's stars, producers and directors for program entertainment. In all cases, these Hollywood luminaries contributed their time and talent. Among the notable charity shows were: the President's Infantile Paralysis Drive; United China Relief Campaign; United Service Organization and the American Red Cross.

Garbo Holds Out

Program and publicity department staff members of both NBC and CBS agree that practically every major Hollywood actor and actress has appeared on one or more radio programs within the last ten years, with the exception of Greta Garbo. Nobody can remember Miss Garbo's ever appearing on a radio broadcast, whether sponsored or charity.

The Screen Actors Guild program, Screen Guild Theatre, on CBS, probably holds the record for Hollywood "name" appearances. Since its debut in January, 1939, more than 300 top-ranking stars and feature players have contributed their time and talent to the show, presented by the Guild, under the sponsorship of the Gulf Oil Corporation. It is estimated that $800,000, representing funds which ordinarily would have been paid to Hollywood actors for their performances, has gone into the treasury of the Motion Picture Relief Fund which the Guild maintains. The Screen Guild Theatre is supported by the Screen Writers Guild, the Motion Picture Producers Association, Motion Picture Producers and Distributors of America and the Screen Directors Guild. All members of these groups are available for preparation and presentation of the Guild shows.

EDGAR BERGEN TALKS ON "LITTLE THEATRE"

Prior to his one night personal appearance at Multnomah Stadium in Portland, Ore., Edgar Bergen, ventriloquist of stage, screen and radio, said, "I would like to see someone take a motion picture theatre that has a stage and combine it with a little theatre of the town. Then give a two or three-act play and a good picture. That would bring 'em out.

"Then once a week, this new theatre could display the best still photographs taken in the town by local people. And two or three times a week give afternoon teas for the ladies and old gentlemen and members of the press."

Arthur Leaves Republic

George Arthur, Republic associate producer, has obtained a release from his contract with the studio.

FEATURE COMMITMENTS FOR '40-41 97% DELIVERED BY DISTRIBUTORS

Only Eight to Come on Last Season's Program; New Lists Indicate No Change in Number of Pictures for 1941-42

For the 1941-42 motion picture year the ten major film companies—five of which will operate under the consent decree—will deliver the same number of pictures as they have in the past. According to product announcements there will be delivered in the next 12 months from 528 to 547 feature productions. This compares with the 528 to 540 promised for 1940-41 of which 512, or 97 per cent were delivered to Labor Day, September 1st, with eight still to come on last year's program—only eight less than the minimum promised. This is an all-time record for deliveries. Five of the eight coming are from PRC.

The cleanup this year also is a record, occasioned by the big production splurge in advance on 1941-42 product, to meet the advance selling under the decree. As reported in MOTION PICTURE HERALD on August 23, pages 12-16, the companies had 119 features for 1941-42 ready and in the can.

No Decrease Indicated

From the five companies which will sell their product under the terms of the decree there has been no noticeable drop in the product promised for the new year as compared with previous seasons. Metro-Goldwyn-Mayer promised 44 to 52 features and to September 1st delivered 51. The company has announced they will deliver the same number of pictures for 1941-42. Paramount delivered 51 of the 52 to 56 that the production scheduled called for including six Harry Sherman "Hopalong Cassidy" westerns, and has announced delivery of 45 features for next year. RKO Radio has delivered 47 of the 53 features announced at the beginning of the 1940-41 season, and have announced that they will deliver 40 to 45 this current season. Warner Brothers have delivered the complete number of films promised —48 in all—and have announced the same number for the new production schedule.

Non-decree signers for the most part have increased their production schedules of the number of pictures they will release during the new season. Columbia plans 64 features as compared with the 60 announced for the past year, which also includes 16 westerns both years. Monogram has increased their schedule from 48 to 48 pictures. Producers Releasing Corporation will deliver 42 features this year as compared to the 38 announced for 1940-41. Republic likewise has increased their schedule from 58 films last year to 62 for the current season. United Artisst, which promised 22 for 1940-41, will deliver from 20 to 25 during the next 12 months. Universal has boosted its schedule from 59 to 63 pictures for the new year.

Remaining on the 1940-41 schedule are eight pictures—two from Columbia, five from Producers Releasing Corporation and one from Republic.

Columbia has "Prairie Stranger" and "You'll Never Get Rich," to be released September 18th and September 25th, respectively, to wind up last year's program. On the Producers Releasing 1940-41 program remains "Dangerous Lady," September 12th; "Jungle Man," a special, September 19th; "Mr. Celebrity," October 10th; "Lone Rider No. 6," October 17th, and "The Blonde Comet" on November 17th. Republic still has "Down Mexico Way" to be released September 18th.

With only these eight still to be released the studios and home offices spent the greater part of the spring and summer preparing new pictures for selling under the decree. After a wave of unprecedented summer activity they have completed a backlog of more than 184 films in preparation or finished and in the can ready for exchanges throughout the country.

To date Columbia has 17 features set with release dates. They are: "Mystery Ship," September 4th; "Harmon of Michigan," September 11th; "Ladies in Retirement," September 18th; "Two Latins from Manhattan," October 2nd; "Texas," October 9th; "Blonde from Singapore," October 16th; "Roaring Frontier," October 16th; "Three Girls About Town," October 23rd; "Men in Her Life," October 30th; "Bachelor's Baby," November 6th; "Secrets of the Lone Wolf," November 13th; "You Belong to Me," November 20th; "Go West Young Lady," November 27th; "Sing for Your Supper," December 4th; "Honolulu Lou," December 11th; "Gloria Is Willing," December 18th, and "Harvard Here I Come," December 25th.

Three for September

Metro-Goldwyn-Mayer has 16 pictures on their production schedulde for release, three of them set for September release but without definite dates—"Dr. Jekyll and Mr. Hyde," "Lady Be Good" and "Down in San Diego." Other pictures listed on their schedule but without release dates include: "Honky Tonk," "Married Bachelor," "Smilin' Thru," "All Woman," "Chocolate Soldier," "Unholy Partners," "Babes On Broadway," "Panama Hattie," "H. M. Pulham, Esq.," "Shadows of the Thin Man," "Kathleen," "Tarzan's Secret Treasure" and "The Twins."

Monogram has 13 films listed all with release dates from July 19th to October 31st. They are: "Arizona Bound," July 19th; "Ghosts in the Night," August 15th; "Stolen Paradise," August 22nd; "Saddle Mountain Roundup," August 29th; "Gentleman from Dixie," September 5th; "Let's Go Collegiate," September 12th; "Bad Man From Bodie," September 26th; "Siz Boom Bah," October 3rd; "Ponto Basin Outlaw," October 10th; "Top Sergeant Mulligan," October 17th; "The Drifting Kid," October 17th; "Spooks Run Wild," October 24th; and "Here Come the Marines," October 31st.

Paramount has 27 films pegged all without release dates. However their first two blocks of five include "Nothing But the Truth," "Hold Back the Dawn," "New York Town," "Henry Aldrich for President" and "Buy Me That Town" in the first block, and in the second block "Birth of the Blues," "Among the Living," "Night of January 16th," "Glamour Boy" and "Skylark." Other pictures the schedule calls for are: "Mr. Bug Goes to Town," "Secrets of the Wasteland," "Great Man's Lady," "Sullivan's Travels," "Stick to Your Guns," "Twilight on the Trail," "Outlaws of the Desert," "The Remarkable Andrew," "Reap the Wild Wind," "Bahama Passage," "Sweater Girl," "Louisiana Purchase," "Malaya," "Fly by Night," "Mr. Aldrich's Boy," "No Hands on the Clock" and "Riders of the Timberland."

RKO's First Five Set

RKO Radio's first block of five feature pictures set with release dates and the second block of three westerns release dates are included in the 22 films pegged by the company. The block of five includes, "Citizen Kane," September 5th; "Parachute Battalion," September 12th; "Lady Scarface," September 26th; "Father Takes a Wife," October 3rd, and "All That Money Can Buy," October 17th. The second block of three westerns are "Outlaw Trail," "Dude Cowboy," "Ridin' the Wind." The remaining pictures scheduled for production include "The Gay Falcon," "Look Who's Laughing," "Mexican Spitfire's Baby," "Unexpected Uncle," "Weekend for Three," "Fantasia," "Obliging Young Lady," "Land of the Open Range," "Playmates," "Street Girl," "A Date With the Falcon," "Bambi," "Dumbo," and "Suspicion."

Eight pictures are scheduled by Republic, three with release dates. They are: "Mountain Moonlight," July 12th; "Hurricane Smith," July 20th; and "The Pittsburgh Kid," August 29th. The remaining pictures include "The Apache Kid," "Outlaws of the Cherokee Trail," "Death Valley Outlaws," "Mercy Island" and "Better Be Good."

Twentieth Century-Fox has its first block of five and second block of two trade shown, release dated and in the can ready for exhibition, while 20 others are in preparation, three of which have already been set for release. The first block includes: "Charley's Aunt,"

(Continued on following page, column 1)

Features Promised and Delivered in 1940-41

Distributor	Features Promised (Including Westerns)	Delivered to September 1st (Including Westerns)	To be Delivered After September 1st (Including Westerns)
Columbia	60	56	2
Metro-Goldwyn-Mayer	44 to 52	51	..
Monogram	42	42	..
Paramount	52 to 56	51	..
Producers Releasing Corp.	38	33	5
Republic	58	57	1
RKO Radio	53	47	..
20th Century-Fox	52	48	..
United Artists	22	21	..
Universal	59	61	..
Warners	48	51	..
TOTALS	528 to 540	512	8

Distributors Have Delivered 97% of Product for '40-'41

(Continued from preceding page)

August 1st; "Dressed to Kill," August 8th; "Wild Geese Calling," August 15th; "Private Nurse," August 22nd; "Sun Valley Serenade," August 29th. The second block of two pictures are: "Charlie Chan in Rio," September 5th and "Belle Starr," September 12th. The remaining pictures on the program are: "Marry the Boss' Daughter," September 19th; "A Yank in the RAF," September 26th; "Small Town Deb," October 3rd; "We Go Fast," "The Outlaw," "Man At Large," "Riders of the Purple Sage," "Weekend in Havana," "Cadet Girl," "Great Guns," "Last of the Duanes," "Moonlight Over Her Shoulder," "How Green Was My Valley," "Swamp Water," "Confirm or Deny," "Hot Spot," "Lone Star Ranger" and "Young America."

13 on U.A. Schedule

United Artists, whose product season opened early in July, has scheduled "Three Cockeyed Sailors," July 4th; "New Wine," August 8th; "Lydia," August 20th; "Major Barbara," September 12th; "International Lady," September 19th; "The Corsican Brothers," October 24th; "Sundown," October 31st; Jungle Book," December 25th, and "Tanks a Million," "Niagara Falls," "Fiesta," "All American Coed" and "Miss Polly."

So far Universal has release dates established on 26 of the 32 pictures on their schedule. These include: "Man From Montana," September 5th; Badlands of Dakota," September 5th; "Unfinished Business," September 12th; "The Americanos," September 14th; "A Girl Must Live," September 19th; "Sing Another Chorus," September 19th; "It Started With Adam," September 26th; "Burma Convoy," October 3rd; "Hellzapoppin," October 10th; "Paris Calling," October 17th; "The Masked Rider," October 24th; "Moonlight in Hawaii," October 24th; "Appointment for Love," October 31st; "Captive Wild Woman," November 7th; "Arizona Cyclone," November 14th; "Quiet Wedding," November 14th; "The Great Man," November 14th; "Melody Lane," November 21st; "Ride 'Em Cowboy," November 28th; "Nobody's Fool," December 5th; "The Wolf Man," December 12th; "Mermaid in Distress," December 19th; "They Lived Alone," December 26th; and "Ghost Town Buckaroo," "Jail House Blues," "Mob Town," "Sealed Lips," "Swing It Soldier" and "Terror of the Islands."

16 for Warners

Warner Brothers has 16 films scheduled for the new season, six of which are dated for release. This roster includes: "The Smiling Ghost," September 6th; "Navy Blues," September 13th; "Nine Lives Are Not Enough," September 20th; "Sergeant York," September 27th; "Law of the Tropics," October 4th; "International Squadron," October 11th, and "The Maltese Falcon," "One Foot in Heaven," "New Orleans Blues," "Kings Row," "The Man Who Came to Dinner," "Captain of the Clouds," "They Died With Their Boots On," "The Black Widow," "All Through the Night," and "Bridges Built at Night."

Producers Releasing Corporation has seven pictures on their 1941-42 production schedule complete with release dates. They include: "Billy the Kid Wanted," October 3rd; "Frontier Marshall No. 1," October 31st; "Hard Guy," September 26th; "The Ghost and the Guest," October 31st; "Lone Rider No. 1," December 5th; "The Miracle Kid," October 24th, and "Swamp Woman," a special, November 14th.

Film Actors Named for Theatre Guild Shows

Film names who will have prominent roles in a series of six revivals of former Broadway stage successes planned for the 1940-42 season have been announced by the Theatre Guild. The six plays to be revived will be selected from eight under consideration and will be given at least four-week runs at the Guild Theatre. The revival series is separate from the usual Guild subscription series.

Guild officials also said that they have received a cable from Vivien Leigh saying that she expected to appear in "Caesar and Cleopatra" with Sir Cedric Hardwicke and that she would like to appear in this play under Guild auspices.

Harry Carey will appear in the first revival, "Ah, Wilderness!" which will start rehearsals this month. The remaining seven under consideration are "The Rivals," with Mary Boland; "He Who Gets Slapped," with Raymond Massey; "R.U.R.," with the stars not yet selected; "John Gabriel Bjorkman," with Charles Laughton, Elsa Lanchester and Eva Le Gallienne; "The Devil's Disciple," with Spencer Tracy; "Desire Under the Elms," with Walter Huston, and "Alice In Wonderland," with Miss Le Gallienne.

Colonnade Pictures Set for Monogram

George Hirliman, executive producer of Colonnade Studios, has completed arrangement whereby Monogram will release all the company's product.

First of seven pictures to be released under the new contract will be "Here Come the Marines," starring Wallace Ford, Toby Wing and Grant Withers. Other releases will include "Mesquitto Fleet," "Flame Fighters," "Men in Blue," "Tiger and the Lady" and "The Sponger."

Seattle Business Improved

Week-end business at local film houses during recent weeks has been reaching new summertime proportions as a result of the war activities in Seattle. Thousands of enlisted men from Fort Lewis, and sailors from Bremerton Navy Yard each Saturday and Sunday converge on the city and swell attendance at theatres, night clubs, and other places of indoor and outdoor amusement to an appreciable extent. Summer week-day business continues only fair, according to exhibitors, but the two-day weekend patronage has been materially aiding grosses at all classes of houses.

New Tampa Policy

The Tampa, of Tampa, Fla., has been trying out a new schedule of full week runs for their shows and is reported to be working out satisfactorily. The theatre originally operated on a schedule of three changes each week, with an occasional extended run, and then cut to two changes. The Tampa is the only theatre in the city presenting a program with just one feature and shorts. All other theatres have "double feature" bills and a few shorts.

Lee Acquires Film Rights

Arthur A. Lee has acquired the American distribution rights to "Yellow Season," described as a satire on Benito Mussolini, from Associated British Distributors.

Judge May Rule From Hospital on Anti-Decree Law

A ruling on the major distributors' petition at Minneapolis to enjoin enforcement of the Minnesota anti-blocks-of-five-law may be handed down by Judge Hugo O. Hanft next week from the hospital bed in St. Paul where he is recovering from what his clerk called a minor ailment.

Plaintiff distributors filed answers Tuesday to the briefs of James F. Lynch, Ramsey county attorney, and other Minnesota enforcement officers named as defendants in the suit. The distributors seek a temporary injunction from Judge Hanft prohibiting enforcement of the anti-decree law.

Mr. Lynch said all the briefs and answers had been sent to the Judge and expressed the belief that he would begin his study of the law at issue immediately. Reports that the jurist was to leave the hospital his week could not be confirmed, but even if his stay is extended it is not expected to interfere with his ruling on the case, Mr. Lynch said. A quick ruling has been sought in order that film distributors might determine their course in relation to selling new season product as soon as possible.

An appeal was foreseen by Minneapolis attorneys, no matter what the lower court rules. If Judge Hanft grants the injunction, however, the Big Five might sell under the federal consent decree provisions until the appeal is acted upon. If it is denied they will be forced to withhold sales in blocks-of-five until the state Supreme Court rules.

The Minneapolis exchanges meanwhile are reported to have transferred the balance of their sales staffs to out of state districts. They are maintaining contact with Minnesota accounts, however.

Folk Melodies Produced

Brandon Films, independent producing company working at Durland Farms, near Nyack, N. Y., has completed the first of a scheduled series of 10 short subjects designed to depict the background of American folk songs. The initial film, running 10 minutes, was produced by Tom Brandon and directed by Willard VanDycke. It has been titled "Tall Tales," and will show the songs of the frontier of early America.

Warner Publicity Changes

Ted Tod, former Chicago newspaper man, has joined the Warner Brothers field publicity staff and will work in the Des Moines and Omaha territory. Bob Williams, of Mort Blumenstocks' publicity staff, has been transferred from the New York office to the studio. For the past five years Mr. Williams has been handling fan magazine contacts and more recently New York newspaper contacts.

Republic Signs Singer

Judy Clark, singer and dancer with Ray Heatherton's orchestra, has been signed to a long term contract by Republic Pictures. Her first picture for the company will be "Marines On Parade," starring Al Pearce and his Gang, which goes into production in October.


98
HIS NAME IS ON THE LIPS OF MILLIONS . . .
HIS FAME IS SECURE WITH SPORT LOVERS EVERYWHERE . . .
HIS VALUE IN PUBLICITY IS IMMEASURABLE .

THE *GREATEST* GRID STAR OF THEM ALL . . .
IN A *FAST* AND *FURIOUS* THRILLER!

Ready for you when it means the most in *business* . . . on the eve of the football season!



HARMON OF MICHIGAN

with

TOM HARMON

Anita LOUISE · Forest EVASHEVSKI (HARMON'S GREAT TEAM-MATE)

OSCAR O'SHEA • WARREN ASHE

COLUMBIA PICTURES

APPEALS FROM LOCAL ARBITRATORS ARE NOW HITTING 30% OF DECISIONS

Exhibitors, Distributors Have Each Appealed 4; Total of 11 Appeals Filed in Seven Months of Operation Under Decree

Thirty per cent of the 39 arbitration decisions, handed down in local tribunals of the American Arbitration Association have been carried to the Appeal Board at New York for a final ruling on consent decree interpretation in the cases.

The increasing proportion of cases being appealed to the "supreme court" indicates that the success or failure of the arbitration sections of the consent decree will probably be determined chiefly by the three members of the Appeal Board.

Eleven cases are on the record of the Appeal Board after seven months of arbitration. Decisions have been handed down in the first two appeals while nine others are pending, in various stages of the appeal process. Only one case is currently under advisement by the three members of the Board, Van Vechten Veeder, chairman, Albert W. Putnam and George W. Alger.

Four Decisions Appealed

Distributors and exhibitors have each appealed four decisions and three appeal actions have been instituted by intervenors whose theatre operations were affected by decisions. In the two cases decided to date, exhibitors, originators of the complaint, have had their appeal dismissed and the original ruling upheld. The first ruling, in the Ken theatre, Chicago, clearance complaint upheld the arbitrator's opinion that he lacked jurisdiction. The second Appeal award, in the complaint of Ruben Frels, Texas operator upheld the dismissal of his some run complaint.

Nine of the eleven cases appealed involved clearance. In most instances the appeal hinged on the arbitrator's scope in interpreting section VIII of the consent decree. Only two cases involved some run. One of these was based on circuit affiliation leaving just one instance involving interpretation of Section VI.

Cases which have been appealed include:

Chicago—Case No. 2, clearance, Ken theatre, Chicago, operated by Ben Banovitz. Appeal Board ruled case involved specific run rather than clearance.

Dallas—Case No. 2, some run, Normana theatre, El Campo, Tex, Ruben Frels operator. Appeal board ruled distributors had offered reasonable run.

Washington—Case No. 3, clearance, Westway theatre, Baltimore, appealed by Lee Homand, operator.

Boston—Case No. 3, clearance, Manchester, N. H. theatre operated by Lucien Descoteaux. State Operating company, and distributors appealed.

Philadelphia—Case No. 2, some run, Earle theatre, New Castle, Del. MGM appealed award of run.

Albany—Cases No. 1 and 2, clearance, American theatres, operated by Alex Papayanakos, Canton, N. Y. Appealed by distributors, Schine circuit.

Los Angeles—Case No. 1, clearance Mission theatre, San Gabriel, Calif. Edwards circuit, intervenor, appealed altered clearance.

New York—Case No. 2, clearance, Squire theatre, Great Neck, N. Y. Skouras Theatres and Northern Amusement Co., intervenors, appealed reduced clearance.

Washington—Case No. 6, clearance, Apex theatre, Washington. Warner circuit appealed reduced clearance.

Philadelphia—Case No. 6, clearance, Hill theatre, Philadelphia, Edward I. Singer, operator, appealed dismissal of case.

Attorneys for all of the Big Five distributors who signed the consent decree this week denied reports that they were planning to ask a reduction in the number of arbitration tribunals. Some trade journals, noting that three tribunals had received no cases, and that the docket in others listed on an average less than half a dozen complaints, have published reports of a move to reduce the administrative expense of arbitration by centralizing the tribunals.

The distributor lawyers pointed out that in the first seven months of arbitration only two clauses of the consent decree were involved and said that they were determined to wait until there was a larger backlog of experience before seeking a change. One attorney noted that a move now by the distributors towards reducing the 31 tribunals set up in the decree might be interpreted by the Government as an attempt to make arbitration difficult or impossible for the small exhibitor. To prevent this the decree located tribunals in the principal exchange centers, within ready access.

Discussion of next year's arbitration budget or of proposed changes in the administrative machinery is not expected to get underway for several months.

New Philadelphia Appeal

The Appeal Board received its eleventh case this week when Edward I. Singer, operator of the Hill theatre in Philadelphia filed formal objection to the dismissal of his clearance complaint against Paramount, Warners, RKO and the Warner Circuit.

W. A. Wiedersheim, arbitrator dismissed the Hill complaint (Motion Picture Herald, August 16, page 17) after finding that the seven day margin of the competitive Affiliated Circuit's Rialto and the seven day clearance of Warner's Sedgewick over the Rialto were reasonable. Mr. Wiedersheim also observed that the complaint involved specific run more than it did clearance, stating that he did not believe Section VIII empowered him to reduce clearance if run would be altered in consequence.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

San Francisco—One on Clearance

Previously Reported:

Clearance	78
Some Run	28
Total to September 3rd	107

Settled This Week:

None reported.

Appealed This Week:

Philadelphia—Case No. 6

San Francisco

The fourth San Francisco complaint was filed last week by the Piedmont Theatre, Inc., of Oakland against the Big Five and four downtown Oakland first run houses asking a reduction in clearance. The complaint asserts that the Paramount, Fox, Roxie, and Esquire theatres in Oakland enjoy their first run status by excessive margins over the houses in nearby suburbs.

The Sierra theatre operated by the T and D circuit at Susanville, Calif., intervened this week in the clearance complaint filed two weeks ago by Rotus Harvey in behalf of his Westwood theatre in Westwood, Calif. Mr. Harvey asked day and date with the Sierra.

The withdrawal of the second San Francisco action, clearance complaint of A. C. Karsky, operator of the Laurel in Oakland, was entered as a formal consent dismissal by arbitrator Roger Sherman this week. Settlement was reported in Motion Picture Herald on August 23rd. Costs were paid by the complainant. RKO, Warners, 20th Century-Fox and nine Oakland theatres had been named in the action.

Chicago

As Chicago this week Balaban and Katz through the firm of Spitz and Adcock, attorneys, intervened in the clearance action of the Oriental theatre against the Big Five and all Class-A loop theatres. B and K operated the large Oriental until two years ago when it was taken over by the 32 West Randolph St. Corporation. Eighteen of the B and K houses are subject to the complaint.

The Woods Theatre Corporation and the Diana Theatre Corporation operators of the McVickers theatre have also intervened in the Oriental complaint.

Harold J. Clark has been appointed arbitrator in the fifth Chicago complaint, clearance readjustment sought by Steve Bennis, Lincoln, Ill., exhibitor. Hearings will start on September 15th.

Kansas City

The Fox—Kansas City Corporation in behalf of five of its Kansas City downtown houses has intervened in the clearance complaint of the Dickinson theatre in suburban Mission, Kans. The Dickinson in a complaint against RKO, Warners, Paramount and 20th Century-Fox asked that the first run margin of Kansas City houses be cut from 56 to 14 days.

Philadelphia

Case No. 8, the clearance complaint of Columbus Stamper, operator of the Great Northern Theatre in Philadelphia, scheduled for hearing September 8th, has been postponed for a second time until September 30th. It is directed against Paramount, MGM, 20th Century-Fox and the Warner circuit. Postponement was again requested by attorneys for the film companies. Walter H. Robinson, Philadelphia attorney, will arbitrate the complaint.

Detroit

Additional information was reported from Michigan this week in the complaint of the Drayton Plains theatre against the Big Five and the Butterfield circuit. In the first action outside of Detroit, and the tribunal's third case David Newman operator of the Drayton Plains house asks that his clearance be reduced from 67 days after Pontiac—60 days after first run and seven after second—to seven days. Other towns within 30 miles of Pontiac enjoy a seven day margin he charges. The Butterfield circuit controls all Pontiac theatres. Mr. Newman opened his house in July.

THE HOLLYWOOD SCENE

Off Trend

It's no secret in Hollywood that the theatregoers of the nation have manifested by their selection of films for patronage an acute and evidently insatiable appetite for comedy.

It's no secret anywhere that producing companies have given effect to this manifestation in their plannings for the future; an extensive itemization of the production projects conceived with an aim toward supplying the public with more of that which it has indicated it likes was published in this magazine.

It may be a secret outside of Hollywood for a little time, however, that some of the attractions recently previewed in these parts, films due for distribution shortly, are not only at variance with the general veering toward comedy but are pointed in a directly opposite direction.

As if in disregard of the portents from the box-offices of the nation, a series which has prospered on a comedy-drama basis was pitched point blank into the tragedy division with its current edition.

Another series which has profited mightily as an exercise in the domain of good, clean fun was shunted onto strictly adult ground.

A million-dollar special containing some of the finest performances of the year was revealed as underscoring sordidness and eventuating in unrelieved tragedy.

Another million-dollar job did an about face in midpicture to dish up some of the hottest illicit romancing witnessed since the barriers went up against that sort of thing in 1933, punishing the indulgers with nothing more terrible than a ripe old age.

A semi-musical romance expected to offer a diverting demonstration of idyllic lovemaking to lilting music turned out to contain a mildly demented villain given to assassinating innocent bystanders by way of pressing his courtship the hard way.

Off trend as these excursions into zones of interest far removed from comedy may be, and with whatever outcome, they do not actually indicate ignorance of or indifference to the nature of public demand on the part of their producers.

Actually, these are pictures which were completed, or too near completion for change, at the time when the news that the American people had abruptly developed a yen for comedy, and acquired the money with which to buy their fill of it, reached Hollywood.

As of that time it was a theory widely subscribed to in this town that amusements touching the extremes are demanded in war time by a population which is itself experiencing extremes of every variety in its daily existence. A general letting out of rope in all directions by way of coping with this assumed condition of public requirement was under way, with the result only now becoming evident.

Some point out that it is the more extreme variety of comedy which has prospered, arguing that therefore the more extreme varieties of melodrama and tragedy will prosper proportionately.

Opposed to this reasoning is the belief that extremes have nothing to do with the matter and that the public simply is in the market for laughter and not for tears, fears or problems.

As to which of these lines of reasoning is correct, the public will be informing the industry presently in terms of support and non-support of the pictures.

For the present, and doubtless for some while, it is in the nature of prevailing circumstances and Hollywood thinking for some pretty extreme extremes of subject matter, themes, treatments and presentations to be coming along in the flow of product.

More Sneak Leaks

Documented in detail and background on this page of the August 23d edition was the *modus operandum* by resort to which syndicated columnist Hedda Hopper had managed to abridge the rules against pre-release lay press review on films by printing the opinions of one Bob Carl of Pasadena on pictures observed by him in a sneak preview at that place. A parallel circumvention was achieved this week by syndicated columnist Louella O. Parsons, whose printing of an opinion of an MGM project starring Greta Garbo was prefaced by these remarks: "Scoop for Bill Simpson, the original previewer. He was the first to send in previews for any column. Others have tried to copy him but there is only one Bill."

It was stated in the piece in this space about Miss Hopper that "The difference between reader Carl's violation of the rules and Miss Hopper's escapes the eye." Stet for Miss Parsons.

MIGHTY NEAT TRICK IF HE CAN DO IT

Quote Paramount announcement:—

"Charles Boyer, Edward G. Robinson and Joel McCrea have been signed by Boris Morros as the first of some fifteen stars who will play principal roles in 'Tales of Manhattan,' the unique story which he will make for Paramount this Fall.

"Each of the three stars will take the lead in one of the seven sequences of the story, which deals with the adventures, romantic, humorous and dramatic, which befall various persons who wear the same fine evening suit."

Warners First

Warner Brothers, committed last week to a policy of keeping at least six pictures in shooting stage of production around the year, was well ahead of promise at weekend and leading the studios in point of films in work with eight films before the cameras.

COMPLETED

COLUMBIA
Lady Is Willing (suspended)*
MONOGRAM
Bad Man from Bodie
PRC
Professional Bride
Jungle Man
PARAMOUNT
No Hands on the Clock
Louisiana Purchase
REPUBLIC
Mercy Island
ROACH
Fiesta
20TH-FOX
Hot Spot
Swamp Water
UNIVERSAL
Hellzapopin

STARTED

COLUMBIA
Bedtime Story
MGM
Woman of the Year
MONOGRAM
Tonto Basin Outlaw
PRC
Mr. Celebrity
PRESSBURGER
Shanghai Gesture
PARAMOUNT
Morning After
RKO-RADIO
Call Out the Marines
REPUBLIC
Jesse James at Bay
UNIVERSAL
White Savage
WARNERS
Male Animal

IN WORK

COLUMBIA
Sing for Your Supper
GOLDWYN
Ball of Fire
KORDA
Jungle Book
MGM
Kathleen
Shadow of the Thin Man
H. M. Pulham, Esq.
Babes on Broadway
Panama Hattie
Her Honor
MONOGRAM
Here Come the Marines
PARAMOUNT
Mr. Aldrich's Boy
Malaya
Midnight Angel
RKO-RADIO
Date With the Falcon
Playmates
Street Girl
REPUBLIC
Down Mexico Way
SMALL
Corsican Brothers
20TH-FOX
Young America
Confirm or Deny
Lone Star Ranger
UNIVERSAL
Appointment for Love
Paris Calling
It Started With Adam
Nobody's Fool
Vigilantes
WARNER
Bridges Built at Night
All Through the Night
Body Disappears
Kings Row
Captains of the Clouds
They Died With Their Boots On
Man Who Came to Dinner

*Due to injury to Marlene Dietrich

LATE REVIEWS

For other Showmen's Reviews see Product Digest Section, page 65

Birth of the Blues

(Paramount, 1941-42)

Crosby Croons a Hit

About half way through this more or less historical accounting for the rise of rhythmic music in the world, Bing Crosby steps into the chorus of "Melancholy Baby" and sings the rafters right off of the auditorium. He had the exhibitors present at the Los Angeles tradeshow forgetting their buyer-resistance utterly and clapping like just that many happy ultimate consumers.

But "Melancholy Baby" is just one of nine hits tunes of other years sung by Mr. Crosby and others in this hit musical of today and tomorrow. Among the others are "Cuddle Up a Little Closer," "Wait 'Till the Sun Shines Nellie," "Memphis Blues," "By the Light of the Silvery Moon," done in the illustrated song media and with technicolor lending a note of authenticity to the slides, and that old reliable "St. Louis Blues" itself. There's a new song by Johnny Mercer, additionally, which belongs in this classic catalogue.

When it isn't musical, which is most of the time, the picture is concerned with depicting the rise of ragtime from its dusky beginnings in the late nineties to a healthy hold on the population in 1915 or thereabouts. The tale is told in terms of the adventures of a jazz band headed by Mr. Crosby as clarinetist and vocalist with Mary Martin as feature singer and Brian Donlevy blowing hot licks on a trumpet. Rochester is along as valet to supply some comedy, J. Carrol Naish is met up with as an early day gangster to provide some menace and Tiny Carolyn Lee as Miss Martin's infant aunt, supplies the charm of cuteness.

Victor Schertzinger, never more at home than in direction of a picture pertaining primarily to music, missed never a chance to combine story and score with loss to neither and profit to both.

Monta Bell rates a bow as associate producer.

The film compares most directly, as to type, with "Alexander's Ragtime Band," its appeal in large part being based upon the appeal of the old song hits and their power to reawaken memories of its audience. Orchestration of these is in the mode of the period of their origin. There's no age limit or other ceiling on the film's potential usefulness.

Tradeshown at the Ambassador Hotel Theatre, Los Angeles, following "Among the Living" to the manifest satisfaction revealed in applause during and after of the 50 representatives of exhibition present.—WILLIAM R WEAVER.

Produced and released by Paramount. B. B. De Sylva, producer. Associate producer, Monta Bell. Director, Victor Schertzinger. Assistant director, Hal Walker, Photographer, John Seitz, P. C. A. No. 7330. Running time, when seen in Hollywood, 86 minutes. Release date not set. General audience classification.

CAST

Jeff Lambert.....Bing Crosby
Betty Lou Cobb.....Mary Martin
Memphis.....Brian Donlevy
Aunt Phoebe Cobb.....Carolyn Lee
Louey.....Rochester
Limpy.....Warren Hymer
Wolf.....Horace MacMahon
Tuxedo.....J. Carrol Naish

Among the Living

(Paramount, 1941-42)

Melodrama and a Mad Man

This thriller-chiller type melodrama stands head and shoulders above its kind in point of realism, plausibility and performance. It opens in a graveyard, moves to the basement of a supposedly haunted house where a mad man has been imprisoned for fifteen years, then releases the maniac to roam the town and follows him through a sequence of murders to his death in the graveyard where the picture started. It's got everything the shock film trade demands.

Produced with far more skill and imagination than most pictures in its field, this thriller stays within the bounds of logic and packs for that reason a wallop few have equalled. The mad man who commits the murders does so for a reason that squares with the realities of dementia and they are the more terrible because realistically motivated. A sequence in a cheap cafe is a masterpiece of sordid reflexes, the maniac's pursuit and murder of a girl he meets there are terrifyingly authenticated and the final sequences in which a mob storms the haunted house in quest of the killer are without precedent in their impact.

Performances by Albert Dekker, as the maniac and his twin brother; Susan Hayward, as the flirtatious companion of the unsuspected mad man, and Harry Carey, as the doctor who knows the secret but does not reveal it until three lives have been lost, are powerful in every particular.

Production by Sol C. Siegel is tops for the field it serves and direction by Stuart Heisler makes every inch of footage an effective part of the powerful whole.

Subject matter and treatment by and large, suggest limiting the film to adult presentation.

Tradeshown at the Ambassador Hotel Theatre, Los Angeles, to approximately 60 persons who seemed wholly absorbed in the proceedings.—W. R. W.

Produced and released by Paramount. Sol C. Siegel, producer. Stuart Heisler, director. Assistant director, Arthur Black. Photographer, Theodore Sparkuhl. P. C. A. No. 7374. Running time, when seen in Hollywood, 68 minutes. Release date not set. Adult audience classification.

CAST

John Braden / Paul Braden.....Albert Dekker
Millie.....Susan Hayward
Elaine Braden.....Frances Farmer
Dr. Ben Saunders.....Harry Carey
Bill Oakley.....Gordon Jones
Peggy.....Jean Phillips
Pompey.....Ernest Whitman
Tom.....Archie Twitchell
Mrs. Pickens.....Maude Eburne

Mexican Spitfire's Baby

(RKO Radio, 1941-42)

Lupe and Leon Continue

This, the latest of the Lupe Velez-Leon Errol "Lord Epping" series, is of the same pattern as the previous efforts, a pattern for the most part designed for frequent belly-laughs. The title stems from one of the earlier of the series.

It is a robust—and sometimes rough—comedy of errors centered around the usual blundering endeavors of Errol—Uncle Matt—to bring happiness to the one-year married Velez and Charles Buddy Rogers, by arranging for them to adopt a French war orphan. The measures for the adoption are placed in the hands of "Lord Epping"—the other half of the Errol doublerole, and when his Lordship arrives with the luscious and grown-up Fifi, the war orphan, things, as to be expected, happen. They happen just a bit too long for continuous laughter and attention, but while they happen, the comedy rocks ahead, not at all times, however, for family patronage.

In addition to the star names, there is the usually sputtering and continental-mannered Fritz Feld to add to the mirthful confusion, which he does as the fiancee of Fifi, whom he misplaced at the boat. Fritz, as an officer in the French Chasseurs—pronounced "chaser" by Zazu Pitts, another contributor to the fun—pushes the comedy a notch higher with his attempts to duel Errol to assuage his honor.

The story, if the Velez-Errol duo needs one—moves on to a resort hotel, where Errol tries to hide Fifi, while "Uncle Matt" squares his ever-suspicious wife and the more suspicious Lupe. Arrive "Lord Epping," Mrs. Epping and a host of others and everything is finally cleared up in the conventional farce comedy manner. In addition to custard pies and knives, some mud-spattered double-barreled dialog is thrown which is hardly needed to swell the goodly laugh total.

Previewed in the RKO Radio New York exchange projection room to a small press audience and a scattering of exhibitors who for the most part gave evidence of being amused by the antics.—A. MIKE VOGEL.

Produced and released by RKO-Radio. Cliff Reid, producer. Leslie Goodwin, director. P. C. A. No. 7417. Release date not set. Running time, 70 minutes. Adult audience classification.

CAST

Carmelita.....Lupe Velez
Uncle Matt / Lord Epping.....Leon Errol
Dennis.....Charles "Buddy" Rogers
Miss Pepper.....Zasu Pitts
Aunt Della.....Elizabeth Risdon
Pierre.....Fritz Feld
Fifi.....Marion Martin
Chumley.....Lloyd Corrigan
Lady Epping.....Lydia Bilbrook
Hotel Clerk.....Jack Arnold

Glamour Boy

(Paramount Pictures, 1941-42)

Musical Comedy Romance

Producer Sol C. Siegel and his colleagues have turned out a superior all around gloom chaser. Funnyman F. Hugh Herbert, he of the expressive hands and zaney antics, contributed additional dialogue to the picture, which offers a proper setting for Paramount's singing young star, Susanna Foster.

The plot has a Hollywood background with a new twist. Jackie Cooper plays a juvenile actor, who at 18 is a soda jerker, waiting for a come-back into pictures. Marathon Studios hires him to coach a new juvenile in a remake of one of the former star's successes. In a projection room, the old "Skippy" and the new, view a few sequences of the film. In reality, the audience watches Jackie Cooper studying himself on the screen as the real youngster who played the part more than ten years ago. It is a good bit and the preview audience liked its novelty.

The older boy gets embroiled in studio politics, loses his job and is responsible for the quick rise and fall of a girl he has undertaken to advise on how to become a star. The hitherto obnoxious new juvenile resolves his predecessor's troubles to the confusion of all and to his own smug satisfaction.

The story is handled lightly and ably by director Ralph Murphy, and the best laugh lines probably were those contributed by Hugh Herbert. Jackie Cooper plays his juicy part to the hilt, Susanna Foster sings a few songs in a pleasant coloratura, but it's Darryl Hickman as the youngster whom the customers will remember. Walter Abel, in the role of Mara-

(Continued on following page)

137 Independent Owners Sue to Stop Ascap Fees

One hundred thirty seven independent theatre owners, members of four exhibitor units comprising the Pacific Coast Conference of Independent Theatre Owners, on the Pacific Coast, launched, on Tuesday, from Los Angeles, a long-heralded federal court litigation against ASCAP, demanding approximately $250,000 damages from the Society and asking an injunction restraining it from collecting annual license fees from theatres.

In a 225-page complaint listing payments made since 1930 on the ASCAP seat tax for their total of 236 houses, the exhibitors alleged violation of the Sherman anti-trust law and sought relief from paying the license fees, declaring ASCAP as monopoly and operating in restraint of interstate commerce.

Named as defendants in addition to the Society itself were 24 members of its board of directors and its officers; 19 music publishing firms and all members of the Society "whose names constitute a group too numerous to include." Representing theatre owners was Albert J. Law, General Counsel of the PCCITO and for 11 years assistant to the U. S. Attorney General in the Anti-trust Division.

8 Months of Research

The document, filed in Los Angeles Federal Court, completes eight months of compiling data from exhibitors from San Diego to Alaska and marks the first concerted federal court move against the Society by exhibitors over annual licenses required of theatres by ASCAP for playing films using Society-controlled music.

Acting as individuals, exhibitors outlined motion picture industry as pertaining to interstate commerce and its effect on interstate commerce, described the history of ASCAP and charged the Society with coercion and intimidation of them in paying annual fees for use of its catalogue via sound films.

The complaint recited, "agents of ASCAP have solicited applications for licenses by threats of filing suits for infringements of copyright laws from all unlicensed persons, firms or corporations operating theatres, that ASCAP has hired agents that have gone from place to place threatening any and all who used music commercially with such infringement suits and by said threats have compelled users of music to pay exorbitant sums to purchase performing rights of all music under control of said defendant and its members; that no theatre operator has used in any one year more than 2,500 musical compositions controlled by ASCAP, but in order to perform those 2,500 musical compositions each of said theatre operators has been required and compelled to purchase performing rights to at least 25,000 musical works controlled by said defendant; therefore plaintiff has been compelled to pay ASCAP for performing rights for approximately ten times more musical compositions than he has or could possibly have used."

In addition, the suit said, ASCAP and its members have entered into contracts with producers for use of its music in films, knowing that the films would be leased or rented to exhibitors, yet compelled theatre operators to pay per seat tax for performing rights to its controlled music.

LATE REVIEWS

(Continued from preceding page)

thon Studio's chief, gets a good deal of comedy into his portrayal and the rest of the cast, including Jackie Searle, Ann Gillis, Edith Meiser and William Demarest add to the general gaiety.

"Glamour Boy" is of a type to be welcomed by juveniles and their mamas and papas, too.

Previewed at the Normandie Theatre, New York, where an exhibitor and trade press audience showed interest.—J. E. SAMUELSON.

Produced and released by Paramount. Sol C. Siegel, producer. Ted Tetzlaff, director. Assistant director, Fred Spencer. Photographer, Dan Fapp. P. C. A. No. 7502. Running time, 80 minutes. Release date not set. General audience classification.

CAST

Tiny Barlow.....Jackie Cooper
Joan Winslow.....Susanna Foster
A. J. Colder.....Walter Abel
Billy Doran.....Darryl Hickman
Brenda Lee.....Ann Gillis
Georgie Clemons.....Jackie Searle
Hank Landon.....William Wright

Night of January 16th

(Paramount, 1941-42)

Murder and Mystery

Here is a murder-mystery the unity and impact of which place it near the all-time top of its class. Sol C. Siegel, producer, Joseph Sistrom, associate producer, and William Clemens, director, have concocted a story certain to please all lovers of this type of drama, from presidents up and down. From its arresting beginning to its climax, the story runs along smoothly, without cheap, melodramatic tricks, until, in synthesis, the parts fit as neatly as a jig-saw puzzle.

The three characters around whom the picture revolves are 'Bjorn Faulkner" (Nils Asther), who has to explain a missing $20,000,000 to his board of directors; 'Kit Lane" (Ellen Drew), who has a secretarial and personal interest in "Faulkner," and "Steve Van Ruyle" (Robert Preston), a sailor, who has inherited a position on "Faulkner's" board of directors. "Faulkner" is presumably murdered, "Kit Lane" is falsely accused of the murder, and "Van Ruyle" assumes the responsibility of solving the mystery, clearing "Kit Lane" of the murder charge, and then giving her his own name.

The cast is uniformly excellent. Nils Asther makes a most attractive villain-tycoon; never did a man explain away a missing $20,000,000 more gracefully. Miss Drew is a very pretty secretary-heroine and Robert Preston turns in a neat performance as the sailor-sleuth. There are also some excellent comedy sequences by a drunk and a gasoline station proprietor.

The sets throughout the picture are lavish, elaborate and ahead of their time in decor.

Previewed at the Normandie Theatre in New York, where a trade-press audience responded appreciatively to the humorous sequences and applauded spontaneously at the end.—IRENE SMOLEN

Produced and released by Paramount. Sol C. Siegel, producer. William Clemens, director. Assistant director, "Dink" Templeton. Photographer, John Mescal. Produced on the New York stage by A. H. Woods. P. C. A. 7167. Running time, 80 minutes. Release date not set. General audience classification.

CAST

Steve Van Ruyle.....Robert Preston
Kit Lane.....Ellen Drew
Bjorn Faulkner.....Nils Asther
Tilton.....Clarence Kolb
Attorney Polk.....Don Douglas
Wakefield.....Roy Gordon
Nancy Wakefield.....Margaret Hayes

Holt to Coast for RKO

Charles W. Koerner, general manager of RKO Theatres, announced in New York, Wednesday, that he had appointed Nat Holt division manager of RKO's west coast theatres, effective October 1st.

"Selznick-U A" May be Name

Selznick-United Artists may be the name by which the United Artists distributing company may be known henceforth, according to word this week from Hollywood, where negotiations were completed for entrance of the independent producer into a UA partnership with Mary Pickford, Alexander Korda, and Charles Chaplin. Arthur W. Kelly, UA vice-president in charge of sales, and Edward C. Raftery, general counsel, arrived in Hollywood Tuesday to participate in the Selznick negotiations, which have been in process for months, and which until recently included Frank Capra, another independent producer.

Mr. Selznick, the information is, will produce two or three pictures yearly and he may introduce important changes; although what these will be, has not been disclosed.

Meanwhile, Maurice Silverstone, who resigned some months ago as UA executive head to produce, is to leave New York for Hollywood next week, to establish his own production unit. Miss Pickford also is an associate in the Silverstone venture.

Gabriel Pascal, will remain a UA producer, a spokesman said in New York, adding Mr. Pascal probably would produce "Captain Brassbound's Conversion" and "Arms and the Man."

Reopening of the San Francisco United Artists Theatre, a step in the formation of the heralded UA circuit of "quality" houses, was expected this week after some delay in the deal by which the distributing company will operate the house in association with Joseph Blumenfeld and D. J. McNerney.

Exhibitors Complain On Selling Policies

Independent exhibitors in two widely scattered sections complained this week of product policies and procedures of the majors.

In Des Moines, exhibitors, led by Leo Wolcott, head of the Iowa-Nebraska theatre owners organization, declared, "If the decree was entered as stated 'for the purpose of relieving the pressure on the small exhibitor' it was a complete failure in this territory because of unreasonable prices and terms now being demanded."

Exhibitors in the Philadelphia territory are being circularized by the United Motion Picture Theatre Owners, with the suggestion they sign no 1941-42 contracts for certain pictures asserted due from distributors under 1940-41 contracts; and a suit is expected in that territory's Federal Court by the unit against Paramount, RKO and Twentieth Century Fox, for failure to deliver, on the 1940-41 contracts "Nothing But the Truth," "Citizen Kane," "Sun Valley Serenade" and others.

Paramount Dividends

The Paramount board of directors, in New York, Wednesday, declared dividends on all outstanding issues of company stock, to the amount of 25 cents per share on common stock, $1.50 per share on first preferred issues and 15 cents per share on second preferred stock.

"ALOMA"

AS HOT

AT THE BOX OFFICE AS PARAMOUNT



the HOTTEST Company in the Business!

Paramount Pictures



"ALOMA"

OUTGROSSES

"ROAD TO ZANZIBAR"

IN

NEW YORK
(Note: Breaks week-end record)
N. Y. Paramount

BOSTON
Metropolitan Theatre

NEWARK
Newark Paramount

NEW ORLEANS
Saenger Theatre

PATERSON
U. S. Theatre

WORCESTER
Capitol Theatre

CHARLOTTE
Carolina Theatre

SCRANTON
Strand Theatre

JACKSONVILLE
Florida Theatre

DULUTH
Norshore Theatre

TAMPA
Tampa Theatre

PEORIA
Madison Theatre

SAN ANTONIO
Majestic Theatre

DETROIT
Michigan Theatre

DOROTHY LAMOUR · JON HALL

"ALOMA OF THE SOUTH SEAS"

IN TECHNICOLOR

A Paramount Picture

with Lynne Overman · Philip Reed · Katherine DeMille · Fritz Leiber · Dona Drake

Directed by ALFRED SANTELL · Screen Play by Frank Butler, Seena Owen and Lillie Hayward

Story by Seena Owen and Kurt Siodmak · From the Play by LeRoy Clements and John B. Hymer

Paramount Pictures

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Motion picture theatre operators in and around Truro, up in Nova Scotia, got unexpected relief from the competition of traveling carnivals, in a manner most unusual.

Seems that when one of the Frank Elliott Carnival shows recently visited Truro, which is temporarily housing hundreds of Canadian soldiers, one soldier was shot while watching a money game. He was an innocent bystander to an argument between the game concessionaire and a civilian player who claimed he was entitled to $5 won at the game. Frank Elliott is said to have produced a revolver during the altercation and fired a shot which hit the soldier.

When the dust settled from the retaliatory antics of some 500 raiding 'buddies' of the soldier, everything on the carnival lot was a heap of wreckage—booths, rides, tents, merry-go-round, all save the big ferris-wheel, were torn apart. The wheel would have gone, too, but for the arrival of 200 military police and the local constabulary.

Motion picture exhibitors were said to have been among the most interested spectators to the soldiers' dismantling.

▽

Mortimer Lahm and Harold Stone, owners of M. H. Lamston, metropolitan dime-store chain, insist on carrying the traditions of their former theatrical producing to their five-and-ten counters. They even employ ex-chorus girls as clerks, and when Warners recently brought out "Million Dollar Baby," based on the old song: "I Found a Million Dollar Baby in a Five-and-Ten-Cent Store," the Lamston pair flooded their windows with tie-ups on both picture and song.

The Lamston ex-chorus girl clerks are of the anti, or non-sugar-daddy variety.

▽

The only newscaster granted permission by Hitler's High Command and Ministry of Propaganda to broadcast the French-German armistice proceedings at Compiegne, in the Spring of 1940, has gone Hollywood.

William L. Shirer, known at the moment as the author of "Berlin Diary," will prepare special material based on his World War II impressions, for RKO Radio's "Passage from Bordeaux," and for Erich Pommer, who will produce, and who engaged him. The story, by the way, written by Budd Schulberg, B. P.'s son, deals with a group of Americans caught in the convulsive events of the ten crucial days between the French Government's removal from its capital at Paris to Vichy, and the fateful armistice at Compiegne.

It was Shirer's newscasts that brought to American listeners the hour-by-hour accounts of the successive German invasions, right up to Compiegne. He is to add to those incidents in the new production which depicts Americans whirling in the maelstrom of French ruin, while millions of refugees clogged all the southbound roads from Paris to Marseilles and Bordeaux, the while stories were being spread by Nazi agents to create panic and hysteria among the fleeing hordes of homeless.

▽

Will Harrison Hays, generalissimo of the Motion Picture Producers and Distributors of America, has accepted membership on the board of trustees of the Hoosier Salon (not saloon) Patrons' Association.

Thousands of commercial establishments in the United States have air-cooling installations, but one never hears of their continuing operation after business hours for the relief of the community during a hot spell, such as the heat-wave relief frequently arranged by motion picture theatre owners who make their air-cooled auditoriums available to the public at the close of day.

Typical is the recent community contribution to atmospheric relief arranged for Mendota, Illinois, by Jules Landfield, managing the Alger Circuit's State Theatre, during a particularly hot session, as described in the following report in the Mendota newspaper:

> The manager of the State Theatre hit upon an idea last Sunday which caused much talk and also many to take advantage of the fact that the air cooled show house was kept open from and after the close of the last show that night, which was approximately 11:30 o'clock, until way early in the morning of Monday.
>
> Mr. Landfield invited the people of Mendota and this section of the tri-counties to come to the theatre on Sunday night and remain just as long as they desired or until seven o'clock in the morning. No pictures would be shown, but the show house would be kept cool and the people could thus get away from the heat in their homes.
>
> It is reported that at least 60 persons took advantage of the idea and remained in the show house until about 1:45 A.M., when the temperature outside cooled and the folks left for their homes, thanking Mr. Landfield for allowing them to remain in the show house and get cooled, for it really was a treat.
>
> Many people have phoned the show house since then to see if there would be another "openhouse," and the management stated that in case there should be another heated spell he would make an announcement of when the show house would be open all night.

▽

'Tanney' Tannebaum was flabbergasted, the other day, when his S.O.S. Cinema Supply Company, in New York, received a hurry-call from G. Jennson, owner, and oldtime exhibitor, from his headquarters at the Hlutafjelagio NYJA BIO Theatre at Reykjavik, *ICELAND,* for an *AIR CONDITIONING* equipment. American soldiers newly stationed at Reykjavik had told Mr. Jennson that his theatre was minus the atmospheric conditioning to which they are accustomed.

The outdoor temperature at Reykjavik in mid-summer—during the warmest period—runs between 45 and 50 degrees fahrenheit. And, so, Mr. Jennson must heat his auditorium. But the body heat of a filled house—and its plenty filled since the U. S. soldiers arrived—raises the wet-bulb temperature to an extent that is uncomfortable. The soldiers told Mr. Jennson that his air needs conditioning, needs changing.

Didn't some Eskimos once send down an order for refrigerators, Mr. Tannebaum?

▽

While Walt Disney executives in Hollywood are running around in several quandaries looking for a peaceful solution to the continuing demands of union labor their co-workers in the east are running around Negro Harlem in several taxis looking for "final inspiration" for a sequence in the new Disney feature cartoon, "Dumbo."

▽

If the odd-tales short subjects producers, or the newsreels miss this one, we will charge them with dereliction of duty:

A man in Kingstree, South Carolina, returned a marriage license to Probate Judge Flora Snowden, with the notation: "I got the license to have it ready whenever my girl said 'yes.' But when I get drunk she refuses to marry me and when I get sober I wouldn't have her."

▽

There must be someone in the picture business qualified to win the solid gold and highly-studded diamond belt of the late Warren Lincoln Travis, whose will decrees that the belt be given to any person who could equal the feats of that "world's greatest weight lifter."

From where we sit, we can see at least a couple of champion weight lifters between New York and Hollywood.

▽

A. W. (Andy) Smith, RKO's sales manager, has gotten a job for his daughter.

On July 12th, this year, Mrs. Andy Smith gave birth to Gail Melinda Smith, described as plenty blue-eyed, plenty brunette. Since then, the Rockefeller Music Hall has placed Gail under contract to become a 'Rockette' dancer on the stage of that theatre early on July 12th in 1958, when Gail will be 17 years old. Gus E. Eyssell, assistant manager of the Music Hall, signed the contract.

Mr. Eyssell explains that when he visited the nursery at Portchester (N. Y.) Hospital, he noted the precision kick of the babe. Gus is noted for an eye for precision.

▽

Harry Crawford, manager of the Ambassador Theatre in St. Louis, played the part of a cop often in his long career on the stage before going to the other side of the footlights; but last Saturday night he unexpectedly was cast in the role of a traffic officer—sans uniform, but nonetheless, importantly real. Traffic got into a hopeless snarl in front of the Ambassador that night. The two policemen on beat were down the street making an arrest—so Crawford stepped in to relieve the situation. Dressed in a white linen suit, he directed autos, busses, street cars and pedestrians for 25 minutes.

▽

For-the-Foolish Department:

Given one hour and starting at Times Square could you bring back

A long-sleeved bathing suit
A man in uniform
A load of hay big enough to make a mattress
A barrel

These are some of the "go get its" that will face contestants on WOR-Mutual's new program of the same name starting Wednesday, September 10th, from 8:30 to 9 p.m., and originating in the Mutual Playhouse just off Times Square.

Each contestant on the program will be given one "go get it" assignment to execute in an hour. If he returns successful before the program is over, he receives a cash prize and is interviewed on the air.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Train Wreck

Bustle of porters, passengers hurrying with luggage, noise of shunting locomotives—a railway station in the '80's plastered with advertisements for such commodities as Day & Martin's boot-polish for men of the world—and other commodities, once household words, now completely forgotten. This was the scene shot this week by Lance Comfort for the new Paramount British production "Hatter's Castle."

On Stage 6 at Denham, James Carter built part of the Tay Bridge before the disaster that wrecked it and also the railway station of "Levensford"—last stopping place before the train starts its fateful journey along the single-track line over the bridge. As a result of extensive research in Scottish railway museums and with guidance from railway engineering experts, Carter was able to build a flawless period reconstruction of the station at "Levensford." The 140′ setting is complete with platform, "Levensford" signal-box and a life-size replica of one of the now-defunct North British Railway Company's locomotives with its coaches.

▽

Twenty-nine year old, Cardiff-born Clifford Evans who scored as the ardent young Socialist in "Love on the Dole"; now wins the starring role of Michael Balcon's new film, "The Foreman Went to France" (Formerly: "Portrait of a British Foreman."). Cavalcanti ("Men of the Lightship") is Balcon's associate producer on the film, the story of which, by J. B. Priestley is based on a real-life incident at the time of the capitulation of France. Evans' co-stars in the film are Tommy Trinder, in his first character role, and Constance Cummings, in the role of an American girl who accompanies the Foreman on his adventurous journey.

"The Foreman Went to France" which Charles Frend is directing will be released throughout the world by United Artists.

Michael Balcon's new film about the blockade, previously known as "The Big Blockade", has been retitled "Siege."

▽

"The Young Mr. Pitt" second of Twentieth Century's big scale productions in their £500,000 schedule is in its third week at Shepherd's Bush. Based on an original by Viscount Castlerosse, the screen play is by Sidney Gilliat, and the film stars Robert Donat as Pitt. Carol Reed directs.

Robert Donat, absent from the screen since "Goodbye, Mr. Chips" returns to Shepherd's Bush Studios where he made his first British success, "The 39 Steps." As William Pitt the Younger, he plays one of the longest and most exacting roles of his career, portraying the vigorous politician who became Prime Minister at 23.

Robert Morley plays Charles James Fox, Pitt's political enemy throughout his career and Phyllis Calvert will have the role of Eleanor.

▽

That women are fast and widely replacing men in key technical positions in British Studios, and making a good job of it, is an established fact. Gainsborough Studios at Islington, where Bebe Daniels, Ben Lyon, and Vic Oliver are reaching the final stages on "Hi Gang", offers notable evidence for the thesis.

Casting has been passed to Iside Head, Norah Bentley has replaced a mere male and is now in charge of the hairdressing of the artistes, and Hilda Collins has been given charge of the wardrobe at the Studios, in territory which has hitherto been the exclusive prerogative of the male sex. Even in welding a paint brush and balancing a pot of pigment on a high cradle women are not far behind. Olga Lehmann artist and mural expert, is at work in Poole Street. She is at other times an official war artist and an A.R.P. worker in one of London's most blitzed areas.

▽

Roy and John Boulting, producer and director of "Pastor Hall" have been released temporarily from the Army in order to produce a film. They will make "Thunder Rock."

George Formby has at last started work on his first film under his own production aegis, Hillcrest Productions. It will be distributed by Columbia Pictures. Marcel Varnel directs the film which has been titled "Double Trouble" and in which Formby has as his leading lady Linden Travers. Production manager of the Hillcrest unit is Ernest Gartside, who for many years was associated with Fox in a secretarial and directorial capacity.

Journalism in War

Something of Paul Soskin's thunder seems to have been stolen by Two Cities Films who—for distribution by Columbia—have gone into production at Denham on "Story Unpublished" a film dealing with the role and outlook of the newspaperman in Britain during the darker days of last August and September. An exact replica of the "Daily Express" newsroom has been built up at Denham to cast a prophetic shadow before Soskin's "Fate Knocks the Door." The original whence the film is devised was by Alan MacKinnon.

Harold French who made an eminently successful job of the recently shown "Jeannie", is directing, and Bernard Knowles is in charge of cameras and lighting. The cast is headed by Richard Greene and Valerie Hobson, whilst other names therein include Miles Malleson, Renee Gadd and Claude Bailey.

Fifth Column machinations are said to feature high on the list of the films' incidents, and more spectacular passages include the docks fire during last September's Blitz.

Columbia will distribute.

▽

One of British National's most ambitious efforts to date "One of Our Aircraft Failed to Return" has now been launched, with Michael Powell directing. A unit has already gone out on locations of which there will be very many in the film.

Powell has decided to create two units for the film, one to concentrate on locations and trick work and the other under his personal eye to deal with interiors—at Denham. Trick work may be dealt with elsewhere. Powell made a previous British success for British National "Contraband."

102 Documentaries

Six years of continuous production of documentaries is the record claimed by Strand Films Ltd., one of the leading organizations in the British field. In that time the company has made one hundred and two films all in the short subject category. During the last eighteen months alone, and mainly as a result of the wartime stimulus to documentary, Strand have produced over thirty, all contributions to Britain's propaganda effort. The subjects covered in this recent group include: evacuation, war-time education, industrial speed-up, the war effort in Scotland and Northern Ireland, shipping, life in the blitz, and Home Guard, civil defence, British Restaurants, and many aspects of the cultural life of this country.

Strand directors and cameramen are now either filming or preparing ten more pictures on subjects including Imperial communications, the Navy, Army training, factory canteen services, religious tolerance under the British flag, the war-effort in Wales and the scenic beauties of England.

A younger company, Rotha Films, headed by author-producer-director Paul Rotha, which likewise is concentrating on documentaries, mainly under M.O.I. sponsorship, has a record no less notable. In six months Rotha Films have made and shown six films, and have seven either in active production or in the final stages of preparation. Believing in the ethical and commercial propriety of a production policy Rotha Films claim they are: "producing films that show the British people not only fighting for their lives but at the same time making a constructive and creative effort to build something new out of the ruins.

Rotha Films are, however, not made, generally speaking, for commercial distribution, but for dissemination through the Central Film Library of the M.O.I., purpose and operations of which have been exhaustively dealt with in Motion Picture Herald.

Among the films already made and shown are "Five and Under", "Defeat Diptheria" and "The Children See it Thru" (for U. S. showing exclusively.)

In production are "Local Government" in which Arthur Mann, Mutual Broadcasting's British war correspondent supplies the commentary and actually plays the principal part in a study of local administration in a Devon village, "A Few Ounces a Day", in which the Isotype symbolts method is used to deal with salvage and shipping losses: "Blood Transfusion", by Hans Nieter with Isotype designs by Dr. Otto Neurath: "Science and War", which will cover the role of the scientist in pre-war days and today, dietetics, architecture, medicine, agriculture, etcetera; "Books and the War", dealing with the growth and role of reading in wartime: "Road Safety for Children", by Yvonne Fletcher, and "Changing Village",

Scenario Adviser to Rotha Films is Carl Mayer.

▽

A recent broadcast by U. S. newspaperman Quentin Reynolds in which he addressed an ironic moral homily to "Dear Doctor" Goebbels is being made into a film by the M.O.I. It will be Reynolds' third film with the M.O.I. for he did commentaries for "Britain Can Take It" and "Christmas Under Fire."

BRITISH INDUSTRY IN UNITED FRONT AGAINST GOVERNMENT INTERFERENCE

Exhibitors, Distributors Hold to Line of Strong Criticism of Official "Mistakes" in Handling Draft, Propaganda

by AUBREY FLANAGAN
in London

Behind its Government one hundred per cent in aiding the national war effort the motion picture industry here is, nevertheless, still critical of the operation and administration of the State machine. During the present week the two major sections, distributors and exhibitors, have made notable onslaughts on Whitehall for its functioning, and the injustices which, it is claimed, have been done the trade.

The united industry criticism of the Board of Trade for its handling of the quota situation, and of the Ministry of Labour for its adamantine attitude to industry personnel are already well known. This week from the two above sections broadsides have been fired into the Ministry of Information, the Board of Trade, the War Office, and the Government's entertainment group N.A.A.F.I.

M.O.I. Attacked

The Ministry of Information has been attacked by both the C.E.A. and the K.R.S. for its handling of the "Target For Tonight" situation and for its peremptory attitude to the industry. The Board of Trade has been told, politely but bluntly, that its suggestions for conservation of film stock are, for the time being, impractical. The War Office, despite its galaxy of "brass hats" and high staff officers, has met with a virtual rebuke from the K.R.S. over the appointment of a cinematograph expert without consultation with the distributors. The manner in which N.A.A.F.I. has treated the industry, notably the distributors whose films it uses, has provoked stringent and emphatic criticisms from the K.R.S.

The same week, in the course of which so much artillery has been turned on the State departments, has been notable for the final turning down of a proposal to set up an all-trade body to facilitate the industry's dealings with the Government on matters provoked by the war emergency. Resultingly, industry affairs will still continue to be discussed departmentally by the various industry sections instead of, as it was hoped, by an all-trade cabinet or council.

Comments made by members of the K.R.S. at this week's meeting to some extent synthesize the trade feeling that it has not been given a fair and square deal by some Government departments, in fact by the Government itself, as might reasonably be expected by an industry which has contributed a great deal voluntarily to the war effort.

"We have been treated throughout with impolite contempt," said one distributor executive, speaking specifically of the Government's handling of film entertainment, but obliquely referring to the Government's wartime attitude to the industry. "We have been kicked about like a football."

These comments were made in reference particularly to N.A.A.F.I., which is the Government official entertainment body charged with the entertainment, recreation and refreshment of the Forces. Criticism was directed in this particular instance to the fact that films which had been supplied to N.A.A.F.I. by the K.R.S. members had been disseminated and shown throughout the country in various R.A.F. centres without any record being supplied to the distributors, without the elementary courtesy of consultation. 162 R.A.F. cinemas had been supplied by N.A.A.F.I. with films supplied by the K.R.S. without the K.R.S., or its members, being informed.

Films have already been supplied to the Army Council for the entertainment of the military in camps and lone outposts. The question now arises as to why films should be supplied through two or three different channels, one of which, N.A.A.F.I., has apparently placed no limit upon the centres to which they are supplied—irrespective of the terms on which they are hired from the K.R.S.; "They have been supplied," to quote a K.R.S. member, "to N.A.A.F.I. to do what they like with." Most of these films have been shown on mobile units and are over and above the mobile unit shows given by the War Office exclusively to military camps.

Specific Terms Demanded

Net result of the K.R.S. discussion was a decision that the time had come to put a firm foot down, to refuse to be pushed about and to demand that all films supplied to, or through the Government's entertainment body should be on specific terms; that a contractual agreement be drawn up which would safeguard the renters by specifying exactly where the films would be shown and under what terms.

The competitive nature of this snowball entertainment by means of mobile units is causing grave concern to both exhibitors and renters. It would appear, from informed statistics, that a "circuit" of virtually 600 mobile cinemas is being planned by the War Office, whose aim is to supply film entertainment to the Forces by means of mobile units.

The proposed appointment of Mr. Paul Kimberley to be director of cinematography for the War Office to organise and operate this scheme which would, its critics claim, "establish the largest circuit in the country, has also provoked the vigorous critical opposition of the renters. It was so provoked by the Army Council's decision to appoint Kimberley without consulting the K.R.S., whose films obviously could be used for the 600 mobile cinemas, whose films are already being rented to the Army Council at special rates. It was felt that the nomination of Kimberley to the post was with the advice of another section of the industry and certainly without any consultation or advice from the renters. A letter, which was virtually a rebuke to the Army Council for its arbitrary action and suggestion that had the K.R.S. been consulted other and more suitable names might have been supplied, was ultimately sent to Whitehall.

The target most peppered with discharged ammunition from both exhibitor and renter this week has been the Ministry of Information, whose handling of the "Target For Tonight" situation, and the threat of whose chief, Mr. Brendon Bracken, that he might one day feel moved to impose compulsory showings on exhibitors, has provoked the ire of both sections.

Distribution Attacked

The K.R.S. dissatisfaction is general, rather than specific dissatisfaction, with the way in which the Ministry has been handling the distribution of its films. The "Target For Tonight" incident has provoked the present expression of discontent rather than been the cause of it. The K.R.S., subsequently to the pother over the film in question, were invited to meet the Director of the Films Division and to discuss with him the equitable distribution and disposition of the Ministry of Information films. That suggestion has provoked some derisive laughter in the K.R.S. circles, laughter which has found an immediate echo in the exhibitor group, over the fact that many months ago a committee was set up, representing both C.E.A. and K.R.S., to handle all matters involving the trade and the Ministry of Information, but, so far as can be discovered, has never been called to Malet Street.

Dissatisfaction in the exhibitor Association has been, in the main, against the Ministry's incursion into the realm of distribution. Annoyance was first provoked by the fact that the film was booked exclusively to the Gaumont Circuit. It was subsequently stimulated, however, when the Gaumont group had waived certain rights accorded them, by the terms, claimed excessive, which were being asked for the film.

At this week's General Council a rebuke was administered to the Ministry, when formal expression was given to the extreme dissatisfaction with the manner in which the film had been handled from within the Ministry and the virtual exclusion of the independents from the early runs. Exhibitors were recommended not to book the film except on a reasonable flat rate.

The talks between the Ministry, C.E.A. and K.R.S., which may result in a revival of the apparently stillborn committee, will probably clear up the trouble over the film and oil the machinery for the future.

Meanwhile, the proposal to set up a joint industry council, to deal with trade matters arising out of the war and to provide a solid trade front from which the industry could negotiate with the Government, has been killed almost at the moment of birth. The scheme was first proposed by Councillor H. P. E. Mears and backed by various branches of the C.E.A. It is a fact that both the producer and renter groups were in favour of it, but were waiting for the initial move to be made by the Association, one of whose members sponsored the idea. The C.E.A. rejection this week finally killed it.

BRITISH ARMY WILL EXPAND FILM UNITS

The British Army Council today appointed Paul Kimberley director of cinematography. Mr. Kimberley represents National Screen Service here. The appointment followed a nomination by the Cinematograph Exhibitors Association, and was opposed by the Kinematograph Renters Society, whose advice was not requested.

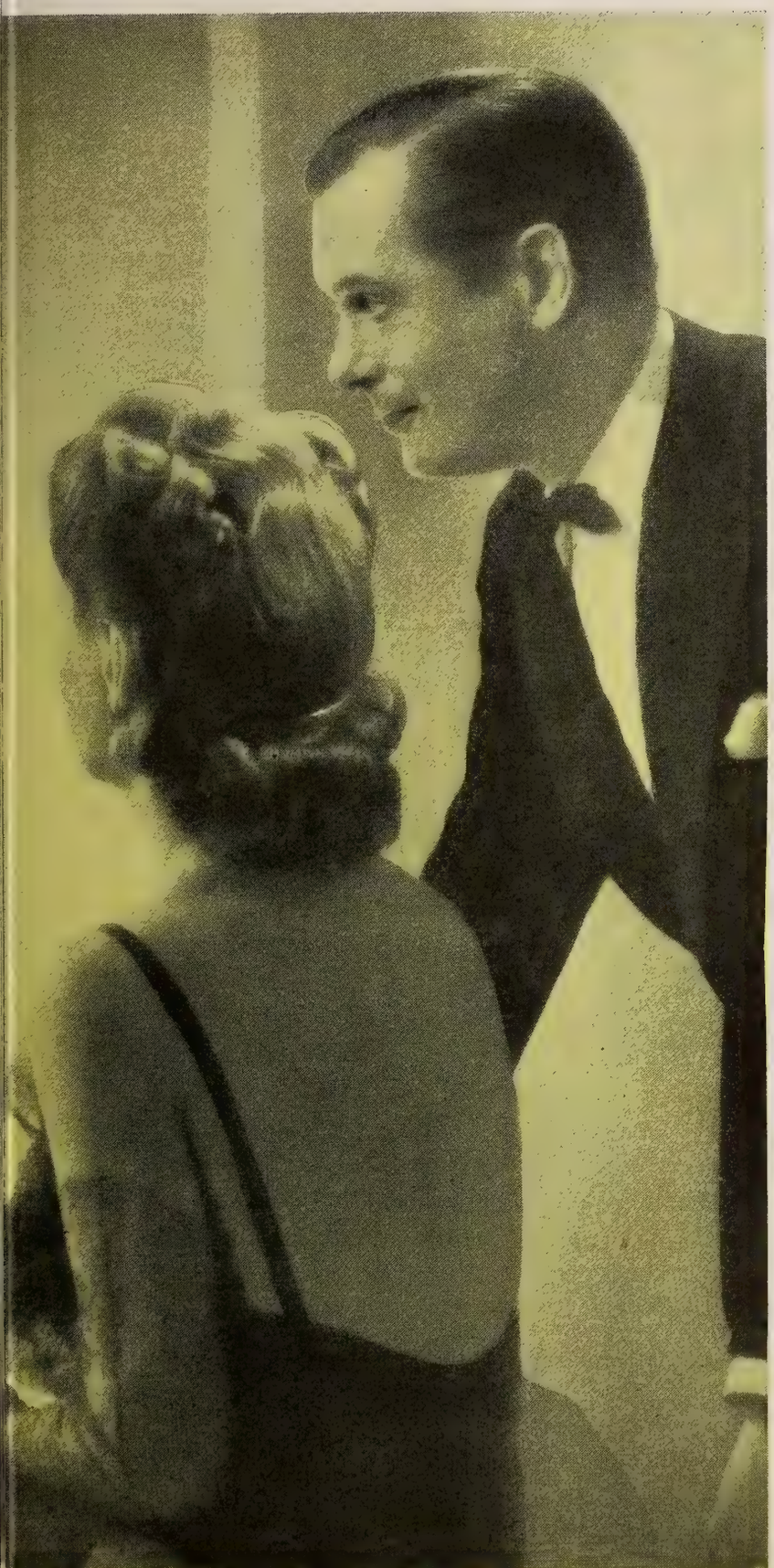
The War Office has created an Army Cinema Service as a military organization, adapting trade procedure and experience to military requirements. Mr. Kimberley will be responsible for the technicalities of distribution, exhibition and the like. A committee to include industry representatives, will advise. Various Army commands will have cinema sections, with trained personnel.

How can there be a new love when



Another money honey for your box-office from Gregory La Cava, the master craftsman who gave you "My Man Godfrey", "Stage Door" and "Fifth Avenue Girl"!

the old love is unfinished ?



DON'T ANSWER NOW!

Wait until America's movie fans make twenty million dates in twelve thousand theatres to see Irene Dunne and Robert Montgomery present THEIR solution!

Irene **DUNNE** ★ *Robert* **MONTGOMERY**

in

"UNFINISHED BUSINESS"

with

PRESTON FOSTER

Eugene Pallette • Esther Dale
Walter Catlett • June Clyde
Dick Foran • Samuel S. Hinds

Screenplay by Eugene Thackrey



Produced and Directed by

GREGORY LA CAVA

Released Nationally by **UNIVERSAL—SEPT. 12**

CRESCENT DECISION PUT OFF TO DECEMBER 1st

December Set for Final Crescent Hearings; R. E. Baulch Dismissed in Nashville Trial

Climaxing last week's testimony offered by the defense in the seven-week anti-trust case brought by the United States Government against the Crescent Amusement Company and affiliates, Judge Elmer D. Davies, in Nashville federal court, reached a tentative agreement last Friday with counsel for both sides to delay final arguments until Monday, December 1st. Judge Davies indicated that his decision could be expected shortly after that date. The reason for the three-month postponement is the court's crowded calendar, with only the first week in December available for final hearings in the case.

Agreement between the court and counsels provides that defendants have until November 15th to file their briefs. Counsel for both sides have until October 15th to file proposed findings of fact based on the testimony of the last seven weeks. By December 1st, the Government will file its answering briefs and final argument from both sides will ensue.

Dismissal Granted

Highlight of last Friday was the motion introduced by the defense to dismiss the suit against R. E. Baulch, an official of Crescent and other corporations, which Judge Davies granted, stating that the Government had offered no evidence incriminating Mr. Baulch as an individual. George H. Armistead, Jr., defense counsel, proposed renewal of motions for dismissal of other defendants denied by the Judge on August 8th. When Judge Davies indicated he was not prepared to consider such motions, Mr. Armistead withdrew his proposition, probably on the ground that an outright denial in the record would tend to prejudice to some degree the entire suit.

Dismissal of Universal as one of the defendants is pending, resulting from the Court's decision that he must have a brief from counsel on "findings of facts" before acting on the motion. Edward H. Raftery and J. D. Mosby, Universal's counsel, withdrew the dismissal motion but will submit the "findings of fact" and a brief for the court's consideration. It was admitted that Universal remained in the suit only because of the "isolated instance" of the rejected J. D. Henry contract at Union City, as reported in the MOTION PICTURE HERALD of August 30th, Page 46.

Of utmost significance to the defendants in the suit, indicating Judge Davies ultimate decision in the case, was his statement last Friday, "The distributor has a right to sell his product to any individual or to any circuit and in order for the distributor to make the best possible contract, he has a perfect right to play one prospect against the other."

Kermit C. Stengel, president of Rockwood Amusements, Inc., a Crescent affiliate, was recalled to the stand early on Friday by William Waller, Crescent counsel, to introduce the newly-prepared exhibits concerning the proportionate income from popcorn and screen advertising sales and from Saturday revenue from Westerns in small town houses. Mr. Stengel testified that popcorn and screen advertising returned 29 per cent of Rockwood's net profit in 1939. Mr. Waller followed this testimony with introduction of numerous additional "playoff" sheets and contracts.

Joe Wiley, of Hickman, Ky., was the only rebuttal witness on that day. He was questioned by Robert L. Wright, Government counsel, and by Judge Davies. Mr. Wiley's testimony concerned the Universal contract applications of J. D. Henry, his uncle. The witness said he had accompanied Mr. Henry to Memphis in December, 1938, and that Mr. Henry was told by J. A. Prichard, Universal branch manager, that his contracts were there but that Prichard had received instructions from Harry Graham, Southern district manager at Atlanta, not to deliver them. All Universal witnesses previously had testified that the Henry applications never were approved, and that they were finally rejected the last week of December, 1938.

Agnew to Testify

Neil F. Agnew, vice president of Paramount Pictures, was added to the list of top-ranking distributor officials to testify in the Crescent case, when he appeared last week. Mr. Agnew emphatically denied as others had before him that Paramount Pictures had had any arrangement or understanding with Crescent or any of its affiliates to suppress competition among local exhibitors. Mr. Agnew declared that Paramount considers it to his advantage to have local exhibitor competition of a substantial sort. He also said that there were "certain exceptional circumstances" in the making of Paramount's five-year franchise with Crescent in 1937 and added that it is Paramount's policy now to make new franchises for longer periods than one year. The Paramount executive upheld the longer Crescent franchise, however, as "assuring the distributor company a steady, full revenue from situations where no steady revenue had been received in the past."

Harry L. Gold, vice president and Eastern sales manager for United Artists, also appeared as a defense witness, describing UA's distributing system and the unique setup of the corporation. He was examined by Mr. Raftery, who queried him in detail concerning negotiations in 1939 with Louis Rosenbaum, operator of Muscle Shoals Theatres, and with Max Buchanan, independent exhibitor in competition with Rosenbaum in Athens, Ala. Mr. Gold testified that United Artists prefers percentage deals, with blanket deals next in preference. Evidence already had been introduced as to UA's "61-situation" and "71-situation" blanket deals with Crescent in 1938-39 and 1940-41, respectively. Mr. Raftery introduced additional exhibits to show that UA had many blanket deals throughout the country.

Others who appeared to testify on the same situations were: Lynn Dunn, Atlanta, United Artists' film salesman; Hugh Owen, Dallas, until recently Dallas branch manager for UA; T. L. Davis, Atlanta branch manager for UA; and R. J. Barnes, UA film salesman.

At conclusion of this testimony, it appeared to some court observers that Robert L. Wright, Government counsel, who had contended that the United Artists-Crescent "61-situation" deal was illegal because it involved subsidiaries not entirely owned by Crescent, had lost his point, judging from the reactions of the court.

Rubinsky Promotes Poorman

Charles Poorman has been promoted to road manager for the Mark Rubinsky houses in upstate eastern Pennsylvania. He was formerly manager of the independent circuit's Hollywood Theatre in St. Clair and the Lyric in Newmanstown. The circuit also includes the Lyric in New Philadelphia and the Lyric in Williamstown.

Urges Sponsored News for South American Radio

Axis propaganda in South America via newsreels, radio and the press "is on the run", according to John F. Royal, vice president in charge of international affairs for the National Broadcasting Company who returned on Monday from a seven-week plane trip to Latin America. Mr. Royal told reporters that one of the best ways to combat Axis propaganda activities and win over the majority of South American countries which, in his opinion, "now show increasing tendency toward the democracy's point of view", is for "American business men to sponsor shortwave news broadcasts" to the republics below the Rio Grande.

"The United States", he said, "must find a way to get more objective news without further delay to South America, on a sponsorship basis. Axis powers are spending money for their own purposes. The United States must also spend money to combat this propaganda." Urged by reporters to reveal, whether in his opinion, American business men, the Government, or semi-Government agencies such as the Nelson Rockefeller committee, should spend the money, Mr. Royal refused to commit himself, saying, "At this time, it doesn't matter to me who sponsors such programs. All I'm interested in right now is that somebody should do it."

Signed Stations

Mr. Royal visited Cuba, Puerto Rico, Trinidad, Brazil, Uruguay, Argentina, Chile, Bolivia, Peru, Ecuador, Colombia, Panama and Costa Rica, for the purpose of signing up in gentlemen's agreements 92 South American radio stations on an NBC Pan-American network. The NBC project followed closely upon the heels of Columbia Broadcasting System's contracts with more than 100 South American radio stations.

As outlined by Mr. Royal, the "gentlemen's agreements," in effect, provide for NBC to sell time on the 92 South American stations, either on an independent or network basis, to American business firms, with certain "financial" specifications. The Latin American stations, in turn, will provide NBC with the necessary time. The agreement also provides that NBC will "deduct from the station's 'card' rate, 15 per cent for agency commission and an additional 15 per cent for NBC's overhead and operating expenses, which would give the stations a net of 70 per cent of whatever revenue accrued as a result of a commercial tie-up through NBC."

Mr. Royal indicated that the agreements would operate to decrease Axis propaganda, pointing out, however, that while there is no stipulation specifically worded to this effect, that American business firms will not broadcast programs on those stations using Axis news services or disseminating Axis propaganda or having any alleged connection with Axis countries. He added that NBC would "do business only with those stations which refuse Axis business."

The first Pan-American Network program, scheduled for this Sunday, September 7th, will dedicate the Brazilian network affiliation with NBC on a special show celebrating the Brazilian nation's independence. On September 18th, the Mexican network will be dedicated and the third NBC-South American radio tieup is slated for October 12th, Columbus Day, when the combined Central and South American networks will be dedicated.

SPIRITED BIDDING FOR HANDLING OF FORTY U.S. GOVERNMENT PICTURES

Advertising and Sponsored Film Companies Scramble for New Contract to Distribute Films; New "Institute" Is Organized

The United States Government has aroused the advertising and sponsored film business to a competitive state of unprecedented proportions over a large Government film contract, with bidding, described as "furious," which was climaxed last Thursday, August 28th, in Washington, with the opening of offers from more than 50 producers or distributors of advertising, educational, industrial and documentary pictures.

The bids were submitted on the invitation of the Procurement Division of the U. S. Treasury Department, to furnish prints, and to physically distribute, some 40 Government pictures, 20 of which are understood to have already been produced. Many of the subjects are to deal with defense, others are on various U. S. Government departmental activities, but, principally, the subject matter has to do with manual and industrial training for distribution to trade schools, vocational institution and industries with large apprentice schools.

Rentals are not involved, but the contract requires outright purchase by those intending exhibition, with transportation F.O.B.

One Company Specified

The contract provides a more than ordinary Government film "plum," because it is specified that the award shall be placed with one company. No estimate of the award in terms of dollars and cents could be gleaned from trade circles but the extent of the job is indicated by the fact that some Government officials intimated about 300 prints for each production were needed, making a total of 12,000 prints involved in the transaction. It represents the largest, single deal ever given out by the Government which formerly contracted for not more than five films to one company.

One of the bidders, it was reported on Monday, was the newly formed Institute for the Advancement of Visual Education and Vocational Training, Inc., an organization inaugurated some two months ago, alleged in some quarters, for the purpose of acting as a unit in bidding for this large Government contract, in an attempt to "drive out the small, independent distributors and producers."

Under provisions of the print award, as stipulated by the Procurement Division of the Treasury, "the bidder, at the time the bid is submitted may plan to sublet portions of the services and products that may be required in the fulfillment of any contract that may result from the invitation to bid." Distributors and producers in the field pointed out this week that such provision meant the contract would be awarded to one company not only on the basis of developing and printing the films but also on the distribution and attending promotion and advertising.

The four firms which constitute members of the Institute are all competitive producing companies in the non-theatrical field. They are, Jam Handy Productions, Detroit; Ray-Bell Films, Minneapolis; Loucks and Norling Studios, New York, and Caravel Films, Inc., New York.

Dr. Herbert S. Houston, former director of the Motion Picture Research Council, is head of the Institute. He was one time city editor of the Sioux City *Journal* and later served with the Chicago *Tribune*. He was founder and president of the Cosmos Newspaper Syndicate and president of the Cosmos Broadcasting Company. The Institute was organized purportedly to instigate better understanding of the functions of visual education and vocational training through the medium of films; to standardize activities in these fields with respect to equipment, and to supply information on skilled and responsible sources of supply to channels seeking commercial, instructional and industrial film productions.

One New York independent distributor of theatrical and non-theatrical films, when asked whether his company was invited to membership in the Institute, pointed out that in his opinion, the organization "was formed solely for the purpose of blocking competitors in bidding for the current Government contract." He added, "They have a good chance of getting it, for you know how much Washington likes the sound of 'institutes' or 'councils' or 'research committees.'" Another distributor in the field refused to comment on what he considered the real intent of the Institute, saying that "only results in the next few weeks will bear out whether their purpose was sincere." Others expressed doubt that the Institute is "getting off on the right foot" as far as the non-theatrical field generally is concerned. A representative of a company in the West was reported to have said that the membership of only four firms indicated that the organization is "a closed game of bridge."

Explains Small Membership

The Institute explained the reason for its small current membership by the fact that it wants to determine how the organization will operate and function.

Meanwhile, the trade generally agrees that the Government is interested in watching the development of the Institute because many Washington department officials have felt the need for a long time of some central bureau to coordinate activities dealing with the supply to the Government of film productions and the printing, distribution and promotion of such productions.

Some of the larger companies in the trade who were understood to have submitted bids for the current Government contract, although names of the 50-odd firms were not released by Washington officials, are: Wilding Picture Productions, Inc., Audio Productions, Inc., formerly a subsidiary of the Electrical Research Products, Inc.; Alexander Film Company; Modern Talking Pictures, Inc.; Green's Advertising Agency; Screen Adettes; Screenad Exchange; Tad Screen Advertising, Inc.; Motion Picture Advertising Service Company; Film Advertising Corporation; United Film Ad Service; A. V. Cauger Service, Inc.; Al M. Smith Film Service; Motion Picture Productions, Inc.; Pathe Laboratories, Inc.; Commerce Picture Corp.; Producers Laboratories, Inc.; General Film Laboratories, Inc.; Rapid Film Technique, Inc.; De Luxe Laboratories, Inc.; Castle Films and Kin-O-Lux, Inc.

According to one observer in the field of theatricals and non-theatricals, one of the first Government films released for distribution, "Aluminum," produced for the Office for Emergency Management of OPM, was received with mixed feelings, by the trade and lay press. The OEM unit in New York recently circularized throw-aways about the film, printed in the Government Printing Office, and carrying "raves" from some trade magazines. This observer declared, "It strikes me as peculiar that the British can sell their pictures in this market and command top-prices, while we are not nearly as successful, giving our pictures away. It will cost the Government about $10,000 each production to obtain circulation free to theatres. This is an estimate, based on their claim of $3,000 for production and the obvious cost of the necessary prints and exploitation material. Even the production cost might have been saved as a matter of Government expense, because there is existing film of better quality than was used in this single reel issue and it could have been had for the asking. But that would have cramped the style of experts in production who may take credit for the 9-minute film."

"PROGRESS NOTED" ON ONE EXHIBITOR UNIT

A new, single national exhibitor organization still is being pushed by Harry Brandt and his Independent Theatre Owners in New York, the ITOA Independent *reporting progress this week to the most recent suggestion advocating a group to include all types of exhibitors so that theatre men "can be unified and organized into a powerful and effective group".*

Reports have been received from 60 exhibitors in 32 states, it was said, although admittedly not all were in favor. The Brandt interests envision at the head of the organization a "type of man . . . worth $100,000 *a year", with a staff of public relations men, research experts and lawyers.*

Ohio Censor Report

The Ohio censors reviewed a total of 681 reels in July, the largest number since January, 1938, from which 40 eliminations were ordered. Eleven reels were rejected. This compares with 562 reels reviewed, 34 eliminations in June, 1941.

BOOK REVIEW

WORDS, Their Spelling, Pronunciation, Definition, and Application. Third Edition. Compiled by Rupert P. Sorelle and Charles W. Kitt. 215 pages, indexed. The Gregg Publishing Company, New York.

The Third Edition of "Words" takes cognizance not only of the general language accruals since 1929, when it was last revised, but also of the terms which individual industries have added to spoken and written English. Authorities in each of the 21 specialized fields, including the Editor of MOTION PICTURE HERALD, have co-operated in the preparation of "lessons" devoted to technical terms, spelled, pronounced and defined. Compact and adequately indexed, it should be a handy reference for newcomers to the industry, as well as to veterans who still have difficulty in spelling "silhouette."

'Decree Offers New Opening,' Skouras

Addressing 75 managers at the Fox intermountain convention in Denver, Colo., last Thursday, August 28th, Spyros Skouras, president of National Theatres, told those in attendance not to be critics but to stimulate the desire of patrons to see the picture.

"The consent decree offers greater opportunity for individual effort than ever before and gives theatre managers more responsibility and opportunity," he said at the closing session of the three-day meeting.

Mr. Skouras said that under the decree method, with an unprecedented opportunity to exercise their showmanship ability, enthusiasm would be called for an the part of the managers instead of a critical attitude.

An address also was made by Ned E. Depinet, RKO vice president and distribution head, who arrived from Hollywood with Mr. Skouras for the convention. There was also a talk on advertising and publicity by Harold Rice, manager of the Fox Paramount, Denver, who was convention chairman. Charles Skouras, head of Fox West Coast, was unable to attend.

Division awards in the business drive were made this morning to Jack Edwards, Marlow Theatre, Helena, Mont., for the Montana district; Virgil O'Dell of the Aladdin, Denver, for the Denver district: Sterling Way, Boulder Theatre, Boulder, Colo., for the Northern district, and W. C. O'Brien, Kiva Theatre, Las Vegas, N. M., for the Southern district. Plaques representing the awards were presented by Rick Ricketson, Fox Intermountain division chief.

Spyros Skouras plans to attend a similar meeting of the Fox Midwest division in Kansas City on September 9th.

Early Territorial Releases

Territorial releases throughout the country will be several weeks ahead of national release dates as a result of the decree selling system, Frank Whitbet, MGM studio advertising and publicity director said on Wednesday, August 27th, addressing the Fox Intermountain convention.

Mr. Whitbeck urged the managers to increase their selling efforts. Asserting that patrons now attend theatres more as an occasion than a habit, he said that it is more essential than ever that exploitation efforts have a "personal touch." Pictures should not be "rubber stamped" by theatre operators and full use should be made of studio aid in their presentation, he urged.

New Color Film Process Claimed

A new method of filming and projecting color motion pictures is being demonstrated by Professor Lucien Henri Roux of Paris, according to a report by the Associated Press from Berlin. The films are black and white, taken, developed and projected on the screen with special lenses.

The camera lens is divided into four equal sections. It takes four pictures, superimposing them on the film, with a slight offset of each image. Each section has a different color filter, red, green, blue and yellow.

For projection a similar four-section, four-colored lens is fitted over the projector. It casts four images on the screen, but the four are superimposed, making a single image.

Bioff, Browne Trial Delayed

Union leaders Willie Bioff and George E. Browne still await trial; ex-union leaders John Nick and Clyde Weston proceed to jail. On Tuesday, the Federal Government's case against Browne and Bioff, for alleged extortion of $550,000 from Twentieth Century-Fox, Loew's, Warners, and Paramount, was again postponed in New York Federal Court, by request of United States Attorney Mathias F. Correa, who said he could not obtain a trial judge. New trial date is September 15th but Mr. Correa thought there would be more postponement for the same reason.

Meanwhile, in St. Louis, a United States Circuit Court of Appeals on Saturday, August 30th, squashed hopes of John P. (Big) Nick, and Clyde Weston, two erstwhile projectionist leaders of that city, that they might avoid jail sentences of five years and fines of $10,000 each. The two were convicted September 18th, 1940, under a Federal anti-racketeering law, and specifically under charge of extorting $6,500 from St. Louis theatre owners in 1937. Nick had been the president, and Weston the business agent, of Projectionists' Local No. 143.

West Virginia Managers End Annual Meeting

The West Virginia Managers Association annual convention which was held at the Greenbrier Hotel in White Sulphur Springs, August 25 and 26, re-elected S. J. Hyman president of the organization. J. C. Shanklin and W. H. Holt were re-elected assistants to the president and convention chairman and secretary-treasurer, respectively. Mr. Shanklin was also elected to the national board of directors of the MPTOA.

Among those who attended were Claude Lee of Paramount, H. M. Richey of Metro Goldwyn Mayer, Ed Kuykendall, president of the MPTOA, and Charles Palmer, Harris Dedelson, Jack Feinberg, Mr. and Mrs. H. H. Hunt, Mr. and Mrs. J. R. Watts, Vincent Kramer, M. G. Thomas, Eddie Sontz, A. L. Manheimer, Paul Golden, Mr. and Mrs. Richard Daly, Mr. and Mrs. Lou Lefton, Mr. and Mrs. Ed Burkhart and others.

Coast Exhibitors to Meet

James Hone, executive secretary of Washington Independent Theatre Owners, has announced a meeting of Pacific Coast Conference Trustees of the ITO for the New Washington Hotel in Seattle, September 10th and 11th.

Newsreel Theatre Planned

Aaron Goldberg has begun construction of a $55,000 Newsreel Theatre in the downtown district of Oakland, Cal., to be operated in conjunction with his Newsreel theatre in San Francisco. Bucky Williams will be manager.

Hamrick Changes

Three Hamrick-Evergreen circuit theatres in Seattle have had managerial changes. John Berg replaces Ron Kelley at the Music Box. Mr. Berg is replaced at the Fifth Avenue, by Fax Duncan. Mr. Duncan is replaced at the Paramount, by Jack Hamacker. Mr. Kelley has entered the navy.

Sears Sets Terms On 'York' Showings

Fifty per cent of the gross, a 55-cent minimum evening admission, preferred playing time, these and other conditions were set for exhibitor screening of "Sergeant York", which begins general release September 27th, according to Gradwell L. Sears, Warner Brothers vice-president in charge of distribution, who called trade press reporters into his New York home office Tuesday afternoon to outline the "York" policy after weeks of experimentation in approximately 15 key cities.

Mr. Sears explained that the 50 per cent demanded by the company was not, in his opinion, out of line, because, "At the present moment, nobody in exhibition has contributed to it" and Warners had spent $2,000,000 creating a public demand which now justifies the maintenance of the minimum prices mentioned. Minimum admissions for afternoons will be 40 cents, Mr. Sears added, explaining that children would be admitted at all times for not less than 25 cents.

Mr. Sears referred to the film's unprofitable run at the Astor Theatre, New York, where, he asserted, a picture ordinarily receives an eight-week minimum booking. But circumstances in this instance gave the film only six weeks, so that Warners did not gain from exhibition there, and the cost must be added to other costs the company must gain from the rest of the exhibition field.

No guarantee will be offered the exhibitor playing "Sergeant York," Mr. Sears said, adding that the arrangement was, after all, reciprocal, the exhibitor not guaranteeing the company anything.

Warners will demand one-half of the receipts, regardless of what pictures are shown with "Sergeant York", Mr. Sears said, noting it was not probable other films would need to be shown with it.

Selling of 1941-42 product is slow generally, Mr. Sears admitted. He remarked that he was not using his "complete rights" under the decree, preferring to sell pictures on their merit, and abjuring "forcing" as implied by critics of the blocks of five method of selling under the decree.

Joseph Reed Feted

The New Haven Allied Theatre Owners of Connecticut will sponsor a testimonial dinner in honor of Joseph P. Reed, who started exhibition in that territory more than 30 years ago. The affair will be held at Cerini's on October 7th. Mr. Reed, who now operates theatres in Bantam and Washington Depot, is chairman of the Board of Directors of Allied. Dr. J. B. Fishman and Daniel Pouzzner head the committee in charge.

RKO, Republic Move

The Chicago RKO and Republic exchanges moved on Labor Day to their new quarters in the 1400 South Wabash Avenue Building, which was erected by Irving Mandel, former Republic franchise holder.

Ebert Joins U. A.

Otto Ebert, booker for Exhibitor's Exchange in Indianapolis, has joined the United Artists branch in Cincinnati as office manager and head booker.

SPECTACLE! . . . Gorgeous Gals and Gay Blades Flashing Through A Breath-taking, Spine-tingling Laugh And Thrill Review On Ice!



Ice-Capades



JAMES ELLISON
JERRY COLONNA
DOROTHY LEWIS

BARBARA JO ALLEN *(VERA VAGUE)*
ALAN MOWBRAY · PHIL SILVERS
featuring
THE ICE CAPADES COMPANY
with internationally known skating stars including
BELITA · LOIS DWORSHAK
MEGAN TAYLOR · VERA HRUBA
Directed by JOSEPH SANTLEY
Screen Play by
JACK TOWNLEY · ROBERT HARARI · OLIVE COOPER
ORIGINAL STORY *by* ISABEL DAWN · BOYCE DE GAW
Additional dialogue by SHAVELSON · JOSEFSBERG
Associate Producer ROBERT NORTH



A REPUBLIC PICTURE

ARMY REQUIREMENTS, NEW CIRCUIT BRING LABOR SHORTAGE IN CANADA

Most Urgent Need Seen Now for New Manager Personnel; War Takes Younger Men Normally Due for Promotion in Ranks

by W. M. GLADISH
in Toronto

The labor situation has become a problem for the Canadian exhibitors, particularly the chain systems, and there are strong indications that the employment question will become increasingly acute this fall and, later, as the war proceeds. The creation of a second large circuit in the Dominion has added to the difficulty, more hands are required because of the re-opening of still further theatres, the fighting forces have lured many volunteers and have taken many selectees, more money in circulation because of wartime business has created more and better jobs in commercial establishments and munition industries have put a premium on the labor market.

Famous Players Canadian Corp. has followed the policy of promotion for personnel for some years but the number of assistant managers, head ushers and doormen with qualifications is reaching the exhaustion point. This is due to expansion within the circuit and reorganization of personnel at the time when Odeon Theatres of Canada is rapidly acquiring both theatres and experienced employes for its Coast-to-Coast network. A number of senior employes have "transferred" from one circuit to the other. Because of the existence of two chains, there are many more administrative jobs; in fact, there are many more "posts" in the theatre business in Canada right now than ever before. In discussing the situation, one theatre official declared: "Soon there will be no more experienced head ushers available."

New Circuit Adds Jobs

The establishment of another chain organization in the Dominion has brought a definite duplication of higher jobs with resultant promotions from managerial ranks. There are more supervisors, district managers, advertising and exploitation men, bookers, accountants and other employes and, of course, preference has been given to men of theatre experience.

The independents are not so badly off because many of the unaffiliated theatres are operated by families—father owns the business, mother takes a turn, daughter sells tickets, son is on the door and nephews do whatever ushering is necessary. When the war takes more sons, more daughters will take over the jobs and it will continue to be a family affair.

The supply of projectionists continues steady and there is not much difficulty in this direction even in the matter of wages and conditions because of a principle which is being generally accepted of granting percentage bonuses to take care of the increased cost of living. This angle is being encouraged by the government. With regard to the men in the booth, many of them are beyond military age and quite a number had done their bit in the last war. In Ontario, new ones are coming up because of the projectionists' school which is sponsored by the Provisional Government under the announced policy of providing for public safety by insuring a high standard of qualification.

But the focal point of the theatre labor situation is found in the availability of experienced head ushers of a calibre that makes managers.

"POLIO" EPIDEMIC CLOSES THEATRES

In an effort to check the epidemic of infantile paralysis which is sweeping parts of Canada, authorities at Pine Falls, 75 miles northeast of Winnipeg, closed its borders to outsiders last week-end and suburban Transcona barred children 16 years of age and under from theatres and public gatherings.

The epidemic, threatening to become more widespread than ever in some parts of the prairie provinces, already has struck 422 persons in Manitoba and 24 in Alberta since May. Manitoba health authorities said there were 24 new cases in the province early this week and that 228 already had been reported in Winnipeg.

Reports from New Brunswick said a similar epidemic was moving through that province. Children have not been barred from theatres, but the opening of school has been deferred for two weeks.

School Films Emphasized By Quebec Government

by PAT DONOVAN
in Montreal

The recent publication and release of "The Film Library," catalogue containing titles and serial numbers of educational films, demonstrates the important role of the motion picture in the school syllabus designed by the Quebec Department of Education.

"The Film Library" is a manual published for the guidance of teachers and professors in the providence of Quebec who wish to apply the impressive faculties of the motion picture to lectures on almost any subject in the school program.

Accompanying release of the manual is a statement by W. P. Percival, Director of Protestant Education, in which he expresses the importance and value of the film in school work.

The Department of Education is anxious that increasing use shall be made of the Film Library. Its resources, consisting of over $30,000 worth of films, are now such that a school can obtain three silent or sound motion pictures per week through the school session for four or five years before the complete collection has been shown.

Blackouts in Ontario, Canada, will resume this month, according to preliminary announcement by the Air Raid Precaution authorities. Theatre owners in the section, however, are not enthused over the prospects of a new series of blackouts because of their unprofitable experience in the first tests last June when crowds flocked to the business districts but stood outside theatres to watch the outdoor show. Attorney General Gordon Conant says that the rehearsals next month will take in whole sections.

Meanwhile in Toronto, the increasing restrictions on the use of gasoline for commercial or pleasure purposes which are being imposed by the Fuel Control Board are causing some concern in film trade circles.

The latest is a call to corporations to revise or consolidate motor delivery so that less gasoline will be consumed, firms are being asked to reduce delivery schedules or to make cooperative arrangements for the covering of routes. A large percentage of all film distribution in Ontario is to be motor transport, covering all centers in a large area at least once every 24 hours. If limitations are increased, as intimated, film shipments will be transferred to railway express services in some sections, it is understood.

Nova Scotia Allied Is Opposing War Tax

by VICTOR SERVICE
in St. Johns, N. B.

Allied Exhibitors of Nova Scotia have been circularizing members for collective or individual action on the 20 per cent war levy. W. H. Cuzner, owner-manager of the Strand, Sydney Mines, has been contacting each member on this question, in the light of the sharp reduction in business that has followed the tax. In several cases, exhibitors have cut ten per cent off their prices, which had been lifted 20 per cent to cover the full passage of the tax to the customers. The Allied had decided not to absorb any part of tax when it was imposed. However, the serious reaction from the 20 per cent price boost finds the exhibitors very much concerned, and willing to discuss any means of coping with the downward trend of patronage.

A check has been placed on the exodus of Eastporters to the theatres on the Canadian side of the border at Deer and Campobello islands and St. Andrews, N. B., and Lubec, Me., by the reopening of the Imperial at Eastport, Me. This had been closed while Mrs. Nellie Shea, proprietress, was concentrating on the Acme. After the burning of the latter, the Imperial was reconditioned and reopened. In the meanwhile, Eastport residents motorboated to the Canadian islands and mainland, and across the harbor to Lubec, for their pictorial entertainment. The 20 per cent war tax has been a deterrent to patronage of the Canadian border theatres by people from the U. S. side of the line. The Acme is being reconstructed on the same site, on the waterfront, and with seating capacity of about 600. Indications are that both houses will be functioning but that a new title will be bestowed on the Acme.

Instead of disrupting business for the picture theatres, a situation that prevailed elsewhere, the Halifax, N. S., demonstration in the Canadian Victory Loan campaign, created capacity patronage for every Halifax theatre. T. J. Courtney, manager of the Casino, in Halifax, was the civilian co-ordinator.

In other cities, the demonstrations have been held at night, leaving the theatres practically empty. Mr. Courtney was responsible for Halifax having a celebration in the morning. There were 60,000 spectators and 10,000 marching. Thousands came into the city from outside. After the parade was over, there was a human avalanche on the theatres for the afternoon and night. The stores also did a notable business.



BILLY CONN

The most talked of figure in the sports world, in the year's greatest thriller . . . Excitement! Action! Adventure! Filled with the suspense of a 15 round title match!

The PITTSBURGH KID

with **JEAN PARKER**

Dick PURCELL · Alan BAXTER · Veda Ann BORG · Jonathan HALE

AND THESE SPORTS CELEBRITIES

ARTHUR DONOVAN · HENRY ARMSTRONG · FREDDIE STEELE

JACK ROPER · SAM BALTER · DAN TOBEY

•

JACK TOWNLEY—DIRECTOR

SCREEN PLAY BY EARL FELTON AND HOUSTON BRANCH

FROM THE NOVEL "KID TINSEL" BY OCTAVUS ROY COHEN

A REPUBLIC PICTURE

FM SPREADS TO 23 STATES, WITH 53 STATIONS LICENSED, 59 PENDING

New York, Illinois and California Have Heaviest Concentration of Stations; Receiver Sales Are Increasing 15 Percent a Month

Frequency-Modulation, that comparatively new form of aircasting, has grown from a strictly east coast operation, to cover 23 states from cost to coast. Today there are 53 FM radio stations actually licensed and 59 other applications for licenses pending before the Federal Communications Commission in Washington.

Fifteen of the approved FM stations are already on the air with scheduled commercial programs. Program material is about evenly divided between rebroadcasting of standard broadcast programs, with indication that the original FM material is on the increase. Several stations, notably W47A at Schenectady, and W49D, Detroit, are presenting original program material exclusively.

Once existing almost solely in the New York area, concentration of FM interest is now to be seen in a number of far-spaced cities, Chicago, Boston, Detroit, Philadelphia, St. Louis and Los Angeles. In New York state there are now 16 stations that have received approval of the Federal Communications Commission. Another 11 are proposed in applications currently on file at Washington. Illinois has seven approved. In California, four licenses have been granted, with nine applications still pending.

The following shows the present distribution of nationwide FM activity:

	Stations Approved	Additional Stations Sought
California	4	9
Connecticut	2	0
District of Columbia	0	2
Florida	0	1
Illinois	7	2
Indiana	3	1
Iowa	0	1
Kentucky	1	2
Louisiana	1	1
Maryland	0	1
Massachusetts	3	4
Michigan	2	8
Missouri	1	5
New Hampshire	1	1
New Jersey	0	1
New York	16	11
North Carolina	1	1
Ohio	2	1
Pennsylvania	6	3
Rhode Island	0	2
Tennessee	1	0
Texas	0	1
Utah	1	0
Wisconsin	1	1
	53	59

FM receiver distribution continues at a good rate in all sections of the country where FM programs are now available. Latest figures compiled for FM Broadcasters, Inc., the national FM trade organization, show that the number of receivers in use increased almost 15% in a month.

With fifteen FM stations now on the air under a full commercial license, the FM Broadcesters, Inc., reports sponsorship is increasing rapidly and at least a third of the stations are said to be meeting their operating expenses from time sales.

Commercial stations now on the air include:

W39B—Yankee Network, Sergeant's Purchase, atop Mt. Washington, and servicing 31,000 square miles in Vermont, Maine, and New Hampshire.

W43B—Yankee Network, Boston, serving 18,000 square miles in Massachusetts, Rhode Island, East Long Island and Connecticut.

K45LA—Don Lee System, Hollywood, first commercial transmitter on Pacific Coast. Covers entire Los Angeles area.

W45D — Detroit Evening News, Detroit, covers Detroit and suburbs with 3,000 watts. Installing 50,000 watt transmitter.

W45BR—Baton Rouge (Louisiana) Broadcasting Co., first FM station in far south.

W47AA — Capitol Broadcasting Company, Schenectady, N. Y. Began operations at reported profit with 36 sponsors signed.

W47NV—National Life and Accident Co., Nashville, Tenn.

W49D—John Lord Booth, Detroit metropolitan area.

W51C—Zenith Radio Corp., Chicago, first installation.

W51R—Stromberg Carlson Manufacturing Co., Rochester, N. Y.

W55M—Milwaukee Journal, Milwaukee, Wis.

W65H—WDRC Incorporated, Hartford, Conn.

W71NY—Bamberger Broadcasting Service, New York City, first New York commercial FM outlet.

W47P—Walker-Downing Corp., Pittsburgh, began operation August 28th.

W59C, Chicago Tribune (WGN), Chicago, starts operation September 1st.

FCC Tackles FM Congestion

New York City got three additional frequency modulation stations with the announcement by the Federal Communications Commission that commercial FM construction permits were issued to WQXR, Muzak Corporation, and the Municipal Broadcasting System. This makes a total of 11 FM transmitters authorized that may be heard in the New York area.

Details of the new grants are:

Interstate Broadcasting Company (WQXR), New York City Permit for station on 45.9 megacycles, to cover an area of 8,500 square miles.

Muzak Corporation, New York City Permit for station on 4.7 megacycles, to cover an area of 8,500 square miles.

Municipal Broadcasting System, City of New York Permit for station on 43.5 megacycles, to cover an area of 3,900 square miles.

In addition, Washington also approved another FM station for Los Angeles by granting an application from the Standard Broadcasting Company. New York's latest will be known respectively as W59NY, W47NY and W35NY, with an estimated 12,000,000 potential listeners within their 50-mile range.

In addition to the new grants, Washington announced that because applications for FM service in New York City far exceed the number of channels available in that locality, consideration is being given to the establishment of a "North Jersey service area," meanwhile making certain reallocations to enable as many applicants as possible to engage in FM broadcasting.

The Columbia Broadcasting System also extended its FM operations recently when it received approval from the FCC to start construction on a St. Louis station at 45.9 megacycles.

Muzak Corporation, at New York, holder of a 1,000 watt transmitter permit will use it to apply musical programs uninterrupted by commercial announcements to paying subscribers. The company operates a similar service for restaurants and cafes, using telehone wires. The radio service would utilize ordinary receivers with a patent device to eliminate an interference signal which would prevent non-subscribers from tuning to the program.

Eleven Channels Available

Under the present set-up, only 11 channels are available for New York City stations, designated as "Class B" service. (Actually 22 channels have been set aside for "Class B", but adjacent channel operation in a given area is not feasible because of cross-interference. Alternate channels are assigned.)

The FCC may therefore take several "Class A" channels—originally set aside for small towns—and allow their use by large-coverage FM stations in northern New Jersey that will also be heard in New York City. Two applicants—WAAT and WHOM—have been notified that the establishment of a "North Jersey service area" is under consideration.

The new arrangement would allow New Yorkers a greater number of FM stations to choose from when tuning across the FM band. Some 20 applications have been made for permission to construct FM transmitters in the metropolitan area since the green light for commercial FM was announced a year ago.

Among applications still pending are those of the New York Daily News, The Yankee Network, WMCA, WBNX, WNEW, WAAT, WHOM, FM Radio Broadcasting Company, and WEVD. Throughout the nation a roster of 59 applications now await action by Washington, but about a quarter of them—from newspapers or newspaper-affiliated groups—are temporarily shelved until after the FCC has conducted an investigation of newspaper-controlled radio.

NEW USES FOR FM BROADCASTING

Many uses of staticless frequency modulation radio, aside from regular entertainment broadcasting, are reported by the FM Broadcasters, Inc., and equipment manufacturers. Police, military forces, air lines, trolley lines, public utilities, and many other agencies in need of communication service are installing FM equipment.

Columbia Broadcasting System at New York plans to use FM relays to send programs to its shortwave station at Brentwood, L. I., instead of on telephone lines. The Cleveland Railway Company has set up a 250-watt FM station, with ten 25-watt portables in cars to keep its trolleys moving around traffic jams, fires, or other tieups. Similarly, the Pennsylvania Turnpike highway patron is directed by FM. Several dozen public utilities are setting up FM communication with repair crews and substations. An impressive number of police departments report installation of FM equipment.

CBS ADVISES PUBLIC TO "TAKE IT EASY" IN BUYING TELEVISION SETS

Tells Audience Programs Are Not "Inducement" to Buy Receivers; Possible Curtailment of Equipment Materials Seen

Prospective purchasers of television receivers are being warned to take their time about buying new sets by the Columbia Broadcasting System, operator of telecaster WCBW at New York.

Asserting that it is not interested in merchandising equipment, CBS, through a "Statement of Some Television Facts," tells the public that experimental broadcasts are not inducements to buy television sets. It cites possible curtailment of commercial television operation and warns that present equipment may be outmoded by subsequent changes in standards.

"Conditions Beyond Control"

At the beginning of each broadcast period WCBW offers a free copy of the booklet and announces:

"We hope you will enjoy our programs. The Columbia Broadcasting System, however is not engaged in the manufacture of television receiving sets and does not want you to consider these broadcasts as inducements to purchase television sets at this time. Because of a number of conditions which are not within our control, we cannot foresee how long this television broadcasting schedule will continue."

Conditions which may alter the television status quo include, CBS says, curtailment of television broadcasting equipment because of defense needs, the scarcity of technicians, uncertainty of television set manufacture and possible replacement of black and white television by color.

It is quite possible, the bulletin asserts, that television broadcasting may be curtailed or suspended, or so altered that present sets will not receive it.

Although only a rapid expansion of the number of set owners will make television profitable, CBS writes, it adds "We hope that set purchases at this time will be made only by people who can afford to take certain risks." The principal risks, as enumerated above, are discussed in detail by the booklet.

Priorities, it notes, have held up construction of the CBS portable equipment for a year. Further restriction of supplies may make it impossible to replace short-lived cathode ray camera tubes and other equipment.

Television Obstacles

"If receiving sets cannot be made and sold, the television audience may remain too restricted to justify continued large expenditures in television broadcasting" the booklet announces. Furthermore, technicians are being recruited from television studios in large numbers for national defense work it states. Lastly the possibility of replacement of black and white television with color is cited. The FCC is to consider color data and recommendations for color standards on January 1, 1942.

WCBW on September 1st, with another extension from the FCC of its experimental permit, started its third month of a full 15-hour a week schedule of test programs from its Grand Central Terminal studios.

Moving into its third month of commercial operation on September 1st television showed signs of shaking free from the routine doldrums that followed the first burst of commercialization in July.

TELEVISION USED FOR EXPLOITATION

Television will be adapted to theatre exploitation at Chicago beginning September 8th when Balaban & Katz start inviting audiences to inspect a television circuit installed in their Chicago theatre. A wired unit, consisting of camera and receiver borrowed from W9XBK have been installed in the theatre mezzanine and patrons will be invited to participate in demonstrations.

Theatre patrons will have an opportunity to appear before the television cameras, in daily operation from 11 A.M. to 11 P.M., while their friends and others see and hear them on receivers installed in the lobby. William C. Eddy, engineer of the B. & K. television station due for completion in several months, arranged the theatre setup. Public curiosity and interest in advance announcements was reported to be very favorable to the new medium.

The National Broadcasting Company at New York reported new sponsorship contracts, one for blanket sports coverage, and new program plans. The Columbia Broadcasting System, also at New York, continued to operate for at least another month on an extension of the test program experimental license with which it has broadcast through July and August. Adjustment of receivers by the manufacturers to the WCBW channel still lags however. DuMont television at New York, on Tuesday was still on an experimental basis, broadcasting test patterns and some film, but expected early approval by Washington of its application for full commercial license.

Sports Contract Signed

WNBT, the NBC television station in New York, recently announced that the Adam Hat Company had signed a long term contract to sponsor all available sports programs. Initial programs will include fights and wrestling matches now on the NBC schedule, and other sporting events as racing, baseball, tennis, professional and perhaps college football and any other events to which the broadcast company can secure television rights.

The agreement covers outlets not only in New York but also future network links with stations under construction in Philadelphia and Washington.

Philadelphia this week boasted its first commercial television as Philco's W3XE took the air Monday under a 60-day license from the FCC. Although no mention was made of sponsorship, the first commercial program, Philco said, will include variety shows, playlets, artists from the studio, and a special local newsreel. Additionally Philadelphia sports events, parades and public events will be picked up by a mobile unit.

Power of the station is being stepped from 3,000 to 10,000 watts according to David Grimes, chief engineer. W3XE will operate on Channel 3, on 6.6 to 7.2 megacycles. After 60 days Philco will seek a long term license. There are between 300 and 400 receivers in Philadelphia.

At New York WNBT programs listed eight commercial sponsors and on September 4th television was to make its first attempt at merchandising women's wear on a series of fashion broadcasts arranged by the Norman D. Waters advertising agency. A similar program for men, "Men's Wear Highlights of Television" is to be launched by the same agency in behalf of John David, Inc., men's clothing retailers.

NBC has ventured into the operatic field for television material, launching on August 21st an "Opera Workshop" featuring condensed versions of popular operas. Singers have been recruited from the Colony Opera Guild, summer opera repertory group, and present the operas in concert form.

DuMont's New York station still awaits delivery of antenna equipment, and continues to broadcast test patterns and a few films on an experimental basis. The company also, through Mortimer J. Loewi, vice president, is seeking from the government a modified priority status which will permit manufacture of enough sets to keep the New York market active. Work on changing outstanding sets so that they can pick up programs on new channels and revised standards has been underway at the DuMont shops in Passaic for three weeks, Mr. Loewi said. The work is progressing at the rate of about ten sets a day.

Radio Corporation of America reported at New York that its dealers and factory technicians have changed about 1,000 of the RCA television receivers now in use to meet the new standards. The work, they indicated, is progressing satisfactorily, but predicted that it will be several months before all sets have been altered.

Coast Station Ready Soon

Equipment for Paramount's station at Los Angeles has been shipped from the DuMont laboratory in the East and the station expects to be on the air soon with an experimental transmitter. Permanent installation, however, will not be completed for some time. Louis Buddy, in charge of the Paramount-DuMont coast outlet said that he expected trial program material would be on the air by November.

Permits for Channel One operation were issued recently by the FCC to California and midwest stations. Don Lee in Hollywood and Zenith Radio Corporation at Chicago are now changing their equipment in preparation for an authorized switch from experimental to full time commercial programs.

Earle C. Anthony, Inc., of Los Angeles, has petitioned the FCC for a television permit on Channel 6, for a 9.6 to 10.2 megacycle television transmitter.

Commercial television will not be a reality in Chicago for at least four months according to present indications. Sponsored telecasts were further delayed this week by the application of Balaban & Katz to the FCC for an extension on their construction permit for station W9-XBK. Work has been retarded by the shortage of priority materials.

The Zenith Radio Corporation recently granted a permit by the FCC, is not expected to be ready for commercial operation for six months.

From the B. & K. station reports indicate that engineers, led by William C. Eddy, are using much ingenuity to devise substitutes for unobtainable equipment. Shortage of materials, Mr. Eddy said, has forced a simplification of equipment and methods, which he feels, will do much to further technical progress. Among devices developed to date are an electro micrometer drop, which allows accurate preselection and pickup of any portion of a transcription. It is being used for television sound effects.

Cubans to Protest Free Air Programs

by RAMON PEON
in Havana

The National Union of Exhibitors plans formal protest against the free broadcasts conducted by Cuban radio stations, which are described as unfair competition in a circular to members. In addition, recently radio stations have received Government permits to conduct free broadcasts in parks. Chief counter attractions to theatres are Alberto Gomez and Hugo del Carril, Argentine stars appearing on rival radio stations.

Cuban exhibitors in an effort to counteract losses have decided to eliminate all theatre passes. The Exhibitors Union also has ordered the elimination of all five-cent admissions in subsequent run houses. Ten cents will be the minimum scale of admission hereafter.

Edelberto de Carrera is expected to be reelected president of the National Union of Exhibitors with Jose Valcarce vice-president and Enrique Vasquez treasurer. Mr. Carrera owns four theatres and Mr. Valcarce runs the Payret, first-run house for Spanish pictures; America, Havana's elite house; the Rialto, and Radio Cine.

Conventions Set

Two U. S. distributors held Havana conventions this week. R. E. Hawkinson, RKO Radio sales manager for Latin America presided at his company's meeting in Havana September 1st to 3rd. Mike Hoffay, publicity, attended from the home office. Managers from Puerto Rico, Mexico, Venezuela, Panama, Trinidad and South American territories attended the meeting at the Nacional Hotel.

Columbia managers were to meet September 4th at the Sevilla Hotel.

Joseph A. McConville, foreign manager for Columbia, was to preside. The program for the three-day Havana convention will be a complete analysis of each territory's business during the past year, plans for the new season's product and special screenings of Columbia's latest production, "Here Comes Mr. Jordan" and "Our Wife."

Headed by J. A. McConville, Jack Segal, Arnold Picker and Charles Roberts, who left Wednesday, September 3d, by plane, from the home office, the delegates attending will include Ernesto P. Smith, Pedro Martinez, Carlos Perez, from Cuba; Michael Bergher, Jorge Oller, from Puerto Rico; Christiaan Van der Ree, from Venezuela; Enrique Davila, from Colombia; Harry Prosdocimi, from Panama; Ed Kerner, from British West Indies, and Rafael Sevilla, from Mexico.

▽

Cuban restrictions on film trade which distributors feel should be corrected in the supplemental trade treaty soon to be negotiated between that country and the U. S. will be outlined by Carl E. Milliken, MPPDA executive, before the government committee on reciprocity at Washington on September 10th.

The committee Wednesday published a list of persons who had asked to appear at the hearings which start September 8th, but did not indicate whether Mr. Milliken would bring with him company representatives familiar with Cuban conditions. At past hearings on reciprocal trade agreements with Latin America such a procedure has been followed.

Majors Report Circuit Deals

A continued selling spurt in new season contracts was reported from the field this week.

RKO reported it had closed several circuit deals this week for its first five, to the Kincey Circuit, Charlotte, with 86 theatres, the Kallett Circuit, 25 houses in New York State Century Circuit, 40 houses, and Randforce, 42 theatres, both in New York City, and to the Schine Circuit, operating 149 theatres in New York, Ohio, Kentucky, Maryland and Delaware, and with the Sparks Circuit of Florida, with 102 houses.

Fox West Coast closed with Warner Brothers for "Sergeant York," "The Smiling Ghost," "Navy Blues" and "International Squadron," buying each individually. FWC also made a deal with United Artists for some of its product in 1941-42, and announced that it also had MGM and Columbia product under franchise, FWC negotiations are under way with Universal.

Universal closed with H. C. McBride of the Granada in Spokane, for Universal product for three years.

Producers Releasing closed in Boston with the E. M. Loew circuit for 24 situations. Other PRC deals were with Warner Theatres and Black Diamond Theatre Circuit in Pittsburgh, and the Long Circuit for Dallas.

Republic Puts Eight Into Production

Eight pictures are on the Republic schedule for the month of September. They are: a Roy Rogers western, "Jesse James at Bay," September 2nd; "Gaucho of El Dorado," with the Three Mesquiteers on September 3rd; Robert North's production, "Newspapermen Are Human," September 3rd; an Albert J. Cohen production starring Binnie Barnes, "The Devil Pays Off," September 10th; "Ladies for a Night," with Ray Middleton and Joan Blondell, September 15th; a Gene Autry western, "Sierra Sue," September 15th; "Dick Tracy Versus Crime," a serial, on September 15th, and another Albert J. Cohen production, "Pardon My Stripes," September 25th.

Paramount, Erpi Sign 12-Year Contract

Barney Balaban, president of Paramount Pictures, Inc., has announced the signing of a new 12-year contract with Electrical Research Products, Inc., under the terms of which Paramount is assured immediate and complete modernization of all of its sound recording and reproducing equipment throughout the period governed by the agreement.

The new pact will go into effect immediately but will extend until 1954 the company's present agreement.

Two Firms Incorporate

Papers for incorporation have been filed at the Indiana secretary of state's office to conduct motion picture companies. National Screen Service (Delaware corporation) have filed and have been admitted to Indiana to produce and distribute motion pictures by lease or otherwise. Skyway Theatres, Inc., in South Bend, have been granted incorporation papers to operate a drive-in theatre

Variety Benefits Feature 'Derbies'

The Dallas Variety Club on Labor Day staged its "Mammoth Outdoor Fun Festival and Carnival" in the Dallas city park. On the program were dozens of acts, a Turtle Derby, dancing and food. An estimated 75,000 attended.

The Oklahoma City tent held its Turtle Derby and Picnic last week, at Belle Isle Park, in that city. Delegations from Dallas and Kansas City attended. W. W. Smith of the Park-Inn Theatres, Camden, New Jersey, won first prize in the Derby, of $525. Second prize, $275, went to Charles Edwin Lamka, of Pampa, Texas. Other winners were Kenneth Taylor, Sam Tannebaum, Dewey Gibbs, James Burge, Eugene McKenna, W. G. Wortham, Horace Falls, C. H. Schweinle.

Proceeds, as with virtually all such Variety affairs, went to charity; in this instance, to the tent's Charity Fund, which supports the Variety Health Center, a clinic for the under-privileged. The affair will be annual, the tent has decided.

Tournament in Philadelphia

The Philadelphia Variety Club will hold its annual golf tournament September 19th, at the Philmont Country Club. The date was selected so as to jibe with the holding, in Philadelphia, of National Allied States Association's all-industry convention, September 16th through 18th.

Milton Rogasner is chairman of the event. Others, assisting, are Harry Ball, David Milgram, Oscar Neufeld, Clint Weyer, Harry Weiner, Lester Kreiger, Elmer O. Wilschke, Henry Friedman, David Supowitz, Frank McNamee, Paul Greenhalgh, and Jay Emanuel.

The Philadelphia tent has designated Tuesday evenings as "men's nights" at the club quarters. Thrillers and westerns will be shown.

The officers' induction banquet and charter presentation of the newly formed Variety Club of Southern California, at Los Angeles, will be held September 29th at the Ambassador Hotel. National Variety officers to be present will be John H. Harris, Bob O'Donnell, James Balmer, and Charles Lewis.

The Indianapolis Variety Club's annual golf tournament will be held September 15th, at the Broadmoor Country Club, nearby.

The golf tournament of the Cincinnati club will be held September 29th, at the Summit Hills Country Club.

The Houston tent, newly created, and headed by Al Lever, has sent 75 boys on a two-weeks' vacation. It was the tent's first charity project.

The eighth annual banquet of the Washington tent will occur November 15th. Carter Barron, first assistant chief barker, is in charge of arrangements.

"Navy Blues" Sextet Starts Tour

The nationwide personal appearance tour of Warner Brothers' "Navy Blues" Sextet got underway Wednesday when the six girls boarded a Southern Pacific train for Dallas, first stop on their itinerary. Arrival in Dallas was scheduled for Friday afternoon with Mayor Woodall J. Rodgers heading a reception committee which includes the City Council, local Naval Reserve and entire student body of Woodrow Wilson High School. Georgia Carroll, one of the Sextet members, is a graduate of the Texas school.



There doesn't have to be a loser!

When business is good, there's enough for everybody. Good pictures are what make business good. The producer of good pictures deserves an investment return that the exhibitor should be glad to pay.

The partnership trust between the man who makes hits and the man who shows them should preclude the desire on the part of either to prosper at the expense of the other.

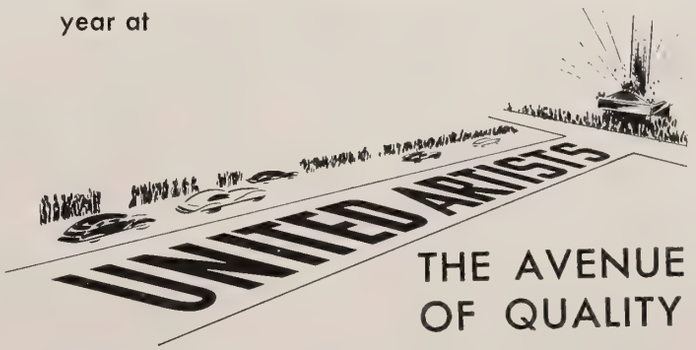
The exhibitor who underpays for fine pictures that bring him good profit is committing a business folly against his own theatre. If he wants to stay in business next month he'll need worthy product as badly as he needs it today.

But where will he get it, if he stifles creative incentive at its source? No producer who is human is going to continue to make great pictures at the cost of financial disaster to himself.

The producer who conscientiously holds up his end of the partnership with exhibitors, doesn't hastily whip up mediocre ingredients with the wishful thought that by some miracle a "sleeper" will be born.

The producer who is worth dealing with at all gets the best value money can buy in script, stars and finished production. He gives the exhibitor a saleable commodity and when that commodity is sold at a profit, he is entitled to a price high enough to be awarded on his investment and to obtain capital for future pictures.

We both can win . . . without stealing from the pockets of the other. Great attractions make heroes of both distributors and exhibitors. Great attractions sold on terms fair to those who produce them and fair to those who buy them will be found this year at



This advertisement, while dealing with a subject of industry-wide concern, is paid for by United Artists.

Camp Wheeler's Four Theatres On Film Ration

by PRIVATE HARRY BLAKE
at Camp Wheeler, Ga.

Motion pictures, like foodstuffs, are reaching Camp Wheeler, Georgia, on the field ration plan and everybody's happy.

Trainees, between two and three thousand of them, are crowding Wheeler's four theatres nightly, enjoying movies without having to travel any further than walking distance from their barracks. And Major Carlos A. Ross, Theatre Officer, is able to give the men five feature changes every week.

Subjects are received from a district office at Atlanta, Georgia, the Army equivalent of a main exchange, Major Ross explains. This office books films for Army camps throughout the Southeast and has yet to miss a delivery, according to the Major. He points out, however, that since Army policy opposes competition with private enterprise, the soldiers get their pictures only after first runs in the nearby city of Macon.

Getting Choice Pictures

"But at that, we're giving the men movies at about the same rate they would get to see them in the smaller chain theatres of any big city," he says. "And what's more important, we're getting the choice pictures."

He adds, "From my own personal experience, I cannot praise too highly the cooperative attitude displayed by the motion picture industry in giving us the best of its product."

One feature, a newsreel, and short subjects make up four of the five programs presented every week. Double features, mildly favored by some soldiers, are shown on Saturday nights.

Two types of admission are sold. A soldier can pay cash and see a movie for twenty cents, or he can purchase a book of coupons for $1.40, deductable from his pay, and see ten shows at an average cost of 14 cents. The coupon-book plan is responsible for most of the paid admissions.

Camp Wheeler's first movie house opened its doors on April 10th, shortly after the first Selective Service men arrived here to begin thirteen weeks of basic infantry training. Demands for easily accessible entertainment soon influenced the building of three additional theatres.

One of the four great infantry replacement centers in the country, Camp Wheeler houses a potential movie audience of 17,000 when all of its battalions are fully activated.

Moss Joins Welles

Jack Moss has joined Orson Welles, as a partner in Mercury Productions. He had been with Paramount; produced for them, "The Biscuit Eater" and "Shepherd of the Hills."

Simon with Cooperative

F. Arthur Simon has left Lake Shore Sales Co., Cleveland, to join Cooperative Theatres of Ohio, as booker, succeeding Ralph Bishop.

Silent Films Policy

Green Street Theater in San Francisco, once a burlesk house but dark for five years, has been reopened by Stanford and Dursley Baldwin to show silent films.

IN NEWSREELS

MOVIETONE NEWS—No. 102 Vol. 23.—Churchill visits Iceland....Sailors, Marines, in maneuvers....Duke of Kent tours plane plant....VFW parade in Philadelphia....Great Lakes Navy Day celebration ....Sports....Pups in the Army.

MOVIETONE NEWS—No. 103, Vol. 23.—FDR rejects mediator role....King George inspects fleet....Lord Mountbatten on "Illustrious"....Churchill in London ....National Air Olympics....Sports....Harvest Moon Ball.

NEWS OF THE DAY—No. 300, Vol. 12.—Churchill in Iceland....Tank-carrying boats tested....Canines in the Army....Duke of Kent drives "jeep"....Bomb raids by RAF....Legion convention opens....VFW parade in Philadelphia....Movie Star honored....Sports.

NEWS OF THE DAY—No. 301, Vol. 12.—Roosevelt's talk....Harvest Moon dancers....King inspects fleet ....Canadian Army chief in England....Mountbatten on "Illustrious"....Connecticut train wreck....Sports.

PARAMOUNT NEWS—No. 1—Iran drive follows peace in Syria....Laval shot....Blitz boats tested.... ....Navy runs Kearny plant....Kent's tour....Dogs in the Army....Churchill at Sea.

PARAMOUNT NEWS—No. 2.—King inspects fleet ....Harvest Moon dancers....Defense in the Philippines....Mountbatten on "Illustrious"....Sports.

RKO PATHE NEWS—No. 1, Vol. 13.—Gobs cheered in Australia....Astrologer predicts Axis split.... Kent in the U. S.....Brazil bolsters Army....Boat sailing championship....Dodgers get treated.... Churchill in Iceland.

RKO PATHE NEWS—No. 2, Vol. 13.—Mountbatten commands "Illustrious"....FDR rejects negotiator's role....Congressmen on South American tour.... White Russians send help to U.S.S.R.....Lions have luncheon on ice....Girls take over gas station....Sports.

UNIVERSAL NEWSREEL—No. 10, Vol. 14.—Churchill home-coming....Aircraft workers cheer duke.... Syrian campaign ends....Pipe line to ease gas shortage....Naval landing tactics shown....VFW in Philadelphia....Sports.

UNIVERSAL NEWSREEL—No. 11, Vol. 14.—FDR talks labor....Mountbatten on "Illustrious"....U. S. in fish market....Children escape train wreck.... Blind dates for cadets....Sports.

National Decency Legion Classifies 15 Pictures

Of the 15 motion pictures classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, eight were classified as unobjectionable for adults and two were found to be objectionable in part. The pictures and their classification follows:

Class A-1, Unobjectionable for General Patronage: "Ellery Queen and the Perfect Crime," "Henry Aldrich for President," "King of Dodge City," "Tanks a Million," and "We Go Fast." Class A-2, Unobjectionable for Adults: "Charlie Chan in Rio," "Highway West," "Ice Capades," "The Little Foxes," "Lydia," "Mystery Ship," "Quiet Wedding" and "When Ladies Meet." Class B, Objectionable in Part: "Aloma of the South Seas" and "Our Wife."

N. T. A. - R. C. A. Deal Renewed

For the sixth consecutive year, more than 300 theatres comprising the National Theatres Amusement chain are to be serviced by RCA sound engineers, under agreements signed recently by the chain and RCA Photophone. Theatres of the Fox West Coast, Evergreen State Amusement, Fox Intermountain and Fox Wisconsin circuits are included in the pact.

Howard with Red Cross

Hempton W. Howard, formerly with Paramount publicity department, and at one time publicity manager of the Fleischer Studios, has been appointed director of the motion picture division of the American Red Cross.

Paramount Share Transfer Largest In SEC Summary

Heavy transactions in the registered securities of three film companies, and in smaller deals in several others were to be reported Friday, September 5th, by the U. S. Securities and Exchange Commission in Washington, in its first semi-monthly summary of such transactions for July.

The largest deal was a series of sales whereby the Manufacturers Trust Company, New York, disposed of 53,000 Paramount Pictures convertible debentures, reducing its portfolio to 3,324,800 debentures and 5,710 shares of preferred stock.

Second largest was the acquisition, in payment of a loan, of 17,523 shares of Monogram Pictures common stock by Trem Carr, Hollywood, director, who also reported that he purchased 2,635 shares in June, giving him a total of 20,158 shares.

Atlas Buys RKO Stock

The third deal was another series of transactions in which the Atlas Corporation, Jersey City, purchased 13,696 shares of Radio-Keith-Orpheum common and 1,825 shares of preferred stock. At the close of the month, Atlas held 821,623 shares of common direct and 268,230 shares through the American Company; 327,812 warrants for common and 45,671 shares of preferred stock.

The most widespread activity was in Keith-Albee-Orpheum securities, with Radio-Keith-Orpheum Corporation reporting the purchase of 722 shares of common and 6,976 shares of preferred stock, holding at the end of the month 1,205,598 shares of the former and 7,476 shares of the latter.

In the same company, Malcolm Kingsburg, New York, officer, reported the sale of 10 preferred voting trust certificates and 490 shares of preferred disposing of his entire interest, and Leon Goldberg, New York, officer, reported the sale in June of 200 shares of preferred and in July of 30 shares, wiping out his interest also.

Loew's Inc., reported the purchase of another 40 shares of Loew's Boston Theatres common stock, giving it a total of 118,426 shares, and in Loew's Inc., itself, J. Robert Rubin, New York, officer, reported the disposition of 800 shares of common stock, leaving him with a total of 20,515 shares.

The final transaction reported was the purchase of 170 Universal Corporation voting trust certificates for common stock by Charles O. Prutzman, New York, officer, giving him a total of 4,900. He also reported holding 3,000 voting trust certificate warrants.

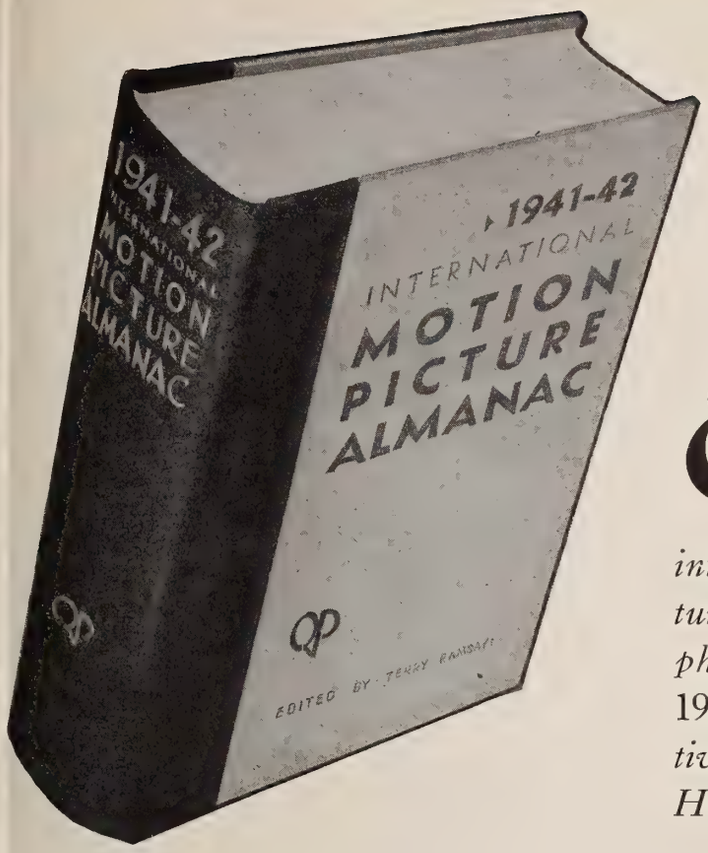
In Columbia Broadcasting System, H. Bayard Swope, New York, director, reported the sale of 1,500 shares of Class A common stock held through the Keewaydin Corporation, which had 1,000 shares in its portfolio at the end of July.

North with RKO

Fred North, head of the Detroit exchange of Warner Brothers until his resignation a short time ago, has been appointed branch manager for RKO in the same city.

New Golden State House

Golden State Theaters, Inc., have opened their new 1,000-seat Del Mar Theater in San Leandro, Cal., at the same time closing their old house, the Palace.



Everybody

interested in motion pictures turns to Motion Picture Almanac for authentic information on any phase of the motion picture business. Many of the 1941-42 *Almanac subscribers include leading executives and organizations outside the industry itself. Here are some of these subscribers:*

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QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

BROADWAY STAGE AT 20-YEAR LOW

THE main artery of the American stage, Broadway, continues to show a steady decline annually in the total amount of productions offered to the public. During the past season, 1940-41, a total of 81 productions—61 dramatic plays and 20 musical shows—hit the low mark for a 20-year period. These figures are from *The Billboard's* annual survey of the Broadway theatre which began in 1920. In that year 242 total productions were accounted. The peak years were 1926-27 and 1927-28, before the "crash", with a top of 302 total production hits for both seasons.

The most encouraging note in the 1940-41 figures was the 12 per cent drop of failures—63 per cent, as compared with 75 for the previous season. This represents the lowest percentage of failures on Broadway since 1920-21, fully 20 years ago. Actual number of failures, computed as shows with runs of less than 100 performances, was 40, less than two-third's of 1939-40's 61. Percentage of failure in dramatic shows dropped 9 points, from 78 per cent in 1939-40 to 69 per cent for last season. This is another low record, with lowest percentage of failures in the dramatic division since the 1922-23 season.

A review of the Broadway stage follows:

	1920-21	1921-22	1922-23	1923-24	1924-25	1925-26	1926-27	1927-28	1928-29	1929-30	1930-31	1931-32	1932-33	1933-34	1934-35	1935-36	1936-37	1937-38	1938-39	1939-40	1940-41
Total Number Productions	242	261	214	249	264	288	302	302	268	286	226	225	212	154	189	138	125	110	110	97	81
Total Dramatic Productions	174	207	160	199	205	226	232	233	205	224	181	179	180	130	158	114	103	98	79	77	61
Total Musical Productions	68	54	54	50	59	62	70	69	63	62	45	46	32	24	31	24	22	12	31	20	20
Total Commercial Premieres	148	185	164	179	210	223	228	255	214	221	163	176	138	133	131	103	89	79	83	75	59
Commercial Premieres (Dramatic)	99	144	124	141	163	178	180	205	169	167	135	150	115	120	114	92	79	69	64	59	47
Commercial Premieres (Musical)	49	41	40	38	47	45	48	50	45	54	28	26	23	13	17	11	10	10	19	16	12
Percentage of Failures (All Productions)	55%	71%	64%	65%	65%	67%	68%	74%	80%	83%	77%	83%	82%	80%	81%	68%	76%	74%	72%	75%	63%
Percentage of Failures (Dramatic)	59%	76%	65%	73%	74%	74%	76%	81%	85%	87%	81%	86%	85%	84%	83%	74%	80%	77%	77%	78%	69%
Percentage of Failures (Musical)	47%	51%	63%	37%	36%	40%	40%	46%	59%	69%	54%	67%	68%	43%	69%	18%	45%	50%	53%	67%	42%
Average Length of Runs (All)	99	87	109	101	87	97	108	88	92	76	60	60	59	55	60	80	81	84	85	80	138*
Average Length of Runs (Dramatic)	85	76	102	85	74	79	96	77	77	63	51	57	50	46	55	71	75	79	80	70	135*
Average Length of Runs (Musical)	142	128	131	166	130	176	143	130	149	137	107	79	107	137	102	164	128	125	106	115	150
Closed Within Five Weeks	69	94	63	81	85	111	119	126	95	149	81	119	97	87	87	59	57	52	49	45	37
Total Number of Hits	67	54	59	62	73	74	73	66	60	52	38	30	30	29	26	34	24	24	24	20	23
Dramatic Hits	41	34	44	38	43	47	44	39	35	31	25	21	22	21	21	25	18	19	16	14	16
Musical Hits	26	20	15	24	30	27	29	27	25	21	13	9	8	8	5	9	6	5	8	6	7

*Figures include run of "Tobacco Road."

14 Nontheatrical Films for India

The Film Advisory Board of India is engaged in the production of 14 Government films at the present time, according to a report from the Industrial Reference Service of the United States Department of Commerce in Washington, D. C. The board is said to have the cooperation of the five major film studios, some of which are also engaged in production work independently for the board.

Three of the 14 films which are ready for release are "Sappers and Miners," "Cavalry of the Clouds" and "Here Comes the Letter." The first two are topicals relating to the land and air forces of the Indian Army, while the third gives an account of the Indian postal service. Over 600 theatres in all parts of India have agreed to exhibit the educational and propaganda films released by the board.

A documentary film entitled "A Kerosene Tin," which shows how many ways the container enters the villagers' life, was recently released by an Indian oil company. Commentaries are in English and Hindustani with an Indian musical background, the report says. This film is being distributed for public exhibition in cinemas throughout India, and it is understood that the sponsor intends to make a number of such films a year.

Appel Joins Odeon

Clare Appel, who resigned from Famous Players several weeks ago to go with Esquire Films in Canada, has completed a number of newspaper and campaigns on Esquire's British releases, and on September 1st moved over to the post of advertising director for Odeon, the new theatre chain headed by Paul L. Nathanson.

National Screen Manager Named

Sarah Blocher has become the first woman office manager on St. Louis film row, taking over the duties of that office for the National Screen Service, replacing Russell Baker, who has been sent to the Dallas office. Miss Toby Inger has been named secretary to Herb Washburn, head of National Screen Service's St. Louis office.

"Correspondent" Opens in Africa

Prince Paul of Greece headed the celebrity audience at the opening of Walter Wanger's "Foreign Correspondent" at the Curzon theatre in Wynberg, South Africa, according to a cable received by Walter Gould, foreign manager of United Artists, last week.

Lou Vogel in New Post

Lou W. Vogel has been appointed special representative for the Alexander Preview Co., covering New England, New York, New Jersey, Pennsylvania and West Virginia. Mr. Vogel has been with Alexander for the past two years, and before that with National Screen.

$50,166, Pathe's Six-Month's Profit

Reported net profit announced last week for the six months ended June 30th for Pathe Film Corporation was $50,166, as compared with $53,722 of last year. Du Pont Film Manufacturing Corporation, of whose common stock Pathe owns 35 per cent, had a net profit of $822,818 for the six months this year, compared with $909,210 of last year.

Du Pont's net profit before Federal income and excess profits taxes were deducted was $1,380,718 for six months this year, against $,154,760 last year. The portion of these earnings which accrued to Pathe's 35 per cent common stock interest was $287,-986, against $318,223. Of these earnings, $217,986 was undistributed in 1941 and $248,223 in 1940. The latter amounts are not reflected in the income accounts of Pathe.

Danz Acquires Two

John Danz, president of Sterling Theatre Circuit has acquired two theatres in Anacortes, Wash., bringing the total to 23 theatres. Involved are the Inland and Empire purchased from Bud Benson who operated them for the past eight years.

Fanny Alexander with U.A.

Josephine Grigware has resigned as cashier of the United Artists exchange in Seattle, and is being succeeded by Fanny Alexander, former cashier for First National several years ago.

STUDIOS ACQUIRE 49 PROPERTIES FOR NEW SEASON PRODUCTION

Three Plays, 27 Original Stories and 18 Books Purchased During July and August; "No More Gas" Bought by RKO

During the past two months of July and August, Hollywood motion picture producers further preparing for the new selling season under the consent decree purchased a total of 49 properties, half the amount purchased during the previous two months when a total of 98 stories were acquired.

Highlight of the July purchases was the acquisition of the Charles Nordhoff and Names Norman Hall novel and *Saturday Evening Post* magazine story, "No More Gas," the screen rights of which have been owned by Warner Brothers since their acquisition in December, 1939, when it was brought as a story for Errol Flynn. However, RKO saw the possibility of using the story for Charles Laughton in a role as the father of the shiftless half-caste Tahitian family, and paid Warners a reported $55,000 for the screen rights.

Eric Knight's latest novel, "This Above All," a story of a disillusioned survivor of the Battle of Dunkerque, has been purchased by Twentieth Century-Fox for $35,000, the studio announced. Though the work is a best seller, studio bidding for it before Twentieth Century-Fox's purchase was restrained, because of the alleged pacifist elements in the book and its censorable love story, which would complicate its transposition to the screen.

MGM Gets "North"

Metro-Goldwyn-Mayer, which financed the production of "Mr. and Mrs. North," the Owen Davis stage dramatization of the Frances and Richard Lockridge mystery stories, finally acquired the screen rights for $30,000, it was confirmed from the company's home office in New York. Alfred de Liagre, Jr., was the nominal producer of the play, which ran for 162 performances on Broadway during the past season. Meanwhile, Mr. de Liarge is planning a tour of the play provided he can get two outstanding players to fill the title roles which were originated in the New York presentation by Peggy Conklin and Albert Hackett.

William A. Scully, Universal general sales manager, announced late in July that the company had purchased the newspaper comic strip, "Winslow of the Navy," a topical and timely serial to replace "Head Hunters of the Amazon" as one of the four chapter plays of the 1941-2 season.

The decision was made following an eight-week tour of the country by Bernard B. Kreisler, Universal's short subject manager, in which he conferred with independent exhibitors, theatre circuit executives, chief bookers and publicity directors.

Written by Lieutenant Commander Frank V. Martinek, U. S. N. R., "Winslow of the Navy" appears as a comic strip in over 200 newspapers throughout the country, is an NBC Ret Network radio serial, and is the subject of a series of books of which the two new editions are to be issued shortly. It is estimated by the company that approximately 12,000,000 people are followers of the adventures of the fictional naval officer.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
September, 1940	19	9(a)	4	32
October	29	11(b)	5	45
November	20	8	5	33
December	30	16(c)	9	55
January, 1941	30	14(d)	7	51
February	36	11(e)	8	55
March	31	19(f)	5	55
April	17	11(g)	6	34
May	20	24(h)	4	48
June	39	9(i)	2	50
July	18	11(j)	2	31
August	9	7(k)	1	18
TOTALS FOR 12 MONTHS	309	150(l)	58	507

(a) Including 1 newspaper comic strip and 1 musical composition.
(b) Including 1 newspaper comic strip, 1 musical composition and 1 film.
(c) Including 4 published magazine stories and 2 radio scripts.
(d) Including 5 published magazine stories and 1 newspaper serial.
(e) Including 3 published magazine stories and 1 newspaper comic strip.
(f) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(g) Including 2 published magazine stories and 1 radio script.
(h) Including 4 published magazine stories and 2 radio scripts.
(i) Including 3 published magazine stories, 1 musical composition and 1 radio script.
(j) Including 1 published magazine story and 1 newspaper comic strip.
(k) Including 1 radio script.
(l) Including 24 published magazine stories, 7 radio scripts, 2 films, 3 musical compositions, 1 newspaper serial and 5 newspaper comic strips.

August Purchases

During August, RKO acquired the screen rights to two unpublished novels and one stage show of several years ago. "There Goes Lona Henry," a new novel by Polan Banks to be published shortly by William Morrow company was acquired by the company for a reported price of $30,000 as a possible vehicle for Ginger Rogers. Mr. Banks, author of "The Great Lie," in which Bette Davis starred for Warner Brothers during the past season, has also been signed to work on the screen play of the novel and is currently at the studio.

The locale of the story is present-day Washington and Virginia, and presents the story of a young woman and her sacrifices to permit her husband to continue his brilliant public career.

"Keeper of the Flame," latest unpublished novel by I.A.R. Wylie, has also been purchased by RKO for production by Harry Edington. Termed a romantic mystery story, "Keeper of the Flame" describes the advantages and strange discoveries of a newspaperman assigned to write the life story of a slain governor. In the course of his research for material, the reporter uncovers a trail of evil in the dead man's otherwise brilliant career which, if brought to light, would ruin the lives of many trusting people.

A fourth screen version of the venerable stage property "Shore Leave," by R. P. Weston and Bert Lee, will be filmed shortly by RKO under the title "Hit the Deck," with Ray Bolger in the starring role. David Butler will produce and direct the film.

The play was staged first in 1922 by David Belasco at the Lyceum theatre in New York and was purchased by First National and produced as a silent picture in 1925 with Richard Barthelmess starring. The title "Hit the Deck" was given to the piece later when Herbert Fields rewrote it as a musical comedy with a score by Vincent Youmans for Broadway production.

RKO acquired the screen rights and filmed it with Polly Walker, Jack Oakie and June Clyde in 1930. The story appeared on the screen for a third time as the basis of RKO's "Follow the Fleet" with Fred Astaire and Ginger Rogers in 1936. A new score will be prepared for the new production, but a number of Vincent Youman's songs, including "Halleluja," will be retained.

Vera Zorina and Ray Milland are scheduled to star in a Paramount screen version of a new novel as yet untitled, by W. Somerset Maugham, which the studio purchased during August for $65,000. The story concerns the life of an Austrian girl married to an Englishman and living in wartime London. It will be published within a few months. Edward H. Griffith is slated to produce and direct the screen adaptation of the book.

Burnett Novel Bought

"Nobody Lives Forever," a forthcoming novel by W. R. Burnett, which Warners purchased for $20,000 early in August, will go before the cameras with Ann Sheridan and Humphrey Bogart in the co-starring roles. Robert Lord will produce the picture, which concerns a New York night club owner and his singer-wife, who go to Hollywood to pursue their careers. "Nobody Lives Forever" will follow "All Through the Night" on Mr. Bogart's schedule.

One of the biggest deals to come from the film center in recent months was that made by Samuel Bronston for the screen rights of all Jack London writings including 90 novels and some 300 magazine stories. The deal was negotiated by Mr. Bronston and the widow of the writer, Charmian London.

Mr. Bronston has a contract with Columbia for the production of "Martin Eden," after which he will make "Valley of the Moon" independently.

In an effort to boost the youthful writers and directors as well as actors, the MGM studio is launching a plan to utilize all of its new talent. For this venture the studio has purchased the radio skit, "Now We Are 21," written by Jerry Schwartz for the Junior Workshop program on the Columbia Broadcasting System. This idea has been turned over to every young writer and director on the studio lot. Each writer will work on a sequence, as

(Continued on following page)

MGM BUYS RADIO PLAY

(*Continued from preceding page*)

will each director. The various parts, telling an adventure or problem of young Americans, then will be modeled into a cavalcade of youth.

Sam Marx, currently producing "Unholy Partners," with Edward G. Robinson, Edward Arnold and Laraine Day, will produce this new picture. No cast has yet been announced, but it is expected that virtually every young player on the Metro Lot will participate.

The following stories, with credits, were acquired during July:

Boy Wonder, an original story purchased by Universal as a potential vehicle for Robert Stack, Bruce Manning will produce.

Bugle Call Blues, an original story on Army life acquired by Universal.

Cheyenne, an original story concerning a rodeo rider, bought by Universal as a screen story for John Wayne and Bruce Cabot. Henry Hathaway will direct.

Don Winslow of the Navy, a Bell Syndicate comic strip by Frank Martinek acquired by Universal to be used as a basis for a serial.

Embarcadero, an original story purchased by Universal.

Girl Said No, The, an original story acquired by Universal.

Morgan Novel Bought

House at Peace, a novel by Charles Morgan to appear first in the *Redbook Magazine* and later to be published in book form. The property has been acquired by Twentieth Century-Fox.

I Want to Sing, an original story acquired by Universal,.

Million Spies, A, an original story of hoboes aiding the Federal Bureau of Investigation in preventing sabotage. The story has been purchased by the Kozinsky Brothers for release through Producers Releasing Corp.

Mississippi Gambler, an original story purchased by Universal.

Miss Susan Shane, U. S. N., an original story of a Navy nurse acquired by MGM.

Mr. and Mrs. North, the Owen Davis stage dramatization of Frances and Richard Lockridge mystery stories purchased by MGM.

Money in the Bank, an original story purchased by MGM.

No More Gas, originally a *Saturday Evening Post* serial and later published as a novel by Charles Nordhoff and James Norman Hall, acquired by RKO from Warner Brothers.

Penthouse Serenade, an original story acquired by Universal.

Phantom Avenger, an original story purchased for protection by Universal.

Steal Me That Show, an original story acquired by MGM.

Summer Is Near, an original story concerning the reformation of a carefree young girl. The property has been acquired by Paramount.

'Liberty' Story Acquired

Sure, Money Talks, But, a *Liberty Magazine* story purchased by Republic.

That Uncertain Woman, an original story acquired by Republic.

That Was No Lady, an original property bought by MGM.

This Above All, a novel by Eric Knight published in April and purchased for screen production by Twentieth Century-Fox.

Three Untitled Mystery Novels, by Geoffrey Homes, acquired by William Pine and William Thomas for release through Paramount.

Tough As They Come, an original story purchased by Universal.

Twin Beds, a play by Margaret Mayo and Salisbury Field, acquired by Edward Small.

Untitled Biography on the life of Sergeant Mike Donaldson, another World War hero who was awarded the Congressional Medal of Honor and others. The rights to his life have been acquired by Daniel Hayes, who has formed a group interested in financing the production. Lem F. Kennedy will produce.

Untitled Biography on the life of James J. ("Gentleman Jim") Corbett, purchased by Warner Brothers as a vehicle for Errol Flynn.

Untitled Biography on the life of baseball star Lou Gehrig, the screen rights of which have been purchased by Sam Goldwyn as a possible vehicle for Gary Cooper.

White Lady, an original story of a white woman in a Malay penal colony, purchased by Paramount.

August Acquisitions

The properties acquired by the film companies in August with all available credits follow:

Ballerina From Breighton, an original story acquired by Paramount as a possible vehicle for Claudette Colbert.

Borrowed Hero, an original story the screen rights of which have been purchased by Monogram.

Cabin in Manhattan, a published magazine story purchased by Metro-Goldwyn-Mayer.

Carrington Incident, The, a novel by Niven Busch, story editor of Samuel Goldwyn, who has sold the motion picture rights to the London firm of Robert Hale, Ltd.

Desert Station, an original story purchased for production by Metro Goldwyn Mayer.

I'll Be Back in a Flash, an original story of a radio commentator acquired by Paramount as a vehicle for Chester Morris.

Keeper of the Flame, a new novel by I.A.R. Wylie purchased by RKO Radio.

Miss Robin Hood, an original story purchased for production by Paramount.

Money in the Bank, an original story acquired by Metro-Goldwyn-Mayer.

Preston Vehicle Purchased

Morning After, The, an original mystery-murder story bought by Paramount as a starring vehicle for Robert Preston and Ellen Drew.

Nobody Lives Forever, a novel by W. R. Burnett acquired by Warners for a reported price of $20,000.

Now We Are 21, a radio play by Jerry Schwartz purchased by Metro-Goldwyn-Mayer as a possible vehicle for Judy Garland.

Shore Leave, a stage production by R. P. Weston and Bert Lee purchased by RKO as a musical production for Ray Bolger to be produced under the title "Hit the Deck."

Sir Smith, an original story acquired by Metro-Goldwyn-Mayer as a vehicle for Wallace Beery and Marjorie Main.

There Goes Lona Henry, a forthcoming novel by Polan Banks purchased by RKO as a possible vehicle for Ginger Rogers.

Untitled Novel, by Ben Ames Williams to be published first as a magazine serial and then as a novel. Paramount has acquired the screen rights to the story as a possible vehicle for Stirling Hayden.

Untitled Novel, by W. Somerset Maugham which will be published shortly. Paramount has acquired the screen rights for a reported sum of $65,000 as a possible vehicle for Vera Zorina and Ray Milland.

Zombie On Broadway, an original story purchased for production by Metro-Goldwyn-Mayer.

'Pittsburgh Kid,' Monogram Have Field Premieres

Monogram's world premiere of "Saddle Mountain Roundup," and Republic's opening in Pittsburgh of Billy Conn in "The Pittsburgh Kid," held the spotlight as the premieres of the week.

"Saddle Mountain Roundup" was to open at the Odeon and Casino theatres in Marshalltown, Iowa, on Friday, September 6th. The premiere was tied up with a three-day celebration starting September 4th, and ushering in the retail merchants' fall season. Assisting in plans were the Marshalltown Chamber of Commerce, the Greater Marshalltown Association and the Retail Merchants Bureau.

Promotion activities start with a street dance for the USO, sponsored by the American Legion. A parade with 77 floats for the merchants' fall opening and selection of a "Queen" for the event will highlight the second day's activities. The premiere will start at noon Friday, and continue during the day and evening with intermission for stage shows, four at each theatre. Dusty King and Max Terhune, stars of the picture, and George Weeks, company executive, will be present from the studio.

"Pittsburgh Kid" Opens

The world premiere on Saturday, August 30th, of Republic's "The Pittsburgh Kid," starring Billy Conn, at the Fulton theatre in Pittsburgh, was accompanied by the usual fanfare and excitement.

Mayor Cornelius Scully, of Pittsburgh, proclaimed the day as "Billy Conn Day," and declared a legal holiday.

William Saal, Republic's home office representative, who had been in Pittsburgh for the week prior to the opening set the stage for the premiere.

Neil Agnew, general sales manager of Paramount, headed a delegation of executives who left for Chicago to attend the premiere of first "Quiz Kid" short subject in that city Wednesday evening. The group includes Oscar A. Morgan, Monroe Goodman, Richard F. Murray and Leslie Roush.

The opening ceremonies Wednesday night were broadcast over 48 stations of the National Broadcasting Company, Mayor Edward P. Kelly of Chicago was guest of honor at the premiere.

In New York last week, W. G. Van Schmus, managing director of the Radio City Music Hall, and William A. Scully, vice president and general sales manager of Universal Pictures, closed a deal whereby two of Universal's new important films will be played at that theatre in the near future.

The pictures are "It Started With Adam," starring Deanna Durbin and Charles Laughton, and "Appointment for Love," starring Margaret Sullavan and Charles Boyer.

Navy Officials at Opening

James V. Forestal, Undersecretary of the Navy, Admiral Harold R. Stark, Chief of Naval operations, Rear Admiral Arthur J. Hepburn and a number of Navy officials attended the premiere of Warners' "Dive Bomber" at the Earl theatre in Washington, D. C., Friday night, August 29th.

The Navy Department aided Warner Brothers in the production of the film.

WHAT THE PICTURE DID FOR ME

Columbia

DURANGO KID, THE: Charles Starrett, Luana Walters. Better than average western by Starrett. Running time, 60 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

HER FIRST BEAU: Jane Withers, Jackie Cooper—This did exceptionally good on Foto Nites. Everybody liked it. Got the S. R. O. sign out.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LADY IN QUESTION, THE: Brian Aherne, Rita Hayworth, Glenn Ford—A good feature enjoyed by all.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

PRAIRIE SCHOONERS: Bill Elliott, Evelyn Young—This report is on Bill Elliott. He is the nearest approach to William S. Hart we have ever had and deserves better stories. We predict a great future for him if Columbia will give him better support and better stories. Elliott has the goods. His crowds continue to grow.—John Leveck, P. T. A. Picture Show, Benoit, Miss. Country patronage.

SO YOU WON'T TALK: Joe E. Brown—A good comedy feature. Worth showing. Would make an excellent second, which I did.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

THEY DARE NOT LOVE: George Brent, Martha Scott, Paul Lukas—A very fine picture; worth playing. Played three days at the Centre Theatre, Chatham, in opposition to "Men of Boys Town."—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

First National

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—An excellent picture that pleased the old folks as well as the young. Cagney and de Havilland were superb in their reenactment of the Gay Nineties. Business above average. Running time, 90 minutes. Played August 14.—O. L. Redfern, Star Theatre, Parrish, Ala. General patronage.

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—Let us tell the truth. This feature started out to be a pippin for a small town with those old songs that please so well and the old time band so much enjoyed, but what a flop at the finish. This could have been rounded out to a lot of good harmony singing in the last reel, instead of the rough and tumble with Cagney cleaning up about thirty men in a fight, and send our patrons home humming the tunes for the rest of the evening. Played August 16th.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—Cagney is surefire with us here and this is no exception. Our folks enjoyed it a lot. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THREE SONS O' GUNS: Wayne Morris, Tom Brown—A very good comedy that stood up well on a dual bill at Centre Theatre, Chatham.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

WAGONS ROLL AT NIGHT, THE: Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Leslie—Play this one on your bargain night. Why can't we have more of Joan Leslie and less of some of the others? Running time, 84 minutes. Played August 24-25.—Woodrow Proffer, Star Theatre, Fort Branch, Ind. Small town patronage.

Metro-Goldwyn-Mayer

BARNACLE BILL: Wallace Beery, Virginia Weidler—Good picture and good business. Not the best Beery has made, but it pleased. Running time, 82 minutes. Played August 13-14.—E M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy—It's a long time since we have reported to this department as we feel our comments are of little value to other exhibitors since we usually play old features. But if any other showmen are in the same boat as us and have not yet played this feature, we advise you to stay off it. The singing was fine but anyone can turn on a radio for that. As for the acting and story, plenty of walkouts will give an idea of what they are like. Running time, 103 minutes. Played August 21-22.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

> IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
>
> *What the Picture Did for Me*
>
> MOTION PICTURE HERALD
> Rockefeller Center, New York

Paramount

LIGHT THAT FAILED, THE: Ronald Colman, Walter Huston, Ida Lupino—Lacked action. Good only for second. Running time, 95 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

POWER DIVE: Richard Arlen, Jean Parker, He ..l Mack—A picture that should do business anywhere. Had some nice tie-ups in The Centre Theatre, Chatham. Did nice business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Republic

KANSAS CYCLONE: Don "Red" Barry, Lynn Merrick—Good western which pleased the week-end trade. Running time, 60 minutes. Played August 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOUNTAIN MOONLIGHT: Weaver Brothers & Elviry—Good hill billy comedy, and fair business. Not the best the Weavers have made. Running time, 68 minutes. Played August 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHERIFF OF TOMBSTONE: Roy Rogers, "Gabby" Hayes—A very good western that did nice business on single bill, week-end.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

GIRL, A GUY AND A GOB, A: George Murphy, Lucille Ball, Edmond O'Brien—Real good picture that did business. No regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Thomas Mitchell, Maureen O'Hara—Good for week-end. Was an excellent feature, but a few kids kept away because they thought it too "spooky." I agree with them; a little too "scary" for the kids.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Twentieth Century-Fox

BARRICADE: Alice Faye, Warner Baxter—A good action feature. Good for a week-end. Running time, 71 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

RIDE, KELLY, RIDE: Eugene Pallette, Rita Quigley, Mary Healy—A fair program picture. Pallette's deep voice rather hard to understand at times. Regular routine race horse story. Hero wins most important race; wins girl. Running time, 58 minutes. Played August 16.—O. L. Redfern, Star Theatre, Parish, Ala. General patronage.

SCOTLAND YARD: Nancy Kelly, John Loder—Played to worst business of months. Pass this one if possible. Running time, 67 minutes. Played August 14-15.—Woodrow Proffer, Star Theatre, Fort Branch, Ind. Small town patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—This is what my small town customer like, with or without the color. The more musicals the better. Best Sunday business in long time. Running time, 90 minutes. Played August 10-11.—Woodrow Proffer, Star Theatre, Fort Branch, Ind. Small town patronage.

United Artists

CHEERS FOR MISS BISHOP. Martha Scott, William Gargan—The school teachers all came for this one. Much favorable audience comment. Played to best business in two months. Running time, 100 minutes. Played August 22-23.—Woodrow Proffer, Star Theatre, Fort Branch, Ind. Small town patronage.

DUKE OF WEST POINT: Louis Hayward, Joan Fontaine, Tom Brown, Richard Carlson—Had its "points." A good second, but too long for second. Running time, 108 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

SON OF MONTE CRISTO: Louis Hayward, Joan Bennett, George Sanders—Did business and was thoroughly enjoyed. That is what the theatre likes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

DARK STREETS OF CAIRO: Sigrid Gurie, Ralph Byrd, Eddie Quillan—Wasn't even interesting to those who saw it on Cash Nite. Running time, 58 minutes. Played August 12-13.—Woodrow Proffer, Star Theatre, Fort Branch, Ind. Small town patronage.

DOUBLE DATE: Edmund Lowe, Una Merkel, Peggy Moran—More than the average number of laughs. Was well liked by everyone who saw it. Played to average mid-week business. Running time, 60 minutes Played August 19-20.—Woodrow Proffer, Star Theatre, Fort Branch, Ind. Small town patronage.

MR. DYNAMITE: Lloyd Nolan, Irene Hervey—Just an average Lloyd Nolan picture. They don't do well here. Running time, 67 minutes. Played August 16.—Woodrow Proffer, Star Theatre, Fort Branch, Ind. Small town patronage.

Warner Brothers

GREAT LIE, THE: Bette Davis, George Brent, Mary Astor—Everyone said it was the best Bette Davis picture yet. Better than average business in a town that don't, as a rule, like Davis. Running time, 110 minutes. Played August 17-18.—Woodrow Proffer, Star Theatre, Fort Branch, Ind. Small town patronage.

KISSES FOR BREAKFAST: Dennis Morgan, Jane Wyatt—Good little comedy which pleased on family night. Running time, 82 minutes. Played on August 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

AQUAPLAY: World of Sports—Well received. Lots of thrills.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BEAUTIFUL ONTARIO: Tours—We liked it be-

(Continued on following page)

cause it's where we have our theatres and hope to see more of our exhibitor neighbors.—Hanland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BLACK EYES AND BLUES: Roscoe Karns—Most satisfactory entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GLOVE AFFAIR: All-Star Comedies—Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WALLFLOWER, THE: Phantasies Cartoons—Passable. The cartoon market is getting a little crowded.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

ALLEY CAT, THE: Technicolor Cartoons—Very good cartoon in color. Running time, 8 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GLIMPSES OF WASHINGTON STATE: Fitzpatrick Traveltalks—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWING SOCIAL: MGM Cartoons—Just an average cartoon in color. Running time, 8 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

Paramount

WIZARD OF OZ, THE: Animated Antics—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

STARS—PAST AND PRESENT, NO. 8: Meet the Stars Series—Entertaining reel showing the stars at play. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

LOUIS-CONN FIGHT: Played this late but my fight patrons enjoyed it. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Twentieth Century-Fox

MOVIETONE NEWS: No. 83—Best newsreel on the market and this one a standout. Running time, 10 minutes.—A. R Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

TWO CONTRIBUTORS JOIN DEPARTMENT

Two new contributors sent reports to the What the Picture Did for Me department this week and two others resumed reporting after an absence. The new members are:

O. L. REDFERN, Star Theatre, Parrish, Ala.

WOODROW PROFFER, Star Theatre, Fort Branch, Ind.

The two prodigals who resumed their reports this week after a lapse of some months are:

JOHL LEVECK, PTA Picture Show, Benoit, Miss.

A. R. DAKIN, Rice Lake Theatre, Bissett, Manitoba, Canada.

Read the reports from these and other exhibitors in the adjoining columns.

OLD OAKEN BUCKET, THE: Terrytoons—Good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WINTER IN ESKIMO LAND: Father Hubbard Alaskan Adventures—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

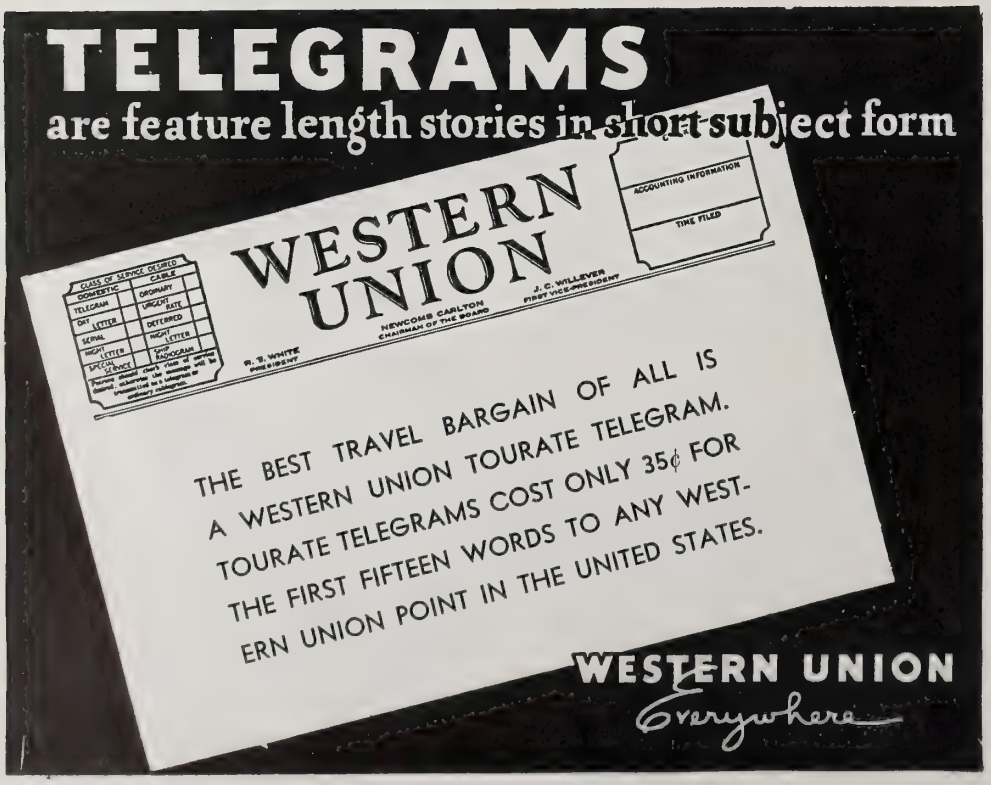
Vitaphone

CAT'S TALE, THE: Merrie Melodies—Just another cartoon, but it seemed to get by O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HAPPY FACES: Broadway Brevity—Good two reel comedy made up from some old Mack Sennet Keystone comedies. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HENRY BUSSE & ORCHESTRA: Melody Masters Bands—A real fine musical. Thanks, Warners.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NO PARKING: Vitaphone Varieties—A very good short on this subject.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.



Fifteen Chartered In New York State

B-W Film Shorts, Inc., through Ruth Aronson, Jeanne Friedberg and Dorothy Fredman, papers filed by Greenbaum, Wolff and Ernst, 285 Madison Avenue, New York.

Good Will Pictures Corp., $20,000 authorized stock, directors Gilbert Josephson, Reubin Zipper and Herman S. Krellberg, New York, and subscribers Herbert M. Markowitz, Sadye Blumenfeld and Kay Becker, with papers filed by Slade and Slade, 521 Fifth Avenue, New York.

Famous Yiddish Productions, Inc., 200 shares, by Reuben Sharek, Emnauel M. Parker and Rebecca Goodman, papers filed by Jerome Parker, 2 Lafayette Street, New York.

Yiddish Musical Enterprises, Inc., 200 shares, by Abe Fogel, Harry Nathanson and Frances Mankofsky, papers also filed by Jerome Parker.

Matunuck Enterprises, Inc., 200 shares, by Joseph C. Milanese, Archibald Bromxen, Benjamin Serlen, 261 Broadway, papers filed by Milanese.

Steiner Enterprises, Inc., 100 shares, no par value, by Abraham H. Shukat, David T. Smith and Samuel S. Weingrad, papers filed by Ober and Shukat, 170 Broadway, New York.

The Cranema Corp., Syracuse, by Albert E. Craner, Joseph Hebert and Alfred W. Bettigole, papers filed by Harold A. Manheim, Syracuse.

Film Institute, Inc., motion picture business, 100 shares, no par value, by John F. Wharton, David Klinger and Howard A. Seitz, 61 Broadway, the same directors and Sanford H. Bolz, same address, as subscribers. Attorneys filing were Cohen, Cole, Weiss and Wharton, 61 Broadway, New York.

Glen Theatres, Inc., producing motion picture, 100 shares, by Louis Kaplan (filing attorney), Helen Dinowitz and Harry J. Gold, 152 West 42nd Street, New York.

Mayorga, Ind., Roslyn, by James N. MacLean, Frederick M. Thompson and Margaret Mayorga, New York and Roslyn, MacLean filing.

Monos Theatre Corp., 10 shares, no par value, filed by Continenta Lawyers Albany Service, 305 Broadway, New York, directors being Joseph and Herma Kingsley, 45 W. 81st Street and Anna Globes, 2 Lafayette, New York.

Roven Theatre, Inc., 60 shares, no par value, filed by Kadel, Sheils and Weiss, directors being J. B. Meadow, Bronx, Henrietta Zeichner, Bronx, and Julia Wrobbel, Heampstead Gardens, L. I.

Minerva Productions, Inc., 1045 shares of stock, 1000 preferred valued at $100 each and 45 shares of common, not stated par value. Directors of record are Pauline Altman, Edith Plant and Florence Korg, 1450 Broadway, New York. Papers were filed by Weisman, Celler, Quinn, Allan & Spett, same address.

Home Film Library, Inc., with 200 shares, was formed by Irving B-J Levine, who also filed the papers, Harry Schniederman and Estelle Kaufman, 505 Fifth Avenue, New York.

Irving Caesar Productions, Inc., 100 shares, no par value, by Irving Caesar, Park Central Hotel, Samuel H. Goldman and B. D. Vinegrad of New York city, William Seligson filing the papers.

Shirer with RKO

William L. Shirer, Columbia Broadcasting System correspondent formerly stationed in Berlin, has been signed to prepare special material for RKO's "Passage from Bordeaux," to be produced by Erich Pommer.

Mark Twain Film Set

"The Adventures of Mark Twain" will be the first picture Hal B. Wallis and Jesse L. Lasky will co-produce under the terms of Mr. Lasky's recently signed long-term contract with Warners.

Perkins Altec Supervisor

C. S. Perkins has been appointed Altec Service district supervisor in the Boston area, it has been announced by L. W. Conrow, president.

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RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

WHO TO ENCOURAGE

Renewed emphasis on this page, for some weeks back, has been on profit-sharing for managers. Values of such procedure are pointed out by leading circuits who find in it a definite and permanent means to a box-office end.

We continue these observations now in treating with distributor statements that stress the need of extended exhibitor cooperation in putting over the new product. But, as always, this cooperation will come about only if there is sufficient follow-through in the field. And again, as always, "the field" means the manager—the able manager.

In short, that extra something the talented showman digs up by himself, over and above any considerations of advertising expenditure, would largely have to do with that "extended cooperation" the distributors have in mind.

* * *

From time to time, distributors offer special contest awards to managers for these "extra somethings". As far as it goes, that is always helpful. But any sustained week-to-week effort on behalf of all worthy attractions, regardless of what brand they bear, can come about completely only when the exhibitor is won over to the extra profits to be had for himself, as well, in giving a piece of the extra to the lad talented enough to earn it.

Profit-sharing for managers must be good business. Else, why would such leading theatre organizations as Famous Players Canadian, Interstate, Griffith and Schine Brothers, among others, get behind the plan so solidly? Certainly, it pays off. How can it miss?

* * *

There are two important classifications of theatre manager: the showman who works at it all the time, and the showman able enough to do a sustained job but somehow just won't. It's a cinch that the fast-pacers in Class One will be stimulated by profit-sharing to find still more extra speed. And an opportunity for extra earnings will come pretty near solving the problem of stepping up the efforts of the Class Two boys to maintain a higher box-office average.

Of course, managerial remuneration is well outside the province of the distributor. But, since it may concern the lack of exhibition-cooperation of which the distributor complains, the latter might do worse than lend his support to the extension of the sharing plan as a means of increasing profits for all.

Those vexing problems of seat-cutting and the chewing gum menace evidently can be solved, and it is J. Harvey Phillips, manager of the Mervis circuit's Paramount, in Pittsburgh, who tells about it. On completion of a recent seat-repair and covering job, Phillips made daily talks from the stage, first welcoming his patrons, then dwelling upon the new repair job, beseeching cooperation of the customers in keeping the seats in the same condition they would expect to treat their furniture at home. The gum thing was handled by announcing that the ushers were supplied with pieces of paper especially for the purpose and that patrons were requested to make use of this service.

Over a three-week period the Round Tabler reports no cut seats and the gum menace becomes almost non-existent. It does seem that folks will listen to reason.

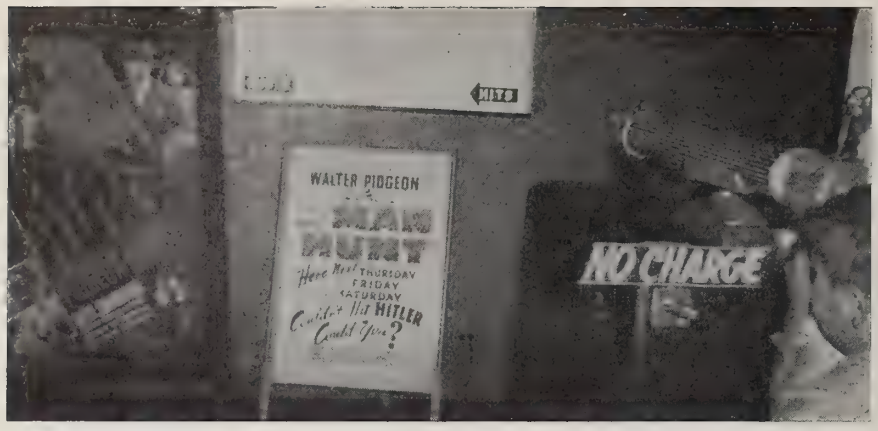
SECURING THE THEATRE

The situation does not exist universally for the same reason, but that there is feeling against theatres in some spots because of circuit affiliations is long known. Currently, one of the members so situated writes in about it, as follows:

"In a town of this size in this particular section of the country, I find the greatest problem that I have is overcoming the fact that the theatre is a unit of a chain organization. So a great part of my time is spent trying to overcome this damaging vein of public thought. I find institutional goodwill builders very effective."

It is to be noted that stories in Motion Picture Herald on circuit conventions include mention of the new season's operational plans having to do with emphasis upon service, encouraging managers to join the activities of lunch clubs and civic movements, displaying a quicker willingness to inaugurate, and to participate in, goodwill and institutional endeavors. This is all a commendable species of long-range planning to secure for the theatre the solid place it rates in the public consciousness.

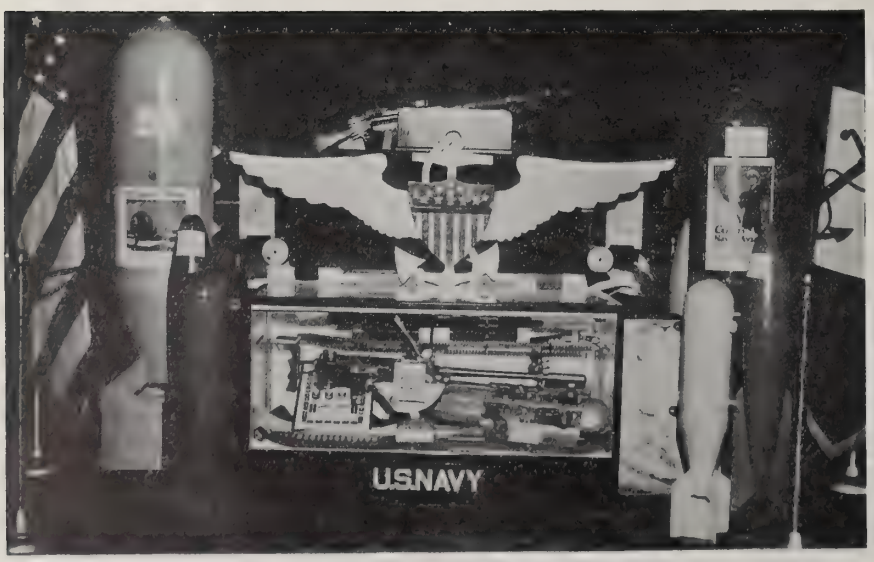
A-Mike Vogel



Tying in on the current craze that the public has for manipulating machine gun devices, Julius Lamm for his date on "Man Hunt" at Warners' Uptown, in Cleveland, rigged up a sock lobby stunt. Moving figure of Hitler descending on a parachute was moved across a screen. For guest tickets, patrons were invited to try their luck at hitting the target with electric gun.



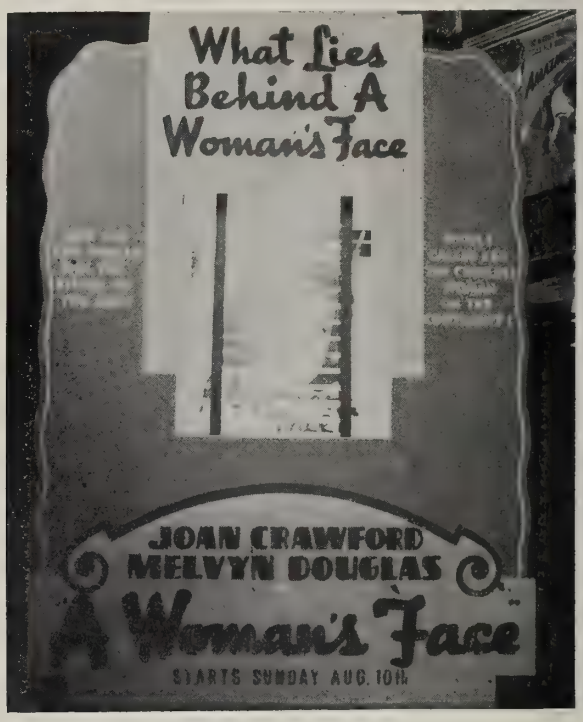
For the reissue of "Sweetheart of the Navy" and "23½ Hours Leave" at the Colonial Theatre, in Detroit, truck display was promoted through courtesy of the U. S. Navy Recruiting Service. Appropriately bannered and with navy guns, ammunition and equipment atop, the truck covered downtown during peak hours.



Preceding the New York premiere of "Dive Bomber" at the Strand Theatre, an exhibit of naval and aeronautical paraphernalia was placed in the mezzanine. Naval authorities assigned a chief radioman to answer queries regarding the machine guns, bombs, gun belts and other gear on display.

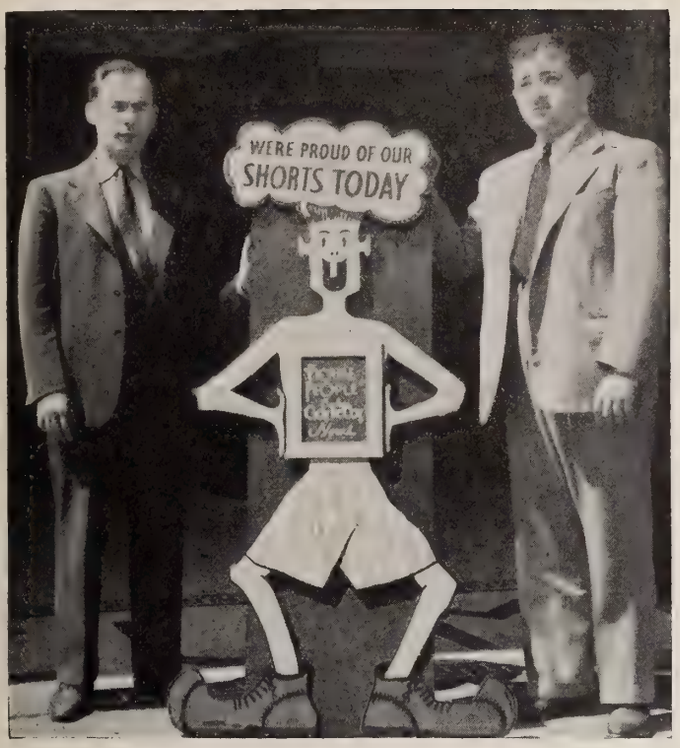
Round Table In Pictures

Attractor was Bob Busch's venetian blind lobby stunt arranged ahead of "A Woman's Face" at Warners' Jeffery, in Chicago. By means of small concealed motor, blind opened at intervals to reveal regular three-sheet head of Crawford.



Since street ballys are not permitted in Pittsfield, Mass., Round Tabler E. M. Dowling at the Capitol Theatre, ahead of his engagement of "Charley's Aunt", dressed lad in woman's attire and planted him on bench in outer lobby reading copy of press-book.

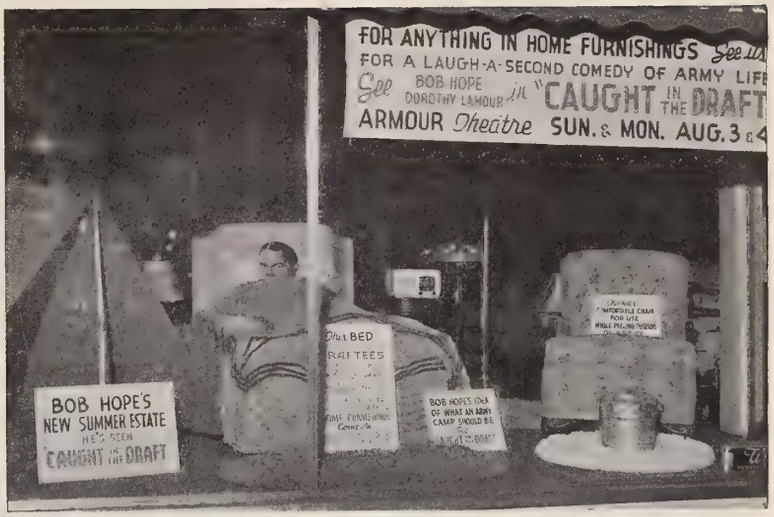




(Above) Frank Jones, left, manager of the Orpheum, in Wilkes-Barre, Pa., and his assistant, Frank Alexander, use this novel manner for publicizing the shorts features on their programs. With each change new title card is inserted in holder.

At practically no cost are the "home-made" lobby displays constructed by Mrs. B. W. Dickinson at the Hamlet Theatre, in Hamlet, N. C. Below is one of her latest, for "The Bride Came C.O.D.", with the church painted on cardboard, windows also painted to represent stained glass. Couple was five-and-dime dolls.





Window tieup which is reported to have been highly satisfactory to both store and theatre was that promoted by J. E. Lederer for date on "Caught in the Draft" at the Armour, in North Kansas City, Mo. Cutout of Hope in bed alongside pup tent was labeled as his new summer estate.



Lad, dressed as bearded farmer, wearing exaggerated sombrero, led two lads inside prop cow outfit through the streets of Billings, Mont., as part of Stewart North's exploitation on "Barnyard Follies" at the Rio Theatre.



A display that stopped 'em was Francis Deering's lobby ahead of "Blossoms in the Dust" at Loew's, in Houston, Tex. Promoted from local florist, in exchange for credit, were gladiolas, center featuring cutout of Greer Garson.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Stoney Quick, Caroline Theatre, Wilson, N. C.

PATRON: Will you please raise the sound? I can't hear a thing.

Street Stunts Found Effective By Feldman on "Dollar Baby"

At the Paramount, in Syracuse, Dick Feldman for "Million Dollar Baby" had a pretty gal tour downtown streets distributing promoted candy kisses. Daily ran a two-column scene cut of Priscilla Lane and Jeffrey Lynn gratis and gave a good plug to the picture in their personal "Man About Town" column. In exchange for permission to place a 40 x 80 ad on Nash cars in his lobby with sign "This is a Million Dollar Baby too," theatre received 250 gratis announcements on their telephone time service mentioning picture, playdates, and cast.

Orchestrations were placed with hotel bands, music store gave over window display to Decca banners advertising the song "Million Dollar Baby," flanked by actual records along with tiein copy, and five and dime music counter displayed title pages of song hits.

"LET'S HEAR FROM YOU"

Dunn Holds "Face" Preview For Beauty Shop Owners

Sunday morning preview of "A Woman's Face" was held by Eddie Dunn at the Paramount, in Des Moines to which two members of every beauty shop in town were invited. This brought special window card representation in 172 shops, operators plugging the picture to patrons in addition. Stores also featured a Joan Crawford hairdo. Through tieup with nearby tea room, a special theatre-dinner arrangement was made wherein for one price customers could attend show and have dinner. Theatre and store plugged the tiein.

Advance teaser trailer used three weeks ahead carried the line "Female Scarface Headed for Des Moines, Watch Out." This was followed with a longer trailer two weeks in advance with a continuation of the Scarface angle. Week ahead special cross-plug trailer was made up and run on the screens of the other nine Tri-States theatres there. Numerous window displays were promoted and display stands landed in leading hotels.

"LET'S HEAR FROM YOU"

Contests Aid Edwards On "Tom, Dick and Harry"

Novel contests highlighted Dave Edwards' "Tom, Dick and Harry" campaign at the Rialto in Salt Lake City, one of which was tied to local jeweler who offered a diamond ring and wrist watch for the two best letters received on "Which Boy Would You Have Married?" Store used large space in local dailies during the contest with cuts of Rogers, Murphy, Marshall and Meredith along with a sales talk on the film. Window displays were also featured.

Another phase of the campaign was a jingle contest arranged with Station KUTA in which tickets were offered as daily prizes. Newspaper advertising was started week ahead of opening with dailies using a generous allotment of stories and art.

Rosy Ties Contest To Hose Shortage

What women are to wear instead of silk hose was seized upon by Morris Rosenthal for the benefit of "Wild Geese Calling" at Loew's Poli Majestic, Bridgeport, the Loewman planting a newspaper contest with prizes of nylon hose for the best answers. Idea was hooked directly to the date with a two-column stocking cut of Joan Bennett from the picture, tied to the plant in the accompanying contest publicly which read: "When stockings of the mesh type, such as Joan Bennett wears in 'Wild Geese Calling,' opening at the Majestic, on Thursday, become extinct, what will women wear?"

For giveaway, small envelopes imprinted with "There's Gold in Here, Pardner," were distributed. These were stuffed with gold-flittered feathers attached to cards with picture copy and carrying the top tiein line, "It's 24-karat solid gold entertainment." Street bally took form of a three-foot compo goose, lettered with theatre credits. Man carrying the figure stopped at street corners and blew a wild-goose call on a hunting whistle.

Fight slants on "Ringside Maisie" used by Rosy featured a newspaper yarn about women managers and handlers in ring history, the story written by a local sports authority and conductor of a leading health school, planted on the sports page. Another break had to do with Maxie Rosenbloom, who appears in the picture, and is acquainted in the Bridgeport sector. Both stories of course identified by the picture by title and date.

Novelty giveaway was a numbered imitation fight admission ticket tied to a "lucky number" offer, with some of the corresponding numbers listed in the lobby good for guest tickets.

"LET'S HEAR FROM YOU"

Shannon Hosts Draftees At "Blackout" Opening

Special letters over the signature of Chuck Shannon, Warners' Whitehall, Pittsburgh, were mailed to inducted boys extending invitation for them to attend the opening of "Blackout" as guests of the management. Shannon played host to a contingent of men with local prominents on hand to greet the boys and award promoted gifts. High school band was secured, advance stories planted on front page of local papers and station KQV plugged the event which included picture comment.

To attract his kid patronage, Chuck distributed special tinted heralds calling attention to his regular selected Saturday program of hits, plus the fact that each child attending would receive a comic book.

"LET'S HEAR FROM YOU"

Excuse It, Please

Through an inadvertance, photo run in issue of August 23 showing lobby auxiliary headquarters of the local USO was credited to Dick Feldman, Schine's Paramount, in Syracuse. T. J. Cary at the Capitol in Waverly, N. Y. was responsible for the tieup.

"Blossoms" Babies Allow Ace Hookup

The set of appealing baby-head ads included in the M-G-M pressbook for "Blossoms in the Dust" has been put to immediate exploitation uses on the date, Jimmie Redmond, at the Bonham, Fairbury, Nebr., for instance, reporting a contest wherein those bringing the entire six to the theatre were admitted free of charge when accompanied by one regular adult admission.

Made up in card form, carrying theatre credits, the baby-heads were numbered, from one to six. Each issue of the numbered cards was distributed in one of six leading stores for insertion in all outgoing packages. In addition, they were passed out at the theatre and house-to-house in the residential districts, so that in advance most every family in town possessed at least three of the set. Result was that many calls were had at the theatre asking where the rest of the set could be obtained, writes Redmond. Newspaper support was had with cuts of the babies run in both papers.

Hammit Asks Name for Baby

On the date at the Strand, Crawfordsville, Ind., Guy D. Hammitt executed a "name-the-baby" competition, hooked up to one of the local dailies. Accompanying one of the pressbook cuts, the paper ran stories inviting readers to name the infant for cash prizes and guest tickets, girl in nurse's uniform distributed the baby cards. In addition, Hammitt landed a stirring lead editorial on the picture which aided immeasurably in calling attention to the date.

Radio plugs for "Blossoms" plus mention in three of the daily columns was the net announced for the date by Arnold Gates, at Loew's Park, Cleveland, by reason of a tiein with a leading maternity hospital wherein each child born during the engagement was presented with a baby rattle.

Fitzpatrick Hosts Mayor

Tying up with leading photographers, Ed Fitzpatrick, at Loew's Poli, in Waterbury, Conn., for date on "Blossoms in the Dust," staged a search for the city's most beautiful red head. Two photographic studios cooperation with announcements promoted on Stations WATR and WBRY. For further publicity, a gold engraved five-foot compo pass was carried through the streets by two attractive redheads and presented to Mayor Scully at the City Hall, his honor being guest of Fitz opening night.

Theatre attendant using small mimeograph machine went to work on downtown street corners running off special messages on "Blossoms," which were distributed to passersby. Highlight of campaign was the six-chapter serialization which was planted week ahead with theatre underline.

Ahead of "Moon Over Miami," Fitz promoted two popular local girls to teach the specialty conga number in theatre lobby for two hours each night week before opening. Dressed in brilliant red and lame costumes, the gals who were also used for street bally, brought considerable attention. Another lobby attractor featured 24-sheet cut-out figure of Betty Grable in reclining position against a blue corrugated background, models in bright terry cloth robes, beach furniture, display cards, etc., completed the atmospheric setpiece.

Hometown Paper for Selectees Promoted by Hart on "Draft"

Setting up Bob Hope as a sponsor for the idea, Lou Hart wangled some extra publicity for "Caught in the Draft" at Schine's Hippodrome, Gloversville, N. Y., by getting the local Montgomery Ward branch manager to donate subscriptions to the home-town papers to a contingent of local selectees. Presentation was made to the boys on the stage of the Hipp, on the eve of their departure for camp, the leave-taking being coincident with the opening of the picture. In addition, the selectees were also given utility kits as prescribed by Army regulations.

Hart hit on the subscription idea as a sound builder-upper, and in discussing the plan with Frank L. Rogers, the publisher of both papers, found that the publisher had arranged for subscription to soldiers at half the regular rate. The Schiner then convinced Mr. Rogers that the offer should be stressed in publicity and brought in the name of Bob Hope to help it along. Getting the publicity-conscious Montgomery Ward head to go along then was the next step, and then the publisher took over.

The day ahead the papers broke with a half-column story, crediting all concerned. The day after the opening was capped with a three-column cut and caption of the stage presentation, the picture and theatre of course prominently mentioned.

Street Ballys Utilized By Burke on "Carolina"

To acquaint folks with his opening on "My Life With Caroline" at the Paramount, in Glens Falls, Bill Burke had a man leading a horse around town with banner reading: "Just another plug for," etc. Second bally consisted of bales of hay which were spotted on street corners and in front of theatre with copy: "Hay, don't miss the year's funniest picture," etc. Imprinted bags were distributed at local market and five and dime stores, numerous window displays landed and stills of Anna Lee spotted on cosmetic counters of coperating stores.

Contacting Chamber of Commerce, Burke secured the short "Defense for America" in addition to 100 one-sheets which were spotted strategically around town, in recruiting offices and post offices, factories, etc. The Aviation Defense School plugged the short to all classes and a letter was sent to all Chamber of Commerce members at their expense calling attention to the short. Highlight was the appearance of the Mayor who made a brief address at the opening night show.

"LET'S HEAR FROM YOU"

"John Doe" Impersonator Sought by Localites

Running for seven days in local daily was the "John Doe" search instigated by city manager H. H. Chakeres and manager Oliver Nicklas for that picture at the Regent Theatre, in Springfield, Ohio. Cooperating daily gave front page stories each day stressing the twenty-five dollar offer to the person capturing John Doe. Checks made out to bearer and signed by Doe with picture tiein copy on reverse side were pasted at various spots throughout the city while the bally was on the streets and fleet of trucks was appropriately bannered with copy.

Much was also made locally over the annual Marble Tourney for boys and girls and sponsored by paper. Rules and entry blanks were run and valuable prizes promoted for winners who were eligible for the national finals.

Mayor Endorsement Aids Moore on "Flames" Date

Stressing the modern history value of "World in Flames," E. L. Moore for that picture's opening at the Grand, in Sudbury, Ontario personally contacted heads of local church, veteran and civic groups and invited them to attend a special screening. Through cooperation of school heads, announcements were made urging all classes to see the picture, pupils dismissed early to enable children to attend the show. Mayor Beaton endorsed the picture, this together with endorsements of other local prominents good for publicity breaks.

For "The Invisible Woman," Hannah created a gag lobby display consisting of large tank in which was placed seaweed, sand, shells etc., sign over all read: "The world's only invisible goldfish, loaned by the Invisible Woman." Another stunt was planting artificial model legs dressed with shoes and stockings, white gloves wired and stuffed and large hat suspended midair. Appropriate tiein copy was used here too.

"LET'S HEAR FROM YOU"

Sanders Reports on Recent Activities

Numerous window displays were promoted by Johnny Sanders at the Junction, in Grand Junction, Colo., for "Blood and Sand." In addition a hand-painted 16-sheet was planted in the heart of the downtown district with copy reading: "See the actual bull fight filmed in the arena at Mexico City," etc. Public address system was used on advertising truck appropriately bannered with cast, title and playdates, loud speaker plugging the picture with catch lines from the pressbook. Special lobby was constructed for the date and heralds distributed in advance in entire trade territory.

For "She Knew All the Answers," Sanders planted window cards in recreation center, mess halls, etc., of Fort Riley and adjacent army camps. Posters were tacked on light poles in the city and surrounding area and Johnny secured free reader and scene mat in both daily and weekly paper three days ahead.

EXPLOITATION BRIEFS FROM A-FIELD

An attractive girl in athletic costume, including red, white and blue shorts, rode through Toledo streets on a bicycle which carried a sign reading: "This is one way to save gas. I'm on my way to see 'Whistling in the Dark,'" as a highlight of the campaign for the film put over by Jack Lykes, Loew's.

▽

A "walking book" for "The Stars Look Down," candid-cameraman making photos of sailors for "Barnacle Bill," and a blanketed goat for "Navy Blue and Gold" proved effective stunts for those pictures during campaigns by Joel Margolis, Loew's, Norfolk.

▽

A male mannequin in red wig, reclining in a bed on casters which was pushed about the streets of Providence attracted much attention during the "Whistling in the Dark" campaign put over by Jack Simons, Loew's, with the assistance of the Messrs. Tibbets and Mortin. A sign on the bed read: "I'm on the way to the hospital for a good rest before I die laughing at Red Skelton in, etc."

▽

A radio contest offering guest tickets for the longest list of words taken from the title, and a display in the local library of books about babies, highlighted the "Blossoms in the Dust" campaign executed by Robert S. Taylor, Harris Du Bois Theatre, Du Bois, Pa.

▽

Through arrangement with a local florist, small bouquets were distributed to mothers of local draft selectees as a feature of the "Blossoms in the Dust" campaign put over by Frank W. Miller, Meteropolitan, Morgantown, W. Va.

▽

A cash prize was awarded the first baby born during the run of "Blossoms in the Dust" at the Fox Theatre, Sedalia, Missouri, by Alan Karf. Karf's campaign included also a personal endorsement in an ad, and an advance screening for local social organization heads.

▽

"See the New King of Comedy Sensation" was the copy on the back of a young man attired in royal garb as a walking ballyhoo for "Whistling in the Dark," which featured the "Whistling in the Dark" campaign executed by Jack Lykes, Loew's, Toledo.

▽

Wives, mothers and sweethearts of local men in the country's armed forces submitted photos of the men to the local newspaper, and the one submitting the photo of the man judged to be handsomest was awarded a free phone call to him anywhere in the United States as a highlight of the "They Met in Bombay" campaign put over by Guy Hammitt, Strand, Crawfordsville, Ind.

▽

Messages written to local newspapermen in Arabic, instructing recipients to call the theatre for a translation, was a gag used as part of the "They Met in Bombay" campaign executed by O. B. O'Brien, Michigan, Detroit, and Alice Gorham, publicist.

TRAVEL 200 MILES FOR CURLEY'S RADIO TIEIN

Reaching 50 miles for players to appear in a radio dramatization of "Underground" over Station WABY in Albany, Jules Curley publicized the date at the Warner Strand by getting members of the famed Berkshire Playhouse Acting Company to travel the distance for the air show. It went over so well, that the Warnerman repeated following week on "Man Power."

The two 100-mile "jumps" were publicized in the Albany papers with cuts and stories. The radio time was promoted.

In connection with his drive for kid patronage, Leon Ehrlich, assistant manager of the State, in Brooklyn, created a special lobby display. Banked attractively were samples of promoted gifts to be awarded to the children.

▽

Three weeks ahead of "Ziegfeld Girl" at the Capitol, in St. Thomas, through the efforts of Les Preston, leading music shop played records from picture over their p.a. system. After each record announcement was made which included picture title, cast and playdates. Store also devoted window to one-sheets, stills, streamers, etc., and Preston also landed a 15-minute transcribed program over Station CFPL.

▽

As a send-off for the latest Quints picture, "Growing Up," Floyd Grey at the Avenal Theatre, in Avenal, Cal., issued an invitation to local twin children to attend the show as his guest. Photo of the aggregation taken opening night was used to good exploitation advantage.

▽

Pup tent with soldier on k. p. duty peeling potatoes in lobby of the Warner Theatre, in Erie, Pa., was stunt arranged for "Caught in the Draft" by H. T. Ratstetter. Another gag arranged by the theatreman was three boys in uniform, who marched across the stage spotted from the booth. Two of them carried cards advertising the attraction with playdates while the other beat on a bass drum.

FAILLE BUILDS CONTEST On OLD TIMERS PHOTOS

Digging up a booklet which carried photos of 20 women picture stars of 1915, Francis Faille used these old time photos for a unique contest to put over "Kiss the Boys Goodbye" at the Paramount, in North Adams, Mass.

Faille had artist cut out pictures and posted them out front for a contest in which proper identifications of the players was rewarded with prizes.

Planted in both his lobby and nearby vacant lot was stunt pulled by Francis Faille ahead of "Billy the Kid" at the Paramount, in North Adams, Mass. Using nine five-foot cutout letters spelling the word "desperado," Faille mixed up the letters and offered guest tickets to those correctly assembling them.

▽

To further publicize Greer Garson's titian tresses and ahead of "Blossoms in the Dust" at Loew's Valentine, in Toledo, Jack Lykes offered to host the first 100 redheads attending opening performance. Co-op ads were run in local dailies and special letter over the theatreman's signature was sent to mailing list.

▽

Effective tieup with local savings bank has been arranged by Sam Berns in connection with his engagement of "Penny Serenade" at the St. George Playhouse, in Brooklyn. To the first baby born in that neighborhood during the run of the picture, the bank will present a twenty-five-dollar United States savings bond. Theatre ran a short trailer to the effect that the bonds are available at the bank in exchange for promotion.

▽

Distributed ahead of "Charley's Aunt" at the Empress, in So. Norwalk, Conn., by Al Hamilton were imprinted paper bags containing promoted salted peanuts. Cut of Jack Benny was featured on front together with gag copy reading "Nuts to you from Charley's Aunt. She's from Brazil where the nuts come from."

▽

Horning in on the local search for "Miss Germantown," Stan Benford at the Colonial, in Philadelphia cracked papers through his offer of a trophy to winner from Priscilla Lane, star of his forthcoming attraction "Million Dollar Baby." Dailies picked up the stunt and came through with stories.

▽

Effective "American Broadcast" front was constructed by Floyd Faubion of the Star, in Teague, Tex. Two six-foot compo derricks were planted on either side of box-office attached to one of which was cutout of Alice Faye and John Payne, to the other a cutout of Jack Oakie. Through motor arrangement, large arrow carrying picture title was drawn across line from end to end.

▽

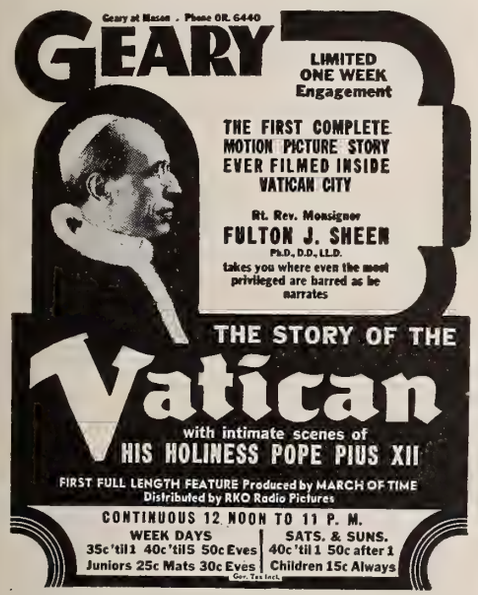
Since Jack Campbell of the Capitol, in Brampton, Ontario, makes a hobby of saving all types of bottles, he recently had occasion to use them for publicity purposes when he played "Let George Do It." Promoting a nearby window, Jack planted the bottles with such gag copy as "You can't bottle up laughter," "Laughter can't be poured out of bottles, but it will pour out of you when you see," etc., etc.

▽

Usher with appropriately lettered sandwich sign roamed the streets of Chillicothe, Ill., ahead of James Crawley's "Love Crazy" date distributed promoted candy kisses. Copy on board read: "You'll be giving away kisses too when you see," etc. While for "Billy the Kid," usher led goat around streets with banners "I'm not really Billy the Kid, but he'll be at the Palace," etc.

REPRESENTATIVE NEWSPAPER ADS

(Right) Attractions at the Chakeres-Warner, Springfield, Ohio, theatres were announced on the eve of the circuit's "Greater Movie Season" with this 195 lines on eight-column full, as reported by Hank Harold, advertising manager. Strip-film bordered with star cuts, left, carried through top.



(Above) In strict keeping with the dignity of the background and theme of the picture was the series of reverses aimed to identify the newspaper campaign on "Story of the Vatican" at the San Francisco Geary. The 70 lines on 2 col., here reproduced, represents the tone of the advertising.



(Above) Quick visual absorption to emphasize both units of the Warner-Stanley, Jersey City, N. J., programs, is here illustrated in the 95 lines on 2 col. for "Shepherd" and "Highway West," as conveyed in the layout reported by Bob Paskow.



(Below) Aiming to spotlight his two immediate bookings of "Million Dollar Baby" and "Bombay" at the Palace, McAdoo, Pa., Manager William Elliott ran these 40 lines on one column "teasers" on successive days. Subject matter also plugged a "kiss" giveaway on "Baby," and, for the Gable date, an illustrated post card promotion from nearby army camp. Elliott tied both ads together with reference to the first ad in copy of the second.

A Letter To The 'Million Dollar Baby'

Thanks for the compliments. I'm sure the boys at the camp will get a kick out of our post card shower.

It's true, I didn't arrange anything for the boys back home but when I found out you were following me in the Palace Thursday I thought I'd leave it up to you.

Lets see what you can do, Baby ! !

(Signed) Clark Gable

P. S. — Answer In Tomorrow's Standard.

O. K. Mr. Gable . . .

When I'm in McAdoo tomorrow I'll have a treat for all the boys back here at home.

Every man I meet, that's over 21, single, not engaged and willing will receive a KISS from the Million Dollar Baby.

Watch for me tomorrow!

(Signed)
The Million Dollar Baby.

P. S. — How's that for taking care of the boys Clark!

OBITUARIES

F. W. Hermann, Wilkes-Barre Exhibitor, Dies

Fred W. Hermann, 65, who has been identified with the amusement and motion picture industry in northeastern Pennsylvania for more than three decades, died at his home in Kingston, Pa., Thursday, August 28th. He suffered a heart attack a month previous but was believed on his way to recovery. For a few days prior to his death Mr. Hermann had resumed his duties as manager of the Irving theatre in Wilkes-Barre, Pa., working a few hours daily until he regained his full strength. He was a member of the Managers' Round Table Club of MOTION PICTURE HERALD.

Mr. Hermann had been affiliated with the Comerford Theatre Circuit since the early days. His first managerial assignment was at the Hippodrome theatre in Scranton. He then went to the old Savoy theatre in Wilkes-Barre, prior to becoming area manager when the Paramount-Publix Corporation took over the Comerford interests in that area. He was manager of the Irving theatre for seven years prior to his death.

Among the honorary pallbearers were the following from the motion picture industry: Postmaster General Frank C. Walker, J. J. O'Leary, Mike O'Toole, Matt Carey, Ben Jenkins and John Galvin. Mr. Hermann is survived by his widow, four sons and a daughter.

Mack Wenzel

Mack Wenzel, founder of the Wenzel Projector Company in Chicago, but inactive for the past two years because of ill health, died Saturday, August 30th, in that city. He was 55 years old. He is survived by two sisters and a brother, Fred J. Wenzel, president of the Wenzel company.

Howard Ammerman

Funeral services were held in Endicott, N. Y., Thursday, August 28th, for S. Howard Ammerman, treasurer of Comerford & Dittrich Theatres, Inc., who died Monday, August 25th, after a brief illness. He is survived by his widow, a daughter, a son, three sisters and two brothers.

Harry Schwartz

Harry Schwartz, a Philadelphia exhibitor for many years, died at his home there after an illness of two weeks on Thursday, August 28. For more than 20 years he owned and operated the Strand theatre in that city. Mr. Schwartz is survived by three sons and a daughter.

Oscar Altman

Oscar Altman, 58, manager of the Princess theatre in Murfreesboro, Tenn., for 27 years and oldest manager in the Crescent Amusement Co. circuit in point of service, died Wednesday, August 27th, following a heart attack.

Lloyd Hundling

Lloyd Hundling, son of Mr. and Mrs. George P. Hundling, theatre operators of Newton, Ia., died Thursday, August 28th, from injuries sustained in an automobile accident. He was a member of Charlie Barnet's orchestra.

George Clifford, Formerly With Quigley, Dies at 52

Funeral services were held in Oak Park, Ill., Monday for George Clifford, 52, formerly an executive of Quigley Publications, and more recently editor of *National Provisioner,* who died on Saturday, August 31st, of pneumonia.

Born in Elgin, Ill., Mr. Clifford was educated there and joined the City Press Association in Chicago. He was employed for a time by Swift & Co., and later by Quigley Publications, which he left in 1931. Surviving are his widow, a son, two daughters and a brother, Edwin S. Clifford, also formerly with Quigley Publications. Burial was in Bluff City Cemetery, Elgin, Ill.

A. P. Beckerich, Warner Manager, Dies in Buffalo

Alexis Peter Beckerich, 51, Warner Brothers city manager in Jamestown, N. Y., died Tuesday night, August 26th, in the Buffalo General Hospital after a prolonged illness.

Mr. Beckerich was instrumental in opening Loew's State, now the Twentieth Century, in 1922. During his 40 years in show business he worked in various capacities for Warner Brothers, RKO Radio, the Schine Circuit, and Loew's, Inc.

Mr. Beckerich managed a theatre in Jamestown for a year before going to Buffalo to open Loew's State. He also was manager of a theatre in Cleveland, Ohio, and was Elmira, N. Y., city manager for Warner Brothers.

David Skrainka Weil

David Skrainka Weil, a former literary agent, who sold works for Elinor Glyn and John Colton, co-authors of "Rain," died Monday, August 25th, at the French Hospital in New York. He was 55 years old.

Mrs. John Nolan

Mrs. Mary Nolan died Monday night in Kew Gardens, Long Island, New York. She was the wife of John Nolan, executive of the Comerford circuit. Funeral was to be held Friday from the Church of the Holy Child, Richmond Hill, N. Y. Burial was to be at St. Agnes' Cemetery, Albany.

Dr. Barbara Taylor Ring

Dr. Barbara Taylor Ring, psychiartist, and dramatist whose theatrical works were presented on the legitimate stage and in motion pictures, died Sunday, August 31st, in Boston, Mass. Surviving are her son, three brothers and three sisters.

Chick Endor

Chick Endor, known to the amusement world through his long association on the stage in a team with Charles Farrell, died Monday, September 1st, in Miami Beach, Fla. He was 47 years old and had been ill for more than two months.

Ira A. Waddell

Ira A. Waddell, 48, operator of the Cinderella theatre in Detroit, and for many years chairman of the IATSE's Film Committee, died Thursday, August 28th, from a heart attack. His widow, three children and a brother, William, also a Detroit theatre operator, survive.

IN COURTS

Paramount Seeks to Halt Blumenthal Suit

An application to stay all proceedings in the $965,000 commissions suit of Benjamin Blumenthal against Paramount Pictures in New York was filed Wednesday, August 27th, in the supreme court by the defendant.

The stay is sought until a decision is made in Mr. Blumenthal's action against Paramount now pending in the English courts. Mr. Blumenthal claims that he produced a purchaser for Paramount's British theatres willing to pay 2,500,000 pounds and that Paramount breached a contract with him by refusing to go ahead with the deal.

Macfadden Ordered To Repay $300,000

Bernarr Macfadden, publisher and president of Macfadden Publications, including *Photoplay Magazine,* and other officers and directors of the company were ordered on Thursday, August 28th, to repay $300,000 in cash to the company by Justice Ferdinand Pecora in the New York supreme court.

The recommendations to repay the sum in a settlement of action brought by company stockholders who charged the directors and officers with a waste of company assets.

Injunction Granted on Tax

Wabash county circuit court at Wabash, Ind., has granted a temporary injunction and restraining order in the suit of the Dennis Film Bureau, operator of outdoor free motion pictures, against the state of Indiana's daily wagon show tax of $1. Hearing on a petition to make the injunction permanent is set for September 15. Plaintiffs contend their shows do not come under the provisions of the law, which reportedly was intended to levy on medicine shows.

Track Patent Upheld

Patents of Vallen, Inc., Akron, Ohio, on curtain track equipment, have been upheld by the United States Circuit Court of Appeals, in confirming a decision of the District Court for the Eastern Division of the Eastern Missouri. The suit was brought by Vallen against the Volland Scenic Studios, charging infringement of Vallen devices, particularly the "rear fold" curtain track.

Film Televising Company

Advance Television Picture Service, Inc., has been incorporated in Albany, N. Y., to conduct motion picture and television productions with 50 shares of stock, no par value. Directors are Jackson G. Cook, Fay Solowitz and Florence Johnson.

New Little Rock Censors

At a meeting of the City Council of North Little Rock, Ark., recently, a board of censors was created. Duties of the board will be the regulation of motion pictures, literature and advertising.

Leases Grant-Lee

Harold Eskin has taken a 21-year lease on the Grant-Lee Theatre, Palisades, N. J. The rental is said to be more than $250,000. The theatre was leased from the Freed Realty Company.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1421-A, MOTION PICTURE HERALD.

FOR SALE, THEATRES IN SEVERAL STATES now operating. Have several listed for lease as well. Let me know what size and where you desire to operate. BOX 1432-A, MOTION PICTURE HERALD.

FOR SALE: FULLY EQUIPPED THEATRE, small town, N. Y. State. BOX 1433, MOTION PICTURE HERALD.

FOR SALE: WESTERN MINING TOWN THEatres. No opposition. Buildings and equipment require money. No sacrifice. Write 3132 AMES, Denver, Colorado.

WANTED: THEATRE SOUTH EASTERN TERritory approximately 2000 population. Good equipment, reasonable price. WM. GREENE, 957 Church Street, Decatur, Ga.

FOR SALE: 350 SEAT THEATRE, SMALL TOWN Indiana. No opposition. Box 1438, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

WHY NOT REPLACE YOUR METAL DISPLAY frame mouldings with newest design to conform with your architecture? Prices and literature on lobby and front display metal frames supplied upon request. BOX 1419-A, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1426-A, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

CLOSE OUTS—GRAB THESE QUICK! $135 CUTawl, $69.50; DeVry 2000' converted sound projector $79.50; Amplifiers $9.95; Soundheads $9.95; Ticket boxes $8.95; Chairs 75c. Bargain Bulletins free. S. O. S. CINEMA SUPPLY CORPORATION, New York.

FOR SALE — COMPLETE EQUIPMENT AND chairs from 700 seat theatre. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

NEW AND USED HOLMES EDUCATORS, SIMplex Projectors, Low Intensity lamps, complete sound systems. (Sound features) — real money-makers for better class showmen. WESTERN FEATURE FILMS, 1018 S. Wabash, Chicago.

FOR SALE—USED PROJECTION EQUIPMENT. FARMERS SAVINGS BANK, Pierson, Iowa.

USED THEATRE CHAIRS. BUY NOW BEFORE rise of prices. 40,000 good used American Seating Company type chairs of various kinds. We rebuild, recondition all models. PHIL FURST SEATING COMPANY, 354 West 44th Street, New York.

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The new 1941-42 PRODUCT DIGEST Section (see opposite page) presents each week all information about product essential to the exhibitor in buying and booking——

COMPLETE RELEASE CHART
SHOWMEN'S REVIEWS
ADVANCE SYNOPSIS
LEGION OF DECENCY RATINGS
AUDIENCE CLASSIFICATIONS
EXPLOITATION REFERENCES

And above all, the release chart itself is a cumulative master index to all Product Digest content—a living catalogue of 1941-42 production.

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PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

Law of the Tropics

(Warner Brothers, 1941-42)

South American Romance

In its transposition from the printed pages of the novel by Alice Tisdale Hobart to the motion picture screen "Law of the Tropics" has lost none of its romantic intrigue. With the locale of a South American branch of an American rubber company this story of a marriage for convenience, under the directorial guidance of Ray Enright proceeds at a steady if not swift, pace.

It concerns an ambitious company employe, Jeffrey Lynn, and a honky-tonk entertainer, Constance Bennett, who enter into a left-handed romance—he to save face after promising to bring a wife back to the branch office, and she to evade the long arm of the law which has tracked her from Jersey City. With the stipulation that they remain married for only three months love blossoms forth and it is not until the officer of the law catches up with her that their true love is tested successfully.

Previewed in the Warner projection room in New York at a screening for the trade press, all of whom watched the story with little comment.—GEORGE SPIRES.

Produced and distributed by Warner Brothers. Hal B. Wallis, executive producer. Directed by Ray Enright. Associate producer, Ben Stoloff. Based on a book by Alice Tisdale Hobart. Dialogue director, Jo Graham. Art director, Charles Novi. Sound by Robert B. Lee. Gowns by Damond Giffard. Assistant director, Jesse Hibbs. Director of photography, Sid Hickox, ASC. Film editor, Frederick Richards. Unit manager, Lou Blum. Makeup artist, Perc Westmore. Running time, 78 minutes. PCA Certificate No. 7391. Release date, October 4, 1941. Adult audience classification.

CAST

Joan Madison.....Constance Bennett
Jim Conway.....Jeffrey Lynn
Tom Marshall.....Regis Toomey
Rita.....Mona Maris
Davis.....Hobart Bosworth
Tito.....Frank Puglia
Maguire.....Thomas Jackson
Alfred King, Sr.....Paul Harvey
Alfred King, Jr.....Craig Stevens
Capt. of River Boat.....Charles Judels

Nine Lives Are Not Enough

(Warner Brothers, 1941-42)

Newspaper Adventure

Ronald Reagan, who held fifth position in the exhibitors' voting of the "Stars of Tomorrow" poll conducted by MOTION PICTURE HERALD, herein returns to the screen in his first picture since the tabulation was announced, in a role that won him his place in the listing. He is seen as the flippant and imaginative reporter of a metropolitan newspaper demoted to the position of legman who stumbles upon, investigates and finally solves a series of murders which have baffled a big city police force—all done in true movie reporter style.

Supporting the star are Joan Perry, as the daughter of one of the murder victims who lends romance to the picture while aiding the reporter, James Gleason and Edward Brophy as the sergeant and dumb cop, respectively, assigned to the case, and Howard da Sylva in a comedy role as the usual movie style bellowing city editor who'd fire a man at the drop of a copy pencil.

The picture's theme and treatment have served many times since "Front Page" and "Five Star Final" which set the style for this type melodrama. Nevertheless, for audiences who enjoy good newspaper melodramas spiced throughout with romance, adventure and comedy, the film offers satisfying value.

Direction by A. Edward Sutherland has kept the picture paced at a fast pace.

Previewed in the Warner Brothers' projection room in New York at a screening attended by the trade press. Those in attendance audibly enjoyed the antics and adventures of the screen reporter and were generally pleased with the production.—GEORGE SPIRES.

Produced and distributed by Warner Brothers, Hal B. Wallis, executive producer. Directed by A. Edward Sutherland. Based on a novel by Jerome Odlum. Associate producer, William Jacobs. Director of photography, Ted McCord, ASC. Art director, Stanley Fleischer. Dialogue director, Harry Seymour. Film editor, Doug Gould. Sound by Charles Lang. Gowns by Howard Shoup. Makeup artist, Perc Westmore. Running time, 63 minutes. Release date, September 20, 1941. PCA Certificate No. 7456. General audience classification.

CAST

Matt Sawyer.....Ronald Reagan
Jane Abbott.....Joan Perry
Sergeant Daniels.....James Gleason
City Editor.....Howard da Silva
Rose Chadwick.....Faye Emerson
Officer Slattery.....Edward Brophy
Roy.....Peter Whitney
Snappy Lucas.....Charles Drake
Mrs. Slocum.....Vera Lewis
Moxie Karper.....Ben Welden
Colonel Andrews.....Howard Hickman
Lieutenant Buckley.....Cliff Clark
Charles.....Tom Stevenson
Hot Foot.....Paul Phillips
Yates.....Joseph Crehan

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Release Chart and complete index to Product Digest starts on page 252.

Prairie Stranger

(Columbia—1940-'41 Release)

"The Medico" Wins Again

Rebounding from a decline following the striking opener of the series, Columbia's "Medico" sequence of Westerns starring Charles Starrett levels off in this number to a pitch of entertainment promising sustained popularity.

This time the Medico and his associate set up office in a strange town and find themselves involved in a cattle-poisoning episode culminating in murder, the doctor being accused of same and escaping custody but returning to prove, by means of microscopic inspection of bullets, his own innocence and the villain's guilt.

Don't let the presence of laboratory operations deceive you, however, for there is a plentitude of fisticuffs, riding, shooting and a related action in the enterprise.

Music, handled by Cliff Edwards and by Lew Preston and His Ranch Hands, is of better order than common and fitted into the running time more adroitly.

William Berke and Lambert Hillyer handled production and direction respectively.

Previewed for the trade press in studio projection room, consensus holding the film one of the better sort in its bracket.—W.R.W.

Produced and distributed by Columbia. Producer, William Berke. Director, Lambert Hillyer. Based on a book by James L. Rubel. Photographed by Benjamin Kline. Edited by James Sweeney. Songs by Lew Preston and Lopez Willingham. P.C.A. certificate No. 7512. Release date, September 18, 1941. Running time, when seen at studio, 58 minutes. General audience classification.

CAST

Steven Monroe.....Charles Starrett
"Bones".....Cliff Edwards
Sue Evans.....Patti McCarty
Jud Evans.....Forbes Murray
Jim Dawson.....Frank LaRue
Barton.....Archie Twitchell
Craig.....Francis Walker
Dr. Westridge.....Edmund Cobb
Undertaker.....James Corey
Whittling Jones.....Russ Powell
and Lew Preston and His Ranch Hands

The Outlaw Trail

(RKD Radio Pictures, 1941-42)

Western

Good production values plus a few ingenuities in plot form the nucleus of "The Outlaw Trail," making it an above-the-average western saga.

Shooting starts almost before the picture does. "Red Haggerty," (Morris Ankrum) who hates banks almost as much as Jesse James hated railroads, prevails upon "Steve Haggerty," (Tim Holt) his nephew, to join him in a bank robbery to avenge the death of and injustices done to "Steve's" father, a rancher. Against "Steve's" will, the robbery

is committed, and the money deposited in a bank in another town, with the view to a further robbery.

Tim Holt, as the hero, gives a restrained performance and manages not to appear too noble. Morris Ankrum turns in a good performance as Tim's uncle, Ray Whitley sings a song, and Lee (Lasses) White provides the brand of humor indigenous to western epics.

Authentic scenery, magnificent horse-riding and an abundance of shooting, always dear to western fans, are very much in evidence.

Previewed at the company projection room for a small trade press audience.—IRENE SMOLEN

Produced and distributed by RKO Radio. Produced by Bert Gilroy. Directed by Edward Killy. Cameraman, Harry Wild. Art director, Van Nest Polglase. Associate, Walter Keller. Recorded by Jack Grubb. Film editor, Fred Knudtson. Assistant director, James Cassidy. Publicity unit writer, Nan Blake. Songs by Fred Rose and Ray Whitley. P.C.A. Certificate No. 7372. Running time, 60 minutes. Release date, to be determined. General audience classification.

CAST

Steve.....Tim Holt
Smokey.....Ray Whitley
Ellen Grant.....Janet Waldo
Whopper.....Lee (Lasses) White
Red.....Morris Ankrum
Joel Nesbitt.....Roy Barcroft
Sheriff Saunders.....J. Merrill Holmes
Tom Haggerty.....Eddie Waller
Idaho.....Glenn Strange
Al.....Frank Ellis
Andrew Grant.....Joseph Eggenton
Mayor.....Guy Usher
Kurt Halladay.....Jack Clifford
Tiny.....Bud Osborne

The Pittsburgh Kid

(Republic, 1941-42)

Fight Picture

This is a fight picture molded to the formula of its predecessors but lifted above the ordinary, for showmen, by the personality of Billy Conn and the extraordinary public attention which has been focussed on him since his fight with Joe Louis. Its only fault is occasional overemphasis on acting rather than fighting. Its novelty is a competent bit of acting by Jean Parker who recently received favorable mention in MOTION PICTURE HERALD'S Stars of Tomorrow poll. Miss Parker plays a fight manager and makes the character not incongruous in a typical fighters' training camp.

The plot is complete with a ruthless promoter opposed to an honest and ethical one who dies and is succeeded by his daughter, gangsters who nearly succeed in having the fearless challenger indicted for murder, a designing female, and, for climax, a properly satisfying fight from which the hero emerges winner and new champion.

Names familiar to the sports world, in addition to Conn, include Arthur Donovan, Henry Armstrong, Freddie Steele, Jack Roper, Sam Balter and Dan Tobey, all of whom appear briefly. Conn and Miss Parker are supported capably by Veda Ann Borg, Dick Purcell and Alan Baxter. Production and direction are by Armand Schaefer and Jack Townley.

Previewed in a projection room, a trade press audience found no fault with the fighting, some with the acting.—JAMES D. IVERS.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Jack Townley. Based on a novel by Octavus Roy Cohen. Production manager, Al Wilson. Photographed by Reggie Lanning. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe by Adele Palmer. P. C. A. certificate No. 7597. Release date, August 29, 1941. Running time, when seen in New York, 76 minutes. General audience classification.

CAST

Billy Conn.....Billy Conn
Patricia Mallory.....Jean Parker
Cliff Halliday.....Dick Purcell
Joe Barton.....Alan Baxter
Barbara Ellison.....Veda Ann Borg
Max Ellison.....Jonathan Hale
Feets Johnson.....Ernest Whitman
Knockout Riley.....John Kelly
Magenta.....Etta McDaniel
Garvey.....Dick Elliott
Morrie.....John Harmon
Devlin.....Robert Barron

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Dude Cowboy

(RKO, 1941-42)

Duding for Uncle Sam

In the second of the new Tim Holt series he tries a Nevada dude ranch, but only in the service of the United States Government. He's after a slick group of counterfeiters who have kidnapped a man from the Bureau of Engraving, forcing him to print the money handed over the gambling tables.

Produced by Bert Gilroy and directed by David Howard, the film is well-paced, a nice balance of riding and shooting, humor and song. Ray Whitley's ballads are quite in order in the setting and pleasantly sung, while "Lasses" White's antics almost attach him permanently to the schoolmarm, but not quite.

Previewed at the RKO projection room in New York.—E. A. CUNNINGHAM.

Produced and released by RKO. Produced by Bert Gilroy. Directed by David Howard. Musical director, Paul Sawtell. Director of photography, Harry Wild. Art director, Van Nest Polglase; associate art director, Walter E. Keller. Recorded by John C. Grubb. Edited by Frederick Knudtson. Running time, when seen in New York, 59 minutes. P. C. A. certificate No. 7300. Release date,

CAST

Terry.....Tim Holt
Barbara.....Marjorie Reynolds
Smokey.....Ray Whitley
Whopper.....Lee (Lasses) White
Gail Sargent.....Louise Currie
Miss Carter.....Helen Holmes
Gordon West.....Eddie Kane
French.....Eddie Dew
Mr. Adams.....Byron Foulger
Sheriff.....Tom London

Riding the Wind

(RKO Radio, 1941-42)

Western

Tim Holt as "Clay," Ray Whitley as "Smokey," and Lee (Lasses) White as "Whopper," form the triumvirate again in this western, produced along familiar lines.

The villain in this instance is one "Henry Dodge," (Eddie Dew) who wants to deprive the ranchers of water unless they agree to his terms, and the hero is, naturally, Tim Holt ("Clay") who champions the cause of justice. While waiting for a new decision to be handed down from the Territorial Court at Albuquerque, the ranchers decide to have a well sunk and the water pumped by a windmill. Enter the windmill builder, his equipment and his daughter, "Joan," (Mary Douglas) who are, in turn, attacked by "Dodge's" henchmen. After a moderate degree of action, shooting and a good fight at the finish, the favorable decision from Albuquerque arrives, and all's well that ends well.

Previewed at the company projection room before a small trade press audience.—IRENE SMOLEN

Produced and distributed by RKO Radio. Produced by Bert Gilroy. Directed by Edward Killy. Musical director, Paul Sawtell. Director of photography, Harry Wild. Art director, Albert D'Agostino. Associated, Walter E. Keller. Recorded by John C. Grubb. Edited by Frederick Knudtson. Songs by Fred Rose and Ray Whitley. P.C.A. Certificate No. 7553. Running time, 60 minutes. Release date, to be determined. General audience classification.

CAST

Clay.....Tim Holt
Smokey.....Ray Whitley
Joan.....Mary Douglas
Whopper.....Lee (Lasses) White
Dodge.....Eddie Dew
Jones.....Ernie Adams
Bert MacLeod.....Earle Hodgins
Martha.....Kate Harrington
Westfall.....Charles Phipps

The Blonde from Singapore

(Columbia, 1941-42)

Romantic Comedy

Pearl poaching and love among thieves form the background of "The Blonde from Singapore." It is a romantic comedy in which the principal characters are a fortune hunter masquerading as a missionary's daughter, a flier who with his pal turns to pearl diving in order to obtain a plane and join the Royal Air Force and an oriental prince who wants to add the girl to his harem. Florence Rice, Lief Erikson, Gordon Jones and Alexander D'Arcy have the top spots, supported by Don Beddoe, Adele Rowland, Lumsden Hare, Richard Terry and Emory Parnell.

Seen in a Columbia studio projection room, Hollywood, where a press audience indicated it enjoyed it.—V. K.

Produced and released by Columbia. Jack Fier, producer. Edward Dmytryk, director. Director of photography, L. W. O'Connell. Film editor, Richard Fantl. Art director, Lionel Banks. Musical director, M. W. Stoloff. Assistant director, Seymour Friedman. Sound engineer, Lodge Cunningham. P. C. A. No. 7580. Running time, when seen in Hollywood, 65 minutes. Release date, October 16, 1941. General audience classification.

CAST

Mary Brooks.....Florence Rice
Terry Prescott.....Leif Erikson
"Waffles" Billings.....Gordon Jones
Sergeant Burns.....Don Beddoe
Prince Sali.....Alexander D'Arcy
Sultana.....Adele Rowland
Sir Reginald Bevin.....Lumsden Hare

(Review reprinted from last week's Herald)

The Forgotten Village

(Arthur Mayer-Joseph Burstyn)

Steinbeck and Mexico

This is another protest from the vigorous pen of John Steinbeck. In "The Forgotten Village," which is a documentary of remote village life in Mexico, Steinbeck inveighs against the superstition and ignorance which burdens the inhabitants of a rude and ancient settlement. In the vein of his familiar sociological views he argues for the blessings of a better life for the peasants of Mexico.

The subject is laden with controversial aspects. It already has run afoul of the New York State Board of Censors, which institution has refused a permit for its theatrical exhibition. On re-consideration it seems likely that the exhibition of the picture will be permitted because a childbirth incident, which was objected to, while calculated to give anguish to an audience, seems hardly to fit tightly under the classification of indecency.

The film in its over-all argument affords many suggestions of an anti-religious attitude and as such becomes classified with a well-known school of criticism of Mexico and Mexican affairs. Damaged church buildings with barricaded doors creep in as apparently innocent background shots. There is, if only accidentally, a confusion of religion and superstition, especially in symbols and in depictions of rites and customs.

"The Forgotten Village" is a sociological study of the people of the little pueblo of Santiago, in the mountains of Mexico, who have not yet caught up with modern civilization, reflected in the life of the boy Juan Diego and his family.

The film is well done, the photography is noteworthy and the narration by Burgess Meredith calls for special mention.

Previewed at the Preview Theatre, New York, where a mixed audience of professional reviewers reacted to the few humorous incidents, and applauded sponstaneously at the finish.—IRENE SMOLEN.

Produced by Pan American Films, Inc. Distributed by Arthur Mayer-Joseph Burstyn. Story and script by John Steinbeck. Directed and produced by Herbert Kline. Co-director and director of photography, Alexander Hackensmid. No P.C.A. Certificate Number. Running time, 67 minutes. Release date, September 16, 1941. Adult audience classification.

(Review reprinted from last week's Herald)

ADVANCE SYNOPSES *and information*

THE FEMININE TOUCH
(Metro-Goldwyn-Mayer)

Comedy-Drama

PRODUCED by Joseph L. Mankiewicz. Directed by W. S. Van Dyke.

PLAYERS: Rosalind Russell, Don Ameche, Kay Francis, Van Helfin, Donald Meek, Gordon Jones.

SYNOPSIS

Don Ameche in this production plays a professor of philosophy who is scientifically incapable of jealousy and so is only mildly amused when he discovers that the star football tackle is in love with his wife (Rosalind Russell). He and his wife leave for New York where he hopes to have his book "Jealousy in All Its Aspects and Universal Applications" published. The publisher's assistant (Kay Francis) showers attention on Ameche while the publisher (Van Heflin) falls in love with the professor's wife. An acute domestic situation arises—a situation which is eased when the publisher marries his assistant.

RIDERS OF THE PURPLE SAGE
(20th Century-Fox)

Western

EXECUTIVE PRODUCER: Sol M. Wurtzel. Directed by James Tinling. Based on the novel by Zane Grey.

PLAYERS: George Montgomery, Mary Howard, Robert Barat, Lynne Roberts.

SYNOPSIS

George Montgomery plays "Jim Lassiter," one of the best remembered of Zane Grey's characters. In search of the daughter of his sister, "Lassiter" champions the cause of a girl ranch-owner against the crooked politicians of a small Arizona town. When cornered he heads for Surprise Valley with the girl (Mary Howard) and her adopted daughter (Patsy Patterson). To prevent their capture, "Lassiter" pushes the Balancing Rock, atop the entrance to the valley, down the slope and the gang of crooks perish in the avalanche.

MEXICAN SPITFIRE'S BABY
(RKO Radio)

Comedy

PRODUCED by Cliff Reid. Directed by Leslie Goodwins.

PLAYERS: Lupe Velez, Leon Errol, Charles "Buddy" Rogers, Zasu Pitts.

SYNOPSIS

This latest in the Lupe Valez-Leon Errol series has a refugee "child" causing all the furor. The "child" turns out to be a rather beautiful French girl who dotes on Errol and Lupe's husband (Charles "Buddy" Rogers) much to the indignation of their wives. Misunderstanding runs rampant and everything gets complicated to the point of absurdity, but the situation is untangled. Errol continues in his dual role of American and an English lord.

WEEKEND IN HAVANA
(20th Century-Fox)

Comedy-Romance (Technicolor)

PRODUCER: William LeBaron. Directed by Walter Lang.

PLAYERS: Alice Faye, Carmen Miranda, John Payne, Cesar Romero.

SYNOPSIS

John Payne, employed by a steamship company, is hustled off to the Florida coast where one of the company's cruise vessels is on a reef. He obtains waivers from all passengers but one (Alice Faye), a department store salesgirl who wants her vacation now, not later. After a barrage of radio messages it is decided that Payne escort Miss Faye to Havana, set her up in the best hotel and do his best to entertain her. There she visits a night spot and sees its biggest attraction (Carmen Miranda) and also meets the star's worthless manager (Cesar Romero). The romance with Payne develops slowly and when it does flower trouble comes with it in the form of the waiver and Payne's fiance. The difficulties are smoothed out for the ending.

MAN AT LARGE
(20th Century-Fox)

Melodrama

PRODUCED by Ralph Dietrich. Directed by Eugene Forde.

PLAYERS: Marjorie Weaver, George Reeves, Richard Derr, Steve Geray.

SYNOPSIS

George Reeves as a G-Man and Marjorie Weaver as a newspaper reporter get mixed up in an espionage plot in this melodrama. Reeves works hand in hand with a British Intelligence officer, who poses as an escaped Nazi agent. Miss Weaver mistakes Reeves for a nazi-sympathizer and manages to gum things up considerably before she realizes the nature of things as they are, then combines forces with Reeves to save the British agent from sure destruction.

LAST OF THE DUANES
(20th Century-Fox)

Western

EXECUTIVE PRODUCER: Sol M. Wurtzel. Directed by James Tinling. Based on the story by Zane Grey.

PLAYERS: George Montgomery, Lynne Roberts, Eve Arden.

SYNOPSIS

The last of the Duanes (George Montgomery) avenges his father's death and is forced to flee. He heads for a tough Texas town, where he is befriended by saloon entertainer (Eve Arden). Fastest man on the trigger in the southwest, he has several gun battles, rescues a neighbor's daughter (Lynne Roberts), and clears himself of the crimes of which he has been accused.

GREAT GUNS
(20th Century-Fox)

Comedy

EXECUTIVE PRODUCER: Sol M. Wurtzel. Directed by Monty Banks.

PLAYERS: Laurel and Hardy, Sheila Ryan, Edmund MacDonald.

SYNOPSIS

Stan Laurel and Oliver Hardy are the gardener and butler, respectively, in the home of a rich young man who is dominated by his maiden aunts. When the young man is drafted, Laurel and Hardy enlist to continue to serve him. This is against all army tradition and the boys have a tough time of it. But in the maneuvers with the help of a pet raven the boys locate the Blue Army and point out its location to the White general, thus winning the war games for their side.

The picture ends with a review. The rich young man is in the parade, his girl is in the stand, and Stan and Ollie bring up the rear—in a streetsweeper.

WE GO FAST
(20th Century-Fox)

Melodrama

DIRECTOR: William McGann.

PLAYERS: Lynn Bari, Alan Curtis, Sheila Ryan, Don DeForest.

SYNOPSIS

Lynn Bari plays the role of a wise-cracking waitress who has two men trying to win her. Don DeForest, as a policeman, takes exception to the love-making of Alan Curtis at the beanery where Miss Bari works—an argument which ends when someone tries to hold up the place. Curtis tricks the crook and captures him, but lets Don take credit for it. Don is angry when he finds that he must sponsor Alan's application to the motorcycle force and still more burned up when Sheila Ryan, a deb, also takes a liking to Alan.

MARRIED BACHELOR
(Metro-Goldwyn-Mayer)

Comedy-Drama

PRODUCED by John W. Considine, Jr. Directed by Edward Buzzell.

PLAYERS: Robert Young, Ruth Hussey, Felix Bressart, Lee Bowman, Sheldon Leonard, Sam Levene.

SYNOPSIS

This is the story of an irresponsible husband and his wife, Married for seven years and as much in love as they were on their wedding day, the couple are at loggerheads on one point. The wife (Ruth Hussey) is dissatisfied with their hand-to-mouth existence. She gets a job as a saleslady and he, still irresponsible, goes into partnership with a race track bookie. The husband, to cover a bet, sells a manuscript on "The Psychology of Marriage," said manuscript having been written by someone else. The husband poses as both author and bachelor. When the husband begins to believe in his fake personality himself and insists on living in a penthouse, the wife rebels. Then the publisher falls in love with the wife not knowing she is already married to complicate matters further.

SMILIN' THROUGH
(Metro-Goldwyn-Mayer)

Romantic Drama

PRODUCED by Victor Saville. Directed by Frank Borzage. Based on the play by Jane Cowl and Jane Murfin.

PLAYERS: Jeanette MacDonald, Brian Aherne, Gene Raymond, Ian Hunter.

SYNOPSIS

The story treats of undying romance with the characters living through two periods. The heroine (Jeanette MacDonald) lives with a crusty old "Sir John" (Brian Aherne), whose bitterness toward life is caused through his fiancée being killed by a jealous lover during the wedding festivities. The girl finds romance with the murderer's nephew and this causes conflict between her and the uncle. Love triumphs.

SPECIAL REMARKS

The play was produced by the Selwyns at the Broadhurst Theatre in New York in 1919-1920. It was transferred to the screen in 1922 by Joseph Schenck, releasing through First National, and it starred Norma Talmadge. In 1932, Metro-Goldwyn-Mayer remade the picture with Norma Shearer starred.

Lady Be Good

(Metro-Goldwyn-Mayer)

Musical Comedy

When "Lady Be Good" is good it's very, very good—which is when it's musical. When it isn't musical it's engaged in telling, with more deliberation and less humor than the rules of entertainment require, a story about a song writing team whose romances and rhythms don't jibe.

Eleanor Powell sets a new high in her dancing career in a timed routine performed with a dog who cooperates as if trained for no other purpose and in one of the longest single-take tap routines on record, a production number as big as MGM's biggest stage and packed with audience value. Another highlight is a song by Virginia O'Brien, the "Dead Pan" singer of "Meet the People."

Comment following the tradeshowing at the Victoria Theatre, Los Angeles, was in favor of eliminating 20 or 30 minutes of the narrative portion of the picture if practicable.

Directed by Norman Z. McLeod. Produced by Arthur Freed. Music and lyrics by George Gershwin. Lyrics by Ira Gershwin. P. C. A. No. 7297. Running time, 110 minutes. Release date, September, 1941. General audience classification.

CAST

Marilyn Marsh.....Eleanor Powell
Dixie Donegan.....Ann Sothern
Eddie Crane.....Robert Young
Judge Murdock.....Lionel Barrymore
Buddy Crawford.....John Carroll
Joe Willet.....Red Skelton
Lull.....Virginia O'Brien

Complete review published July 19, 1941

New Wine

(U. A. - Gloria)

Franz Schubert's Life and Music

Here is the music of Franz Schubert, climaxed by the St. Luke's choristers' singing of his Ave Maria, brilliantly recorded in terms of narrative.

Here is the life of Franz Schubert, its tragic shadows relieved by patches of accompanying humor, fascinatingly blended with his compositions.

On account of its subject matter and the quality of its music, the film offers special advantages to showmen who take steps to interest schools, churches, civic and cultural groups in its presentation.

Produced and released by United Artists. William Sekely, producer. Douglas MacLean, associate producer. Reinhold Schunzel, director. P. C. A. No. 7145. Running time, 87 minutes. Release date, not set. General audience classification.

CAST

Anna.....Ilona Massey
Franz Schubert.....Alan Curtis
Countess.....Binnie Barnes
Beethoven.....Albert Basserman
Poldi.....Billy Gilbert

Complete review published Aug. 2, 1941

New York Town

(Paramount)

Love Against Skyscrapers

Exhibitors should experience no great difficulty in exploiting a picture like this bearing a title, exciting in itself, and featuring a cast including Fred MacMurray, Mary Martin, Robert Preston, Akim Tamiroff, Lynne Overman, Eric Blore and Fuzzy Knight.

The plot is comparatively simple and offers no apprehensions as to its eventual outcome. Yet, with the story unfolding against the great backdrop of New York itself, with its ceaseless flow of comedy, tragedy, drama, smiles and heartbreak, the illusion of substance is achieved. The performances are all good.

Produced and distributed by Paramount. Produced by Anthony Veiller. Directed by Charles Vidor. P. C. C. Certificate No. 6868. Running time, 75 minutes. Release date to be determined. General audience classification.

CAST

Victor Ballard.....Fred MacMurray
Alexander Curtis.....Mary Martin
Paul Bryson, Jr.....Robert Preston
Stefan Janowski.....Akim Tamiroff
Sam.....Lynne Overman

Complete review published Aug. 2, 1941

TABLOID REVIEWS

Reviews on this page and pages 249, 250 and 251 have been condensed from the review published in the issue indicated in each case. These pictures are all 1941-42 product reviewed prior to the August 30th issue. These reviews are carried for their reference value.

Dr. Jekyll and Mr. Hyde

(Metro-Goldwyn-Mayer)

Spencer Tracy Version

Showmen who exploit this version of Robert Louis Stevenson's shocker as surpassing the John Barrymore and Fredric March filmings of the subject will be well within bounds.

As produced and directed by Victor Fleming, who appears to have proceeded without budgetary limitation, the picture strikes and holds a deliberate pace piling detail upon detail, horror upon horror, in a manner to keep an audience squirming between gasps. Dialogue is expertly handled to intensify the striking power of these incidents in the plot which have always gripped spectators. Closeups are employed steadily for sustaining tension in some of the most extensive uses of the fear motivation on record.

In point of performance, production and direction the picture rates high. In point of box office it makes good on all the promises it may imply to persons who like the star and persons who like the Jekyll-Hyde story. On all points it rank as "strong meat" for the adult market.

Previewed in a studio projection room to trade press representatives who indicated plainly by their behaviour during the screening and expressions afterward, unanimity of esteem for the workmanship displayed.

Produced and released by Metro-Goldwyn-Mayer. Directed by Victor Fleming. P. C. A. No. 7341. Running time, 123 minutes. Release date, September, 1941. Adult audience classification.

CAST

Dr. Harry Jekyll } Mr. Hyde } .....Spencer Tracy
Ivy Peterson.....Ingrid Bergman
Beatrix Emery.....Lana Turner
Sir Charles Emery.....Donald Crisp
Dr. John Lanyon.....Ian Hunter

Complete review published July 26, 1941

Lady Scarface

(RKO)

Metropolitan Melodrama

Reportedly filmed at less cost than any of the four other pictures in RKO-Radio's first block-of-five, this melodrama of gangsters and detectives rates on a par with contemporary films in its classification. It is something with which to fill an hour of program time, making no claim to distinction but furnishing, nevertheless, pastime.

Opening in Chicago, the story moves to New York, shooting and death occurring at both ends. The title refers to a gang chief known to the police as 'Slade" and assumed to be a man, though made known to the audience as a woman. Efforts of a Chicago detective and a girl photographer in employ of a picture magazine to track down the criminal are ultimately successful, humor as well as suspense marking the proceedings.

Produced and distributed by RKO-Radio. Producer, Cliff Reid. Director, Frank Woodruff. P. C. A. Certificate No. 7318. Release date, Sept. 26, '41. Running time, 66 minutes. General audience classification.

CAST

Lt. Mason.....Dennis O'Keefe
Slade.....Judith Anderson
Ann Rogers.....Frances Neal
Mary Powell.....Mildred Coles

Complete review published July 26, 1941

Henry Aldrich for President

(Paramount)

Comedy Leavening

This is a spritely, bright comedy having marked distinction as exceptional family entertainment. Third in the series of the "Aldrich Family" group, the film involves "Henry's" candidacy for the presidency of the high school student body. He wins the race but not until after outwitting the skullduggery of his rival and piloting an airplane to carry back the man who could reveal the plot against him.

The studio's new "Henry"—Jimmy Lydon—makes of the characterization a fully believable youngster who is not overly bright and who manages, sometimes not through his own fault, to tangle himself up effectively at the wrong times. Supporting him are Charles Smith as "Dizzy," June Preisser, Mary Anderson, John Litel, Dorothy Peterson, Martha O'Driscoll, Vaughan Glaser, Lucien Littlefield and others.

Trade shown in the Los Angeles Ambassador Theatre where some 50 persons of the exhibition and trade press fields gave audible evidence that they were heartily enjoying it.

Produced and released by Paramount. Sol C. Siegel, producer. Associate producer, Joseph Sistrom. Director, Hugh Bennett. P. C. A. No. 7318. Running time, 70 minutes. Release date, to be determined. General audience classification.

CAST

Henry Aldrich.....James Lydon
Dizzy Stevens.....Charles Smith
Geraldine Adams.....June Preisser
Phyllis Michael.....Mary Anderson
Mary Aldrich.....Martha O'Driscoll
Mrs. Aldrich.....Dorothy Peterson

Complete review published Aug. 2, 1941

Mystery Ship

(Columbia)

Melodrama

Replete with thrills, action and comedy, Columbia's "Mystery Ship" is solid topical entertainment throughout. The story deals with the United States deporting a group of saboteurs, subversives and spies to an unnamed foreign country or countries and their attempts to take over the ship in which they are confined on the high seas.

Paul Kelly as an F B. I. man in charge of the prisoners, Lola Lane as a newspaper reporter to whom he is attempting to get married, Larry Parks making his film debut as another G-Man, Trevor Bardett, Cyrus Kendall, Roger Imhof and others constitute the cast.

Produced and released by Columbia. Lew Landers, director. Jack Fier, producer. P. C. A. No. 7407. Running time, 65 minutes. Release date, Sept. 4, '41. General audience classification.

CAST

Allan Harper.....Paul Kelly
Patricia Marshall.....Lola Lane
Tommy Baker.....Larry Parks

Complete review published Aug. 2, 1941

Three Cockeyed Sailors

(United Artists)

British Humor

At the preview several hundred exhibitors of the Los Angeles territory found this British-made picture conducive to laughter, ranging from chuckles and guffaws.

Most comparable to the American team of Abbott and Costello is the British trio featured here, comprising Tommy Trinder, Michael Wilding and Claude Hulbert. As British sailors, they quite inadvertently find themselves on the German pocket battleship which their own English battleship has been assigned to hunt down. They manage to turn the vessel over to their own captain, after a series of incidents patterned wholly for laughter and successful in their design.

Produced and released by United Artists. Michael Balcon, producer. Walter Forde, director. P. C. A. No. 7116. Release date, July 4, 1941. Running time, 77 minutes. General audience classification.

CAST

Tommy.....Tommy Trinder
Johnny.....Michael Wilding
Admiral.....Claude Hulbert

Complete review published June 21, 1941

Citizen Kane

(RKO Radio)

Psychological Adventure

The screen's most curious adventure in narration is revealed in Orson Welles' "Citizen Kane," a picaresque tale of a mythical American beset by accidental wealth, overwhelming ego, selfish ambition and a hunger for power and display. It is a tale, not a drama, a collection of greater and lesser character studies.

The story is exceedingly simple. Once upon a time a willful boy, born in the rude West, became an heir to what was to be a vast fortune. Among his heritages was a moribund newspaper. He made the newspaper and the publishing business his toy and tool—became a magnate of farflung enterprises. He was a collector of objets d'art of all sorts, built palaces for homes, had, but did not enjoy, some changes of wives, and in time died. The last word from his lip was "Rosebud." That word supplies all the suspense of the tale.

The camera action and scenes run backwards and forwards and sideways to pick up the story. The photographic treatment is magnificently competent in the doing of what Mr. Welles was trying to do.

The picture was seen with a press preview audience at the Broadway theatre in New York. That audience, in which there was a considerable sprinkling of publishers and newspaper executives, gave the picture sincere applause at the final curtain.

Produced and directed by Orson Welles. Photography by Gregg Toland. Music composed and conducted by Bernard Herrmann, P. C. A. Certificate No. 6555. Running time, 119 minutes. Release date, September 5, 1941. General audience classification.

CAST

Charles Foster Kane.....Orson Welles
Jedediah Leland.....Joseph Cotten
Susan Alexander.....Dorothy Comingore

Complete review published April 12, 1941

Dressed to Kill

(20th Century-Fox)

Crime and Comedy

Third in the 20th-Fox series based on the "Michael Shayne, Private Detective" character, "Dressed to Kill" again presents Lloyd Nolan as the leading character, whose contemplated marital status never matures due to the fact that the lure of solving murders for a living intervenes. In this picture, which deals with a bizarre double murder, and whose background is show business, Nolan is supported by Mary Beth Hughes, Sheila Ryan, William Demarest, Ben Carter, Virginia Brissac, Henry Daniel, and others.

The film is a compactly made melodrama, neatly paced by director Eugene Forde, who leavened tragedy with comedy. One of the lower budgeted offerings in 20th-Fox's first block, this Sol. M. Wurtzel production is ample supporting fare in the situations for which it is aimed.

Produced and released by Twentieth Century-Fox. Sol. M. Wurtzel, executive producer. Eugene Forde, director. P. C. A. No. 7368. Running time, 74 minutes. Release date, August 8, 1941. General audience classification.

CAST

Michael Shayne.....Lloyd Nolan
Joanne La Marr.....Mary Beth Hughes
Connie Earle.....Sheila Ryan

Complete review published July 26, 1941

Navy Blues

(Warner Brothers)

Musical Comedy

The Warner Brothers have gone back to the musical comedy format which they pioneered, for this entry in the service-comedy sweepstakes of the period. When the picture goes musical, which is often, it measures up to this rich Warner precedent.

When it goes comic, which is in between these all-out splurges of eye and ear entertainment, the production invites comparison with some service-comedies now in exhibition and pays a stiff price for following them.

Jack Oakie and Jack Haley are in and all over the picture as two sailors whose troubles on shipboard and ashore provide the incitements to laughter. The boys work hard and it is neither their fault nor Warners' that two other comedians portraying two other sailors have just completed convincing the nation that no other pair ever was or will be so funny in that particular variety of enterprise.

Ann Sheridan and Martha Raye are in the picture somewhat less constantly as night club employees whose interests are entangled with those of the sailors, both girls dominating the singing and dancing numbers more successfully than the intervals between.

Produced and released by Warner Brothers. Hal B. Wallis, executive producer. Associate producers, Jerry Wald and Jack Saper. Director, Lloyd Bacon. P. C. A. No. 7328. Running time, 108 minutes. Release date, Sept. 13, '41. General audience classification.

CAST

Margie Jordan.....Ann Sheridan
Cake O'Hara.....Jack Oakie
Lilibelle Bolton.....Martha Raye
Powerhouse Bolton.....Jack Haley

Complete review published Aug. 16, 1941

The Prime Minister

(Warner Brothers)

Story of Disraeli

Warners, for a second time, has explored and dramatized the rise of Benjamin Disraeli to power and fame in Victorian England. The first one, starring George Arliss and released in 1930, was made in Hollywood, this one was produced and edited at Teddington, England, during the height of the Nazi aerial bombardment on nearby London in 1940. The picture had its initial premiere in Ottawa, Canada, on Wednesday, August 13th, before an appreciative audience including some of the province's most distinguished officials and prominent citizens. At the finish of the film the audience rose to cheer in expression of its enthusiasm.

Painted on a broad canvas, the plot deals with Disraeli's attempts to lead the British nation through the turbulent stage of world-moving events which led up to the Berlin Conference in 1878. The whole panorama of the ambitions, intrigues, jealousies, hatreds and prejudices of individuals and nations behind the scenes of European history of the '70's, is brought into realistic focus, sharply reminiscent of the treachery and double-dealing of our own times.

Produced and released by Warner Brothers. Thorold Dickinson, director. P. C. A. No. 7454. Release date not set. General audience classification.

CAST

Disraeli .....John Gielgud
Mary Anne.....Diana Wynyard
The Agitator.....Will Fyffe

Complete review published Aug. 23, 1941.

Wild Geese Calling

(20th Century-Fox)

Wanderlust in the Nineties

Life, love, sin and adventure as they prevailed in the great Northwest in the Nineties, a variety of fiction recalling the era of "The Spoilers," are dealt with bluntly and with realistic and impressive result in this melodrama co-starring Harry Fonda and Joan Bennett. It is a tale told with candor and power and with the elemental emotions, both good and bad, ranged in opposition plausibly, birth of a child furnishing the climax which puts everybody's affairs to rights.

The spirit of the period, as familiarized by books and legends which have been popular since the turn of the century, is preserved with fidelity and no trimmings. A high degree of realism is obtained without cost to logic or the essential values of the story.

The nature and treatment of the material suggests discouragement of juvenile attendance.

Produced and released by Twentieth Century-Fox. John Brahm, director. Harry Joe Brown, producer. P. C. A. 7439. Running time, 78 minutes. Release date Aug. 15, '41. Adult audience classification.

CAST

John Murdock.....Henry Fonda
Sally .....Joan Bennett
Blackie .....Warren William
Clarabella .....Ona Munson

Complete review published July 26, 1941

Parachute Battalion

(RKO)

Service Comedy-Drama

To the extent that use of parachute troops in modern war may be said to have kindled special interest in this branch of the military, this service film dealing with the training of American parachutists stands out from its contemporaries. It is not in other particulars different from its predecessors in the groove of partiotic interest.

The story departs from the pattern of service picture plots in minor details, but includes the soldier gripped by fear—in fact, two of them—the braggart who turns out to be solid soldier at bottom, the officer's daughter wooed by squad rivals, some fisticuffs, a yokel for comedy relief, some near-accidents and some rescues, everybody coming through with chin up at the finish.

Tradeshown at the Victoria Theatre, Los Angeles, to some 50 exhibitors and the trade press. Interest in the parachute sequences was manifested by a ripple of comment and some of the doughboy humor clicked.

Produced and released by RKO-Radio. Producer, Howard Benedict. Director, Leslie Goodwins. P. C. A No. 7241. Running time, 75 minutes. Release date, Sept. 12, '41. General audience classification.

CAST

Donald Morse.....Robert Preston
Kit Richards.....Nancy Kelly
Bill Burke.....Edmond O'Brien
Bill Richards.....Harry Carey
Jeff Hollis.....Buddy Ebsen
Tex .....Paul Kelly

Complete review published July 19, 1941

Hurricane Smith

(Republic)

New Wrinkle on a Western

This is an action film based on "reclamation of the land" idea which was argued some years ago in "Mr. Deeds Goes to Town." Sandwiched in the plot for greater suspense-builders are a murder and bank theft. Ray Middleton, who came to Republic via "Lady from Louisiana" and "Gangs from Chicago," plays the lead, opposite Jane Wyatt, former Broadway actress who was last seen in "Lost Horizon" and Republic's "Girl from God's Country." Mr. Middleton is not much on histrionics but his charming smile, good looks and he-man physique should make him a favorite with the ladies.

Produced and released by Republic. Associate producer, Robert North. Director, Bernard Vorhaus. P. C. A. No. 7446. Running time, 69 minutes. Release date, July 20, 1941. General audience classification.

CAST

Hurricane Smith.....Ray Middleton
Joan Wyatt.....Jane Wyatt
Robert Ingersoll Reed.....Harry Davenport
Eggs Bonelli.....J. Edward Bromberg

Complete review published July 26, 1941

Arizona Bound

(Monogram)

New Western Series

Monogram herewith introduces a new series of westerns, feature of which is the return to the screen of Buck Jones and Col. Tim McCoy, two of the most popular of western stars of yore. Under the general label of "The Rough Riders," the series will present them, teamed with Raymond Hatton, another screen veteran, as three retired United States marshals who are periodically called from retirement to restore law and order in various parts of the west.

"Arizona Bound" gives promise of a group in which action and other elements will find ready customers among western fans. However, the series' debut film is marked by irregular pacing, trite dialogue, and unsteady direction.

Monogram release of a Scott R. Dunlap production. Produced by Scott R. Dunlap. Directed by Spencer Bennet. P. C. A. Certificate No. 7516. Running time, 57 minutes. Release date, July 19, 1941. General audience classification.

CAST

Buck Roberts.....Buck Jones
Colonel .....Tim McCoy
Sandy .....Raymond Hatton

Complete review published July 26, 1941

Sergeant York

(Warner Brothers)

World War I Heroism

Gary Cooper's new starring vehicle dramatizes the exploits of Sergeant Alvin C. York, the Tennessee mountaineer who, as a young doughboy during the first World War was responsible for the capture of 132 German prisoners. As transmitted faithfully to the screen it is a yarn loaded with local color and simple, home-spun philosophy. The film develops the character of a rugged Tennessee farmer whose chief problem devolved on wresting a living from rocky pastures. Egged on by his mother, the local pastor and influenced by the girl he loves, the hero "gets religion," after undergoing an enlightening experience during an electric storm.

Gary Cooper provides a performance showmen can herald as equal to his best, and his, of course, is the top name for marquee exploitation. Joan Leslie, as the heart interest, warrants building of her status as a new star. Others of the cast, including Walter Brennan as Pastor Pile, as an exhorting preacher, and Margaret Wycherly, as York's mother, do fine acting in a few noteworthy scenes.

The film has definite audience appeal of the type engendered by "The Fighting 69th," to which it may be compared without guaranteeing that repetition will bring the same returns.

Produced and distributed by Warner Brothers. Produced by Jesse L. Lasky and Hal B. Wallis. Based upon the Diary of Sergeant York. A Howard Hawks Production. P. C. A. Certificate No. 7090. Running time, 134 minutes. Release date, Sept. 27, '41. General audience classification.

CAST

Alvin C. York.....Gary Cooper
Pastor Rosier Pile.....Walter Brennan
Gracie Williams.....Joan Leslie
Pusher Rose.....George Tobias

Complete review published July 5, 1941

Down in San Diego

(Metro-Goldwyn-Mayer)

Young America Adventuring

There's a lot of zip in the action of this adventure of young Americans, a heap of suspense as it nears the finish line and a sock in the ending.

The film has to do with the efforts of a band of adolescents to make good a young man's escape from the influence of gangsters who seek to continue their control of him after he has joined the Marine Corps. Believing he has committed a murder, he promises to take orders from a man whom he does not know is a foreign agent. The youngsters follow him to San Diego, obtain employment in the town, track down the foreign agent, prove to the marine that he is innocent of the murder, and are in at the roundup of the would-be saboteurs. The marine is killed in the finale, an episode in which Navy planes sink a ship by bombing, this tragic incident adding power and integrity to the story.

Produced and released by Metro-Goldwyn-Mayer. Robert B. Sinclair, director. Frederick Stephani, producer. P. C. A. No. 7500. Running time, 70 minutes. Release date, after Sept. 1, '41. General audience classification.

CAST

Betty Haines.....Bonita Granville
Hank Parker.....Ray McDonald
Al Haines.....Dan Dailey, Jr.
"Snap" Collins.....Leo Gorcey

Complete review published Aug. 2, 1941

Belle Starr

(20th Century-Fox)

Reconstruction Drama

There are good, solid entertainment values in this story of a young woman who carries on for the Confederate cause in Missouri following the official conclusion of the Civil War, only to be killed, just after she learns that many of those fighting with her are not soldiers, but bandits, and while she was attempting to put an end to the strife for the good of the country.

Gene Tierney, playing the heroine, gives a performance that should do much towards raising her up among the most popular stars. Randolph Scott, as Captain Sam Starr, the leader of the guerilla band, is convincing. The supporting roles are also very well played.

The color in "Belle Star" ranks with the best produced thus far. Suspense and actions of the characters are relied on more than the shooting type of action to hold the audience's attention. There is but little comic relief.

The preview audience of clubwomen reviewers seemed to be impressed with the film and the performance of Gene Tierney.

Produced and released by Twentieth Century Fox. Irving Cummings, director. Associate producer, Kenneth Macgowan. P. C. A. Certificate No. 7275. Running time, 87 minutes. Release date, September 12th, 1941. General audience classification.

CAST

Sam Starr.....Randolph Scott
Belle Starr.....Gene Tierney
Major Thomas Crai.....Dana Andrews

Complete review published Aug. 23, 1941

Nothing but the Truth

(Paramount)

Hope-Goddard Collaboration

Showmen who like to document their promises to customers can background their exploitation of this third collaboration of Bob Hope and Paulette Goddard by references to "The Cat and the Canary" and "The Ghost Breakers" as other stage successes which the pair have brought to the screen without loss of point or sparkle, with respect to this number, they can also remind their trade that the play itself has a triple past, having entertained not only as stage play and novel, but also, on two occasions, as a motion picture.

This story, it will be remembered, is about a young man who wagers that he can tell the truth, the whole truth and nothing but the truth, for 24 hours. The scene is Miami, the people are millionaires or reasonable facsimilies, and the complications are mainly conversational, although there is one sequence in which slapstick gets an outing. The humor is of the saying rather than the doing variety, however.

Trade shown at the Ambassador Hotel Theatre, Los Angeles, to an exhibitor representation, augmented by wives and families, which laughed heartily at the picture and were overheard by your eavesdropping correspondent on the way out of the auditorium expressing enthusiastic approval of the project.

Produced and released by Paramount. Arthur Hornblow, producer. Eliott Nugent, director. P. C. A. No. 7273. Running time, 90 minutes. Release date not set. General audience classification.

CAST

Steve Bennett.....Bob Hope
Gwen Saunders.....Paulette Goddard
T. T. Ralston.....Edward Arnold
Tommy Van Deusen.....Leif Erikson

Complete review published Aug. 2, 1941

Private Nurse

(20th Century-Fox)

Vocational Trivia

Top name in this picture is Jane Darwell, portraying a nurse who takes into her matronly custody a younger member of her profession who has been left at the altar by her betrothed. The story generates no suspense or interest as it pertains to the lives of these principals, coming to a climax, instead, when the child of a racketeer, crippled in a skating accident, finds out that a mother believed dead is still living and prevails upon her father to reunite them. Ann Todd, single-handedly, puts pathos into this section of the picture, making its only claim for attention.

It is a program item of no consequence save as a subject with which to consume an hour of running time in areas where the double feature policy is mandatory by custom.

Produced and released by Twentieth Century-Fox. Sol. M. Wurtzel, executive producer. David Burton, director. P. C. A. No. 7277. Running time, 61 minutes. Release date, Aug. 22, '41. General audience classification.

CAST

Miss Adams.....Jane Darwell
Mary Malloy.....Brenda Joyce
John Winton.....Sheldon Leonard
Barbara Winton.....Ann Todd

Complete review published July 26, 1941

Tanks a Million

(U. A. - Roach)

Streamlined Feature

Hal Roach's promises of a type of film to cope with the double feature problem were made good when he previewed the first in his series of streamlined features. Long enough to satisfy a public condition to double-decker programs, yet short enough to get the customers home by bedtime, it kept its audience in a state of hilarity throughout its fifty minutes.

This first in the Roach series is timely as to topic and brilliant in the simplicity of its treatment. It presents the adventures of a draftee who, having been something of a quiz kid prior to enlistment, enters the military service with the manual of arms and other source books memorized better than the commandant knows them. His rise, over obstacles set up by his buddies and superior officers, is meteoric and mirthful, side-splittingly funny but within plausibility withal. As the hardboiled sergeant who makes trouble for him, Joe Sawyer is a standout in the humor department. James Gleason adds punch to the enterprise as the commandant and Noah Berry, Jr., also furnishes important support.

Produced and released by United Artists. Hal Roach, producer. P. C. A. Certificate No. 7508. Running time, 50 minutes. Release date not set. General audience classification.

CAST

Dodo.....William Tracy
Barkley.....James Gleason
Charlie.....Noah Beery, Jr.

Complete review published Aug. 9, 1941

King of Dodge City

(Columbia)

New Western Series

First of a new western series in which Bill Elliot and Tex Ritter will be starred, this film augurs well for the group. It is an excitingly entertaining combination of action and music, with the latter interpolated in such a manner as not to interfere with the former.

The locale of the story is Kansas; the period, 1861, is ruled by a ruthless criminal and his henchmen, who control virtually everything. "Wild Bill Hickok" is commissioned by the chairman of a citizens' committee to round up the gang, and after a misunderstanding with the sheriff, played by Ritter, who jails him for murder and other crimes, exposes the band and brings about its extinction with the aid of the townspeople.

Produced and released by Columbia. Leon Barsha, producer; Lamber Hillyer, director. P. C. A. Certificate No. 7499. Running time, 63 minutes. Release date Aug. 14, '41. General audience classification.

CAST

Wild Bill Hickok.....Bill Elliott
Tex Rawlings.....Tex Ritter
Janice Blair.....Judith Linden
Cannonball.....Dub Taylor

Complete review published Aug. 9, 1941

Mountain Moonlight

(Republic)

Slick Hicks

Characters fairly new to the screen—the Weavers — somewhat counterbalance an old situation, that of the farm folks suddenly in wealth and living appropriately until reminded that gold will not supplant proletarian friendship.

Production, by Armand Schaefer, is good in this apparently middle budget picture. Direction by Nick Grinde, the photography and sets all give evidence of careful studio work with the money available.

There are several musical numbers, with "Abner" playing the fiddle, "Elviry" singing; others with Betty Jane Rhodes soloing. All are adequate.

Produced and distributed by Republic. Producer, Armand Schaefer. Director, Nick Grinde. P. C. A. Certificate No. 7295. Running time, 68 minutes. Release date, July 12, '41. General audience classification.

CAST

Abner.....Leon Weaver
Elviry.....June Weaver
Cicero.....Frank Weaver

Complete review published July 19, 1941

Hold Back the Dawn

Paramount)

Love Story

Exhibitors will not have to hold back anything in exploiting "Hold Back the Dawn," for here is a picture that has all the ingredients of entertainment, almost of life itself. It is an exciting and dramatic story, with love as its motif; it has enough action to please even western fans and enough intelligent dialogue to attract those who wear their foreheads high. The cast is star-studded—Charles Boyer, Paulette Goddard, Olivia de Havilland, Walter Abel.

The very beginning of the picture is different and out of the beaten path. "George Iscovescu" (Charles Boyer) enters the Paramount Studio main entrance and crashes the set where Mitchell Leisen (the director of "Hold Back the Dawn") is directing Veronica Lake in a scene from "I Wanted Wings." He contrives to get the director into conversation and attempts to sell him a story, his own story.

"Iscovescu" is a triple-threat man, a dancer, lover and scoundrel, and because he is true to character some situations confine the picture to adult entertainment. The theme concerns "Iscovescu's" attempt to enter the U. S. through Mexico.

Boyer's performance is a distinguished one, executed with skill and sophistication. There should be no difficulty in getting the women to come to the theatre.

Produced and distributed by Paramount. Produced by Arthur Hornblow. Directed by Mitchell Leisen. P. C. A. No. 7139. Running time, 116 minutes. Release date, not set. Adult audience classification.

CAST

George Iscovescu.....Charles Boyer
Emmy Brown.....Olivia de Havilland
Anita Dixon.....Paulette Goddard

Complete review published August 2, 1941

All That Money Can Buy

(RKO Radio)

"The Devil and Daniel Webster"

Originally titled "The Devil and Daniel Webster," then "Here Is a Man," and now "All That Money Can Buy," this melodrama of old New England presents Walter Huston as the Devil and Edward Arnold as Daniel Webster in competition for the soul of a farmer.

In common with other pictures which have dealt with the supernatural, this one faces the hazard of being proclaimed an artistic triumph while faring in the field of commerce according to the state of the public's appetite for fantasy, allegory and symbolism at the moment and point of exhibition.

Apart from whatever risk to success may or may not turn out to have been incurred in the presentation of the supernatural as the natural, the handling of the miraculous as routine, the production abounds in entertainment value. Produced and directed by William Dieterle at the peak of his proficiency, it ranks with the finest product Hollywood has made in point of artistic quality.

On account of the nature and treatment of the subject matter, requiring a measure of allowance for allegory and the intent of the producer, the film is adult entertainment.

Produced and distributed by RKO. Produced and directed by William Dieterle. Associate producer, Charles L. Glett. P. C. A. Certificate No. 7238. Running time, 107 minutes. Release date, October 17, 1941. Adult audience classification.

CAST

Daniel Webster.....Edward Arnold
Mr. Scratch.....Walter Huston
Ma Stone.....Jane Darwell
Belle.....Simone Simon
Squire Slossum.....Gene Lockhart

Complete review published under the title "Here Is a Man," July 19, 1941

Sun Valley Serenade

(20th Century-Fox)

Something to Rave About

Here is an attraction showmen can write rave ads about with confidence.

Items to rave about include:—

Sonja Henie at the peak of form on skates and skiis, and attaining at last a proficiency as an actress; Glenn Miller and his orchestra in the pink of melodic fettle; Mack Gordon-Harry Warren music, specifically four songs sung by various principals and played by the Miller organization;

John Payne in a romantic lead, also singing, which confirms all the expectations voiced by the experts who've been forecasting fame for him; Lynn Bari in command of a secondary lead which calls for characterization as well as song; The Nicholas Brothers in a dance routine, shared in part with a pert young woman;

Milton Berle and John Davis in comedy roles held within check and profiting from the restraint;

Skating sequences, staged by Hermes Pan, eclipsing all of those in which Miss Henie glided previously into the ranks of the Ten Biggest Money-Making Stars; skiing sequences surpassing any ever filmed.

Produced and distributed by 20th Century-Fox. Produced by Milton Sperling. Directed by H. Bruce Humberstone. P. C. A. Certificate No. 7218. Release date, August 29, 1941. Running time, when seen at studio, 86 minutes. General audience classification.

CAST

Karen Benson.....Sonja Henie
Ted Scott.....John Payne
Phil Corey.....Glenn Miller
Nifty Allen.....Milton Berle
Vivian Dawn.....Lynn Bari
Miss Carstairs.....John Davis
Specialty.....Nicholas Brothers

Complete review published August 2, 1941

SHORTS

[Shorts Release Chart with Synopses Indexed Can Be Found on Page 238]

DIZZY DOINGS (Univ.)

Musical (5233)

Featured here are Mary Healy, singing "The Breeze and I"; Frank Gaby, star of the Broadway musical "Here Comes the Clowns"; The Theodores, a dance team that appeared recently in numerous features; Ted Arkin and Dorothy Roberts, who starred in "Meet the People," and return to the show this fall; The Rhythm Rascals, group of four boys and a girl who play and sing; Jimmy Dodd, singer, and Bert Prival and Mayta Palmera, individual dance artists.

Release date, August 20, 1941 17 *Minutes*

INTERNATIONAL FORUM, No. 3 (Col.)

Special (3453)

The third in this special Columbia series poses the question "Will Democracy Survive?" Gathered together to discuss the question are Senator Claude E. Pepper of Florida, Rear Admiral Harry Yarnell, former Commander of the Asiatic Fleet; H. V. Kaltenborn, news analyst, and Johannes Steel, author and news forecaster.

Release date, August 22, 1941 17 *Minutes*

THE SCREWDRIVER (Univ.)

Color Cartoon (5253)

This is the story of a jerk with a jalopie. There is also a kind-hearted policeman who wants to be courteous and ends up being a case for a padded cell. It's all on account of the jerk imitating a careless driver so much that he eventually turns into one and the cop turns into a spinning top trying to watch the jerk make dizzy turns and set new speed records.

Release date, August 11, 1941 7 *Minutes*

WESTWARD HO-HUM (RKO)

Edgar Kennedy (23,401)

Edgar, his wife and brother-in-law, ride over the desert in an open car on their way to a restaurant that Edgar has purchased sight unseen. They camp for the night near a "ghost town." A sign on a building reading "Gold Nugget Restaurant" draws Edgar's attention. It is his restaurant. Inside, Edgar runs into two renegades who are using the place as a hideout. They force Edgar to drive them to the next town. Meanwhile, his wife lassoes the two men and Kennedy pulls out without knowing he has lost his passengers. Mrs. Kennedy gets a reward of $500 as Edgar does some slow-burning over a restaurant in the wilderness.

Release date, September 5, 1941 16 *Minutes*

BOOGIE WOOGIE BOY OF CO. B (Univ.)

Color Cartoon (6241)

This Walter Lantz color cartoon features the boogie-woogie song, popularized by the Andrews Sisters in the feature "Buck Privates." It is jive music in cartoon style.

Release date, September 1, 1941 7 *Minutes*

COMMUNITY SING NO. 1 (Col.)

(*Series Six*) (3651)

This first of the new series features Don Baker at the organ with vocal assistance by The Town Criers in a program devoted entirely to patriotic songs. The songs are "Sing, America Sing," "The Yankee Doodle Boy," "My Old American Home," "You're a Grand Old Flag," and "He's My Uncle."

Release date, August 15, 1941 10 *Minutes*

SUPERMAN (Par.)

Color Cartoon (*W*1-1)

In this first of twelve cartoons from the Dave Fleischer studio, the popular comic strip character, Superman, comes into being on a far removed planet, rockets to earth and gets a job as a newspaper reporter. When a mad scientist informs the newspaper that he has a destructive ray which he intends to use, a girl reporter is sent to investigate. The scientist holds the girl and starts the ray. Superman goes into action with a vengeance and destroys the insidious machine.

Release date, September 26, 1941 11 *Minutes*

IS EVERYBODY HAPPY? (Univ.)

Musical (6221)

The title of course can refer to no one but Ted Lewis, who has used that salutation these many years. With Lewis and his orchestra are specialty performers, including Charles (Snowball) Whittier, a feature of the Lewis act for years; the Four Leahn Sisters, singers; Jeanne Blanche, another of the Lewis troupe, doing a dance routine; Gladys Tell, a swing singer; Kay, Kay and Katye, adagio trio, and Geraldine Ross.

Release date, September 3, 1941 17 *Minutes*

MOBY DICK'S HOME TOWN (Univ.)

Variety Views (6351)

New Bedford, Mass., in the old days was the home of the great whaling ships. Today, the descendants of the old whaling men are still going down to the sea in ships. Picturesque, the town is filled with ghosts of the past. The old and the new make for interesting contrast.

Release date, September 15, 1941 9 *Minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Reviews published in MOTION PICTURE HERALD after August 23, 1941, are included in the PRODUCT DIGEST SECTION.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 238 and 239.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 237.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
•Adventure in Washington	Col.	2010	Herbert Marshall-Virginia Bruce	May 30,'41	85m	May 31,'41	....	p136	p173
•Adventures of Tom Sawyer (color)	UA	Reissue	Walter Brennan-May Robson	May 16,'41	91m	Feb. 17,'38	....	p123	....
•Affectionately Yours	WB(FN)	566	Merle Oberon-Dennis Morgan	May 10,'41	90m	May 10,'41	....	p97	p150
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p236
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	....
Americanos, The	Univ.	...	Dick Foran-Andy Devine	Sept. 19,'41	...	.....	....	p221	....
Among the Living	Para.	Block 2	Albert Dekker-Susan Hayward	.....	...	.....	....	p235	....
•Angels with Broken Wings	Rep.	016	Binnie Barnes-Edw. Norris	May 27,'41	72m	June 7,'41	....	p148	p162
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	...	.....	....	....	....
Appointment for Love	Univ.	...	Margaret Sullavan-Charles Boyer	Oct. 31,'41	...	.....	....	....	....
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	...	Johnny Mack Brown	Nov. 14,'41	...	.....	....	....	....
Atlantic Ferry (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
BACHELOR Babies	Col.	...	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	...	.....	....	....	....
•Bachelor Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	...	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	....
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p210
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	...	.....	....	....	....
Bad Man from Bodie	Mono.	...	Buck Jones-Tim McCoy	Sept. 19,'41	...	.....	....	....	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	....
•Big Boss, The	Col.	2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70m	May 31,'41	....	p128	p162
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	....	p157	p220
•Billy the Kid (color)	MGM	137	Robert Taylor-Brian Donlevy	May 30,'41	95m	May 24,'41	....	p97	p150
•Billy the Kid's Fighting Pals	Prod.	161	Bob Steele	Apr. 18,'41	62m	Apr. 12,'41	....	p103	....
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	...	.....	....	p171	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 3,'41	...	.....	....	....	....
Birth of the Blues	Para.	Block 2	Bing Crosby-Mary Martin	.....	...	.....	....	p235	....
•Black Cat	Univ.	5028	Basil Rathbone-Hugh Herbert	May 2,'41	71m	May 3,'41	....	p98	p198
Blonde from Singapore	Col.	...	Florence Rice-Leif Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blood and Sand (color)	20th-Fox	143	Tyrone Power-Linda Darnell	May 30,'41	125m	May 24,'41	....	p111	p173
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p220
•Border Vigilantes	Para.	4053	William Boyd-Russell Hayden	Apr. 18,'41	62m	Mar. 29,'41	....	p86	p102
•Bowery Blitzkrieg	Mono.	...	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Break the News (British)	Mono	...	Maurice Chevalier	Apr. 10,'41	78m	May 14,'38	....	....	p101
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p210
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
•Bringing Up Baby	RKO	Reissue	Katherine Hepburn-Cary Grant	May 2,'41	102m	Feb. 19,'38	....	p116	p113
•Broadway Limited	UA	...	Victor MacLaglen-Marjorie Woodworth	June13,'41	73m	June 21,'41	....	p121	p174
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	. .	Charles Bickford-Evelyn Ankers	Oct. 3,'41	...	.....	....	p137	....
Buy Me That Town	Para.	Block 1	Lloyd Nolan-Constance Moore	.....	70m	Aug. 2,'41	....	p208	p210
•Buzzy and Phantom Pinto	Ziehm	...	Buzzy Henry	May 1,'41	55m	May 3,'41	....	....	....
CAPTIVE Wild Woman	Univ.	...	"The Wild Woman"	Nov. 7,'41	...	.....	....	....	....
•Caught in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p220
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	....	p172	p236
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	....	p172	....
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p236
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Not Set	...	.....	....	....	....
Cottage to Let (British)	....	...	Leslie Banks	Not Set	90m	Aug.23,'41	....	....	....
•Country Fair	Rep.	015	Eddie Foy, Jr.-June Clyde	May 5,'41	74m	May 17,'41	....	....	p162
•Cowboy and the Blonde	20th-Fox	141	Geo. Montgomery-Mary Beth Hughes	May 16,'41	68m	Apr. 26,'41	....	....	p126
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p210
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	....
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	.....	...	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
•DANCE Hall	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	.....	....	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Sept. 12,'41	...	.....	....	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
•Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
•Desert Bandit	Rep.	077	Don "Red" Barry-Lynn Merrick	May 24,'41	56m	May 31,'41	....	....	p162
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	...	.....	....	p170	....
•Devil and Miss Jones	RKO	122	Jean Arthur-Charles Coburn	Apr. 11,'41	90m	Apr. 12,'41	....	p63	p173
•Devil Dogs of the Air	WB	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35	....	p134	p162
•Dive Bomber (color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p220
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p236
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug .27,'41	...	.....	....	p221	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	.....	....	p160	....
•Down Mexico Way	Rep.	042	Gene Autry	Sept. 18,'41	...	.....	....	....	....
Down in San Diego	MGM	203	Bonita Granville-Leo Gorcey	Sept. '41*	70m	Aug. 2,'41	p250	p207	p210
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Drifting Kid	Mono.	....	Tom Keene	Oct. 17,'41	...	.....	....	....	....
Dude Cowboy	RKO	Block 2	Tim Holt	Not Set	59m	Sept. 6,'41	p246	....	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	...	.....	....	p182	....
•ELLERY Queen's Penthouse Mystery	Col.	2025	Ralph Bellamy-Margaret Lindsay	Mar. 24,'41	65m	Mar. 1,'41	....	p74	p101
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66m	July 12,'41	....	p195	p198
•Emergency Landing	Prod.	109	Carol Hughes-Forrest Tucker	May 23,'41	79m	July 19,'41	....	p110	p198
FANTASIA (color)	RKO	....	Disney-Stokowski	Not Set	135m	Nov. 16,'41	....	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	....	p197	p236
•Father Steps Out (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	.....	Rosalind Russell-Don Ameche	.....	...	.....	....	p247	....
•Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	...	p219	....
•Flame of New Orleans	Univ.	5011	Marlene Dietrich-Bruce Cabot	Apr. 25,'41	78m	Apr. 26,'41	....	p53	p174
•For Beauty's Sake	20th-Fox	144	Ted North-Marjorie Weaver	June 6,'41	62m	June 28,'41	....	p147	p186
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12,'41	....	....	p198
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	...	.....	....	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	...	.....	....	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gay Falcon, The	RKO	Block 2	George Sanders-Wendy Barrie	Not Set	...	.....	....	p218	....
•Gay Vagabond, The	Rep.	022	Roscoe Karns-Ruth Donnelly	May 12,'41	66m	May 24,'41	....	p134	p150
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	...	.....	....	p206	....
•Get Away, The	MGM	138	Charles Winninger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	92m	Aug. 23,'41	....	....	....
Glamour Boy	Para.	Block 2	Susanna Foster-Jackie Cooper	.....	...	.....	....	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	...	.....	....	....	....
•Great American Broadcast	20th-Fox	140	Alice Faye-Jack Oakie	May 9,'41	91m	Apr. 26,'41	....	p99	p173
•Great Commandment, The	20th-Fox	142	John Beal-Albert Dekker	May 23,'41	80m	.....	....	p110	....
•Great Dictator, The	UA	....	Charles Chaplin-Paulette Goddard	Mar. 7,'41	126m	Oct. 19,'40	....	p76	p25
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	...	.....	....	p247	....
Great Man, The	Univ.	....	W. C. Fields-Gloria Jean	Nov. 14,'41	...	.....	....	....	....
•Great Lie	WB	504	Bette Davis-George Brent	Apr. 12,'41	107m	Apr. 12,'41	....	p54	p174
•Great Swindle	Col.	2034	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54m	May 24,'41	....	p64	p150
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Sept. 26,'41	...	.....	....	....	....
Harmon of Michigan	Col.	....	Tommy Harmon-Anita Louise	Sept. 11,'41	...	.....	....	....	....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Oct. 10,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	Block 1	Jimmy Lydon-Charlie Smith	Not Set	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p210
•Her First Beau	Col.	2013	Jane Withers-Jackie Cooper	May 8,'41	77m	May 10,'41	....	p122	p138
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	....	p146	p186
Hold Back the Dawn	Para.	Block 1	Charles Boyer-Olivia de Havilland	.....	116m	Aug. 2,'41	p251	p208	p236
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p220
Honky Tonk	MGM	....	Clark Gable-Lana Turner	.....	...	.....	....	p235	....
•House of Mystery (formerly The Human Ghost)	Mono.	....	Kenneth Kent-Judy Kelly	May 7,'41	62m	June 7,'41	....	p98	p173
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	....
•I'll Wait for You	MGM	135	Marsha Hunt-Robert Sterling	May 16,'41	75m	May 10,'41	....	p122	p138
•In the Navy	Univ.	5000	Abbott & Costello	May 30,'41	86m	May 31,'41	....	p133	p162
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	...	.....	....	....	....
International Squadron (formerly Flight Patrol)	WB	....	Ronald Reagon-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	....	p196	p221
•Invisible Ghost	Mono.	....	Bela Lugosi-John McGuire	Apr. 25,'41	65m	Apr. 19,'41	....	p111	p126

*Set for national release after Sept. 1, 1941.
(Territorial release date for New York: "Dr. Jekyll and Mr. Hyde," Sept. 5,'41; "Down in San Diego," Sept. 9,'41)

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
It Started with Adam (formerly Almost an Angel)	Univ.	....	Deanna Durbin-Charles Laughton	Sept. 26,'41	...	.....	....	p205	....
•I Wanted Wings	Para.	4028	Brian Donlevy-Ray Milland	May 30,'41	132m	Mar. 29,'41	....	p98	p150
•I Was a Prisoner on Devills Island	Col.	2041	Sally Eilers-Donald Wood	June 30,'41	71m	June 28,'41	....	....	p186
JENNIE (British)	...	...	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
•Jungle Man	Prod.	126	Buster Crabbe	Sept. 19,'41	...	.....	....	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
King of Dodge City	Col.	....	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
•King of the Zombies	Mono.	....	John Archer-Mantan Moreland	May 14,'41	67m	May 10,'41	....	....	p150
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p198
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p210
•Kukan	St. Rts.	....	Documentary	June 24,'41	90m	July 5,'41	....	....	....
LADIES in Retirement	Col.	....	Ida Lupino-Louis Hayward	Sept. 18,'41	...	.....	....	....	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p198
•Lady Eve, The	Para.	4022	Henry Fonda-Barbara Stanwyck	Mar. 21,'41	95m	Mar. 1,'41	....	p53	p173
Lady Scarface	RKO	203	Dennis O'Keefe-Judith Anderson	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
•Lady from Cheyenne	Univ.	5043	Loretta Young-Robert Preston	Apr.11,'41	88m	Apr. 5,'41	....	p61	p116
•Lady from Louisiana	Rep.	014	John Wayne-Ona Munson	Apr. 22,'41	82m	May 3,'41	....	....	p138
Last of the Duanes	20th-Fox	210	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	.....	....	p247	....
•Law of the Range	Univ.	5066	Johnny Mack Brown	June 20,'41	59m	July 19,'41	....	....	p198
Law of the Tropics	WB	....	Jeffrey Lynn-C. Burnett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
•Law of the Wolf	Ziehm	....	Rin-Tin-Tin, Jr.	May 15,'41	55m	May 10,'41	....	....	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	...	.....	....	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p220
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p220
•Lone Rider Ambushed	Prod.	167	George Houston	Sept. 5,'41	...	.....	....	....	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	...	.....	....	p209	....
•Lone Rider in Ghost Town	Prod.	165	George Houston	May 16,'41	64m	May 17,'41	....	....	p150
Look Who's Laughing	RKO	Block 2	Edgar Bergen-Charlie McCarthy	Not Set	...	.....	....	p221	....
•Love Crazy	MGM	134	William Powell-Myrna Loy	May 23,'41	99m	May 17,'41	....	p121	p198
Love on the Dole (British)	....	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Aug. 20,'41	104m	Aug. 23,'41	....	....	....
•MAIL Train (British)	20th-Fox	139	Gordon Harker	Apr. 25,'41	87m	Mar. 22,'41	....	....	p126
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p138
Man at Large	20th-Fox	211	Marjorie Weaver-Geo. Reeves	Oct. 17,'41	69m	.....	....	p247	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	...	.....	....	....	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	....	Ruth Hussey-Robert Young	.....	...	.....	....	p247	....
Marry the Boss's Daughter	20th-Fox	146	Betty Joyce-Bruce Edwards	Sept. 19,'41	...	.....	....	....	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	...	.....	....	....	....
•Mata Hari	MGM	Reissue	Greta Garbo-Ramon Navarro	June 6,'41	89m	Jan. 9,'32	....	p159	p162
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
•Meet John Doe	WB	500	Gary Cooper-Barbara Stanwyck	May 4,'41	123m	Feb. 15,'41	....	p73	p174
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Nov. 21,'41	...	.....	....	....	....
•Melody for Three	RKO	124	Jean Hersholt-Fay Wray	Mar. 28,'41	67m	Mar. 8,'41	....	p55	p102
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Oct. 30,'41	...	.....	....	....	....
•Men of Boys Town	MGM	132	Spencer Tracy-Mickey Rooney	Apr. 11,'41	106m	Mar. 15,'41	....	p37	p162
•Men of the Timberland	Univ.	5055	Richard Arlen-Andy Devine	June 6,'41	60m	May 31,'41	....	p122	p162
Mexican Spitfire's Baby	RKO	Block 2	Lupe Velez-Leon Errol	Not Set	...	.....	....	p247	....
•Million Dollar Baby	WB	508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102m	May 31,'41	....	p109	p174
•Model Wife	Univ.	5014	Joan Blondell-Dick Powell	Apr. 18,'41	78m	Apr. 19,'41	....	p62	p128
Moonlight in Hawaii	Univ.	....	Mischa Auer-Jane Frazee	Oct. 24,'41	...	.....	....	p149	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p220
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
•Mr. Celebrity	Prod.	114	Doris Day-Johnny Burke	Oct. 10,'41	...	.....	....	....	....
•Murder by Invitation (formerly Murder by Appointment)	Mono.	....	Wallace Ford-Marian Marsh	June 30,'41	67m	June 28,'41	....	p150	p186
•Mutiny in the Arctic	Univ.	5054	Richard Arlen-Andy Devine	Apr. 18,'41	61m	May 3,'41	....	p111	p138
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p198
Mystery Ship	Col.	....	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVAL Academy	Col.	2020	Freddie Bartholomew-Jimmy Lydon	May 22,'41	67m	May 31,'41	....	p134	p162
•Navy Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p221
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41	....	p159	p173
New York Town	Para.	Block 1	Fred MacMurray-Mary Martin	Not Set	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Not Set	87m	Aug. 2,'41	p248	p157	p210
Night of January 16	Para.	Block 2	Robert Preston-Ellen Drew	.....	...	.....	....	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
Nothing But the Truth	Para.	Block 1	Bob Hope-Paulette Goddard	.....	90m	Aug. 2,'41	p250	p206	p236
•Nurse's Secret	WB	523	Lee Patrick-Regis Toomey	May 24,'41	65m	June 14,'41	....	p136	p174
•OFFICER and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
•One Night in Lisbon	Para.	4029	Madeleine Carroll-Fred MacMurray	June 13,'41	97m	May 17,'41	....	p110	p220
•Our Wife	Col.	....	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	....
Outlaw Trail	RKO	Block 2	Tim Holt	Not Set	60m	Sept. 6,'41	p245	p235	....
Outlaws of the Cherokee Trail	Rep	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	...	.....	....	....	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174

*Set for national release after Sept. 1, 1941.
(Territorial release date for New York, "Lady Be Good," Sept 12,'41)

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	REVIEWED Advance Synopsis	REVIEWED Service Data
•PALS of the Pecos	Rep.	066	Three Mesquiteers	Apr. 8,'41	56m	Apr. 26,'41	....	p103	p126
•Paper Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7,'41	....	....	p162
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p198
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Oct. 17,'41	...	.....	....	....	.....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p173
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
•Penny Serenade	Col.	2002	Irene Dunne-Cary Grant	Apr. 24,'41	120m	Apr. 19,'41	....	p29	p173
•People Vs. Dr. Kildare	MGM	133	Lew Ayres-Laraine Day	May 2,'41	78m	May 3,'41	....	p122	p173
•Pimpernel Smith (British)			Leslie Howard	Not Set	122m	July 5,'41	....	....	....
•Pioneers, The	Mono.	...	Tex Ritter	May 10,'41	61m	May 3,'41	....	....	p150
•Pirates on Horseback	Para.	4054	William Boyd-Russell Hayden	May 23,'41	69m	May 24,'41	....	p136	p150
•Pittsburgh Kid, The	Rep.	101	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	....	p182	p220
•Pot O' Gold	UA	...	James Stewart-Paulette Goddard	Apr. 11,'41	87m	Apr. 5,'41	....	p63	p150
•Power Dive	Para.	4026	Richard Arlen-Jean Parker	Apr. 25,'41	65m	Apr. 12,'41	....	p123	p173
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	...	Aug. 23,'41	p249	....	....
•Prisoner of Zenda	UA	Reissue	Ronald Colman-Madeleine Carroll	May 16,'41	101m	Sept. 4,'37	....	p123	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
•Puddin' Head	Rep.	003	Judy Canova-Francis Lederer	June 25,'41	80m	June 28,'41	....	p171	p186
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	....	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	....
•Reaching for the Sun	Para.	4027	Joel McCrea-Ellen Drew	May 2,'41	89m	Apr. 12,'41	....	p97	p150
•Redhead	Mono.	...	June Lang-Johnny Downs	May 21,'41	64m	May 17,'41	....	p169	p162
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Aug. 15,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p198
•Repent at Leisure	RKO	125	Kent Taylor-Wendy Barrie	Apr. 4,'41	66m	May 31,'41	....	p87	p162
•Return of Daniel Boone	Col.	2214	Bill Elliott	May. 7,'41	60m	.....	....	p147	....
•Richest Man in Town	Col.	2026	Frank Craven-Eileen O'Hearn	June 12,'41	69m	June 14,'41	....	p146	p186
Ride 'Em Cowboy	Univ.	...	Abbott & Costello	Nov. 28,'41	...	.....	....	....	....
Riding the Wind	RKO	Block 2	Tim Holt	Not Set	60m	Sept. 6,'41	p246	....	....
•Ride On Vaquero	20th Fox	138	Cesar Romero-Mary Beth Hughes	Apr. 18,'41	64m	Apr. 5,41	....	p64	p113
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	66m	.....	....	p247	....
•Ringside Maizie	MGM	143	Ann Southern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
•Road to Zanzibar	Para.	4025	Bing Crosby-Bob Hope-Dorothy Lamour	Apr.11,'41	90m	Mar.. 15,'41	....	p73	p162
•Roar of the Press	Mono.	...	Jean Parker-Wallace Ford	Apr. 30,'41	72m	Apr. 26,'41	....	....	p126
Roaring Frontiers	Col.	....	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
•Robbers of the Range	RKO	184	Tim Holt-Virginia Vale	Apr. 18,'41	61m	Apr. 5,'41	....	p99	p113
•Rookies on Parade	Rep.	013	Bob Crosby-Ruth Terry	Apr. 17,'41	69m	May 8,'41	....	p109	p138
•Round Up, The	Para.	4024	Richard Dix-Patricia Morison	Apr. 4,'41	90m	Mar. 15,'41	....	....	p102
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	....	p183	p220
•SADDLEMATES	Rep.	067	Three Mesquiteers	May 26,'41	56m	June 14,'41	....	....	p173
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	....	p173
•Saint's Vacation	RKO	131	Hugh Sinclair-Sally Gray	June 6,41	78m	Mar. 22,'41	....	....	p113
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
•Scattergood Pulls the Strings	RKO	132	Guy Kibbee	May 23,'41	69m	May 17,'41	....	....	p150
•Scotland Yard	20th-Fox	131	Nancy Kelly-John Loder	Apr. 4,'41	68m	Apr. 12,'41	....	p47	p113
Secrets of the Lone Wolf	Col.	....	Warren William-Ruth Ford	Nov. 13,'41	..	.....	....	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p236
•She Knew All the Answers	Col.	2008	Joan Bennett-Franchot Tone	May 15,'41	85m	May 24,'41	....	p116	p150
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p198
•Sheriff of Tombstone	Rep.	056	Roy Rogers-"Gabby" Hayes	May 7,41	56m	May 10,'41	....	....	p138
•Shining Victory	WB(FN)	564	Geraldine Fitzgerald-James Stephenson	June 7,'41	80m	May 24,'41	....	....	p174
•Shot in the Dark	WB	522	Ricardo Cortez-Nan Wynn	Apr. 5,'41	57m	May 24,'41	....	p87	p150
•Silver Stallion	Mono.	...	David Sharpe-Janet Waldo	May 28,'41	...	.....	....	p148	....
Sing Another Chorus	Univ.	...	Johnny Downs-Jane Frazee	Sept. 19,'41	...	.....	....	p137	....
•Singapore Woman	WB(FN)	563	Brenda Marshall-David Bruce	May 17,'41	64m	May 17,'41	....	p148	p150
•Singing Hill, The	Rep.	046	Gene Autry-Smiley Burnette	Apr. 26,'41	75m	May 3,'41	....	p116	p173
•Sis Hopkins	Rep.	002	Judy Canova-Bob Crosby	Apr. 12,'41	98m	Apr. 12,'41	....	p87	p113
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Siz Boom Bah	Mono.	...	Grace Hayes-Peter Lind Hayes	Oct. 3,'41	...	.....	....	....	....
Skylark	Para.	Block 2	Claudette Colbert-Ray Milland	.....	...	.....	....	p235	....
Small Town Deb	20th-Fox	...	Jane Withers-Cobina Wright, Jr.	Oct. 3,'41	...	.....	....	....	...
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	....	p207	p221
Smilin' Through (color)	MGM	...	Jeanette MacDonald-Gene Raymond	Not Set	...	.....	....	p247	....
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	....	....	p198
•South of Panama	Prod.	110	Roger Pryor-Virginia Vale	May 2,'41	68m	May 3,'41	....	p99	p162
•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41	....	....	....
Spare a Copper (British)	....	...	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	...	.....	....	....	....
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Stolen Paradise	Mono.	...	Leon Janney	Aug. 22,'41	...	.....	....	....	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
•Strange Alibi	WB(FN)	567	Arthur Kennedy-Joan Perry	Apr. 19,'41	63m	May 3,'41	....	p86	p138
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	...	.....	....	....	....
•Sunny	RKO	133	Anna Neagle-John Carroll	May 30,'41	98m	May 24,'41	....	p136	p150
•Sunset in Wyoming	Rep.	.047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p236
Suspicion (formerly Before the Fact)	RKO	....	Cary Grant-Joan Fontaine	Not Set	...	.....	....	p158	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
TANKS a Million	UA	...	William Tracy-Elyse Knox	Not Set	50m	Aug. 9,'41	p250	....	p220
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	....	....
Texas	Col.	...	William Holden-Glenn Ford	Oct. 9,'41	...	.....	....	p181	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
•That Hamilton Woman	UA	...	Vivien Leigh-Laurence Olivier	Apr. 30,'41	128m	Mar. 22,'41	....	p31	p103
•That Night in Rio	20th-Fox	137	Alice Faye-Don Ameche	Apr. 11,'41	90m	Mar. 8,'41	....	p45	p174
•That Uncertain Feeling	UA	...	Merle Oberon-Melvyn Douglas	Apr.20,'41	85m	Mar. 22,'41	....	p46	p174
•There's Magic in Music (formerly Hard Boiled Canary)	Para.	4021	Allan Jones-Susanna Foster	May 16,'41	80m	Mar. 1,'41	....	p46	p113
•They Dare Not Love	Col.	2011	George Brent-Martha Scott	Apr. 30,'41	75m	May 3,'41	....	p98	p138
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	.....	....	p181	....
•They Met in Argentina	RKO	128	James Ellison-Maureen O'Hara	Apr. 25,'41	77m	May 17,'41	....	p86	p150
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p220
•Thieves Fall Out	WB	516	Eddie Albert-Joan Leslie	May 3,'41	72m	June 7,'41	....	p128	p162
This England (British)	...	....	Documentary	Not Set	85m	Mar. 8,'41	....	....	....
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p236
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	.....	....	p193	....
Three Girls About Town	Col.	....	Joan Blondell-John Howard	Oct. 23,'41	...	.....	....	....	....
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
•Tight Shoes	Univ.	5012-A	Broderick Crawford-Anne Gwynne	June 13,'41	67m	June 14,'41	....	p134	p186
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p220
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p220
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	....	....
•Too Many Blondes	Univ.	5034	Rudy Vallee-Helen Parrish	May 23,'41	60m	May 17,'41	....	p136	p162
•Topper Returns	UA	....	Joan Bennett-Roland Young	Mar.21,'41	90m	Mar. 15,'41	....	p54	p174
•Tumbledown Ranch in Arizona	Mono.	....	Ray Corrigan	Apr. 20,'41	60m	May 3,'41	....	....	p138
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
•Two-Gun Sheriff	Rep.	076	Don Barry	Apr. 10,'41	56m	Apr. 26,'41	....	p99	p126
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	....	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	66m	.....	....	p209	....
•UNDER Age	Col.	2036	Nan Grey-Alan Baxter	Apr. 24,'41	60m	Apr. 26,'41	....	p86	p126
•Underground	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	....
Unexpected Uncle	RKO	Block 2	Anne Shirley-Charles Coburn	Not Set	...	.....	....	p218	....
Unfinished Business	Univ.	....	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	....
•VERY Young Lady, A	20th-Fox	145	Jane Withers-Nancy Kelly	June 27,'41	79m	Apr. 26,'41	....	....	p128
•Voice in the Night (British)	Col.	2040	Clive Brook-Diana Wynyard	May 20,'41	79m	May 31,'41	....	....	p186
•WAGONS Roll at Night	WB(FN)	560	Humphrey Bogart-Sylvia Sidney	Apr. 26,'41	82m	Apr.26,'41	....	p29	p128
•Wanderers of the West	Mono.	....	Tom Keene	June 25,'41	...	.....	....	p170	....
•Washington Melodrama	MGM	131	Frank Morgan-Ann Rutherford	Apr. 4,'41	80m	Apr. 26,'41	....	p99	p126
Weekend in Havana	20th-Fox	209	Alice Faye-C. Miranda-I. Payne	Sept. 26,'41	...	.....	....	p247	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	.....	....	p247	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	....
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p210
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p236
•Wild Horse Valley	Mono.	....	Tom Keene	Sept. 26,'41	...	.....	....	p230	....
•Woman's Face, A	MGM	136	Joan Crawford-Melvyn Douglas	May 9,'41	105m	May 10,'41	....	p109	p162
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	....
•Wranglers Roost	Mono.	....	Ray Corrigan-John King	June 4,'41	57m	July 26,'41	....	....	p210
YANK in the R.A.F.	20th-Fox	214	Tyrone Power-Betty Grable	Oct. 3,'41	97m	.....	....	p149	....
You Belong to Me	Col.	....	Henry Fonda-Barbara Stanwyck	Nov. 20,'41	...	.....	....	....	....
•You'll Never Get Rich	Col.	....	Fred Astaire-Rita Hayworth	Sept. 25,'41	...	.....	....	p193	....
•ZIEGFELD Girl	MGM	130	James Stewart-Judy Garland	Apr. 25,'41	131m	Apr. 19,'41	....	p62	p126

THE INDEX

to Reviews, Advance Synopses and Service Data previously presented on this page is now presented in the Release Chart, concluded on this page and starting on page 252

interior ideas
original sketches
new patterns
style suggestions
installation tips
for theatres on
CARPETING
RUBBER MATS
and other
floor coverings
in the next—



▸▸ FLOOR COVERINGS ▸▸ NUMBER

September 20th issue of *Better Theatres*

BROADWAY'S GREAT HIT MELODRAMA...



COMES TO FLAMING LIFE ON THE SCREEN!



Seething out of the shadows deep in a woman's heart...Slumbering desires...Dark deed ...Hidden fury exploding into mighty drama!

Ladies in Retirement

starring

IDA LUPINO and LOUIS HAYWARD

with **EVELYN KEYES**

ELSA LANCHESTER · EDITH BARRETT · ISOBEL ELSOM

From the Broadway play by Reginald Denham and Edward Percy • Screen play by Garrett Fort and Reginald Denham • Produced by LESTER COWAN and GILBERT MILLER • Directed by CHARLES VIDOR

COLUMBIA PICTURES

MOTION PICTURE HERALD

REVIEWS:

(In Product Digest)

Yank in the R.A.F.
Smilin' Through
Skylark
Ladies in Retirement
Gentleman from Dixie
Sing Another Chorus
Married Bachelor
Return of Daniel Boone
Doctors Don't Tell
Man at Large
Last of the Duanes
We Go Fast
Gambing Daughters

LATE REVIEWS:

(In News Section)

Weekend in Havana
Riders of the Purple Sage
Great Guns
Feminine Touch

Washington hearing airs charges and issues on policies of Hollywood, in a world at war, and the freedom of the screen



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M-G-M PICTURES IN PRODUCTION

"PANAMA HATTIE"

Ann Sothern, Red Skelton, "Rags" Ragland, Ben Blue, Dan Dailey, Jr., Virginia O'Brien

"THE CHOCOLATE SOLDIER"

Nelson Eddy, Rise Stevens

"TARZAN'S SECRET TREASURE"

Johnny Weissmuller, Maureen O'Sullivan, Philip Dorn

"THE TWINS"

Greta Garbo, Melvyn Douglas, Constance Bennett, Ruth Gordon

"UNHOLY PARTNERS"

Edward G. Robinson, Edward Arnold, Laraine Day, Marsha Hunt

"BABES ON BROADWAY"

Mickey Rooney, Judy Garland, Virginia Weidler, Fay Bainter, Ray McDonald

"H.M. PULHAM, ESQ."

Hedy Lamarr, Robert Young, Ruth Hussey, Van Heflin, Charles Coburn, Fay Holden

"MISS ACHILLES HEEL"

Rosalind Russell, Walter Pidgeon, Edward Arnold, Lee Bowman

"THE GIRL ON THE HILL"

Shirley Temple, Herbert Marshall, Laraine Day, Felix Bressart, Gail Patrick

"SHADOW OF THE THIN MAN"

William Powell, Myrna Loy, Donna Reed, Sam Levene, Barry Nelson

"WOMAN OF THE YEAR"

Spencer Tracy, Katharine Hepburn

"STEEL CAVALRY"

Wallace Beery, Marjorie Main, Lewis Stone, George Bancroft

"THE VANISHING VIRGINIAN"

Frank Morgan, Kathryn Grayson

"WE WERE DANCING"

Norma Shearer, Melvyn Douglas

"JOHNNY EAGER"

Robert Taylor, Lana Turner, Van Heflin, Diana Lewis, Pat Dane

Already trade-shown are: "DR. JEKYLL and MR. HYDE" (*Spencer Tracy, Ingrid Bergman, Lana Turner*), "LADY BE GOOD" (*Eleanor Powell, Ann Sothern, Robert Young*), "DOWN IN SAN DIEGO" (*Bonita Granville, Ray McDonald, Dan Dailey, Jr., Leo Gorcey*).

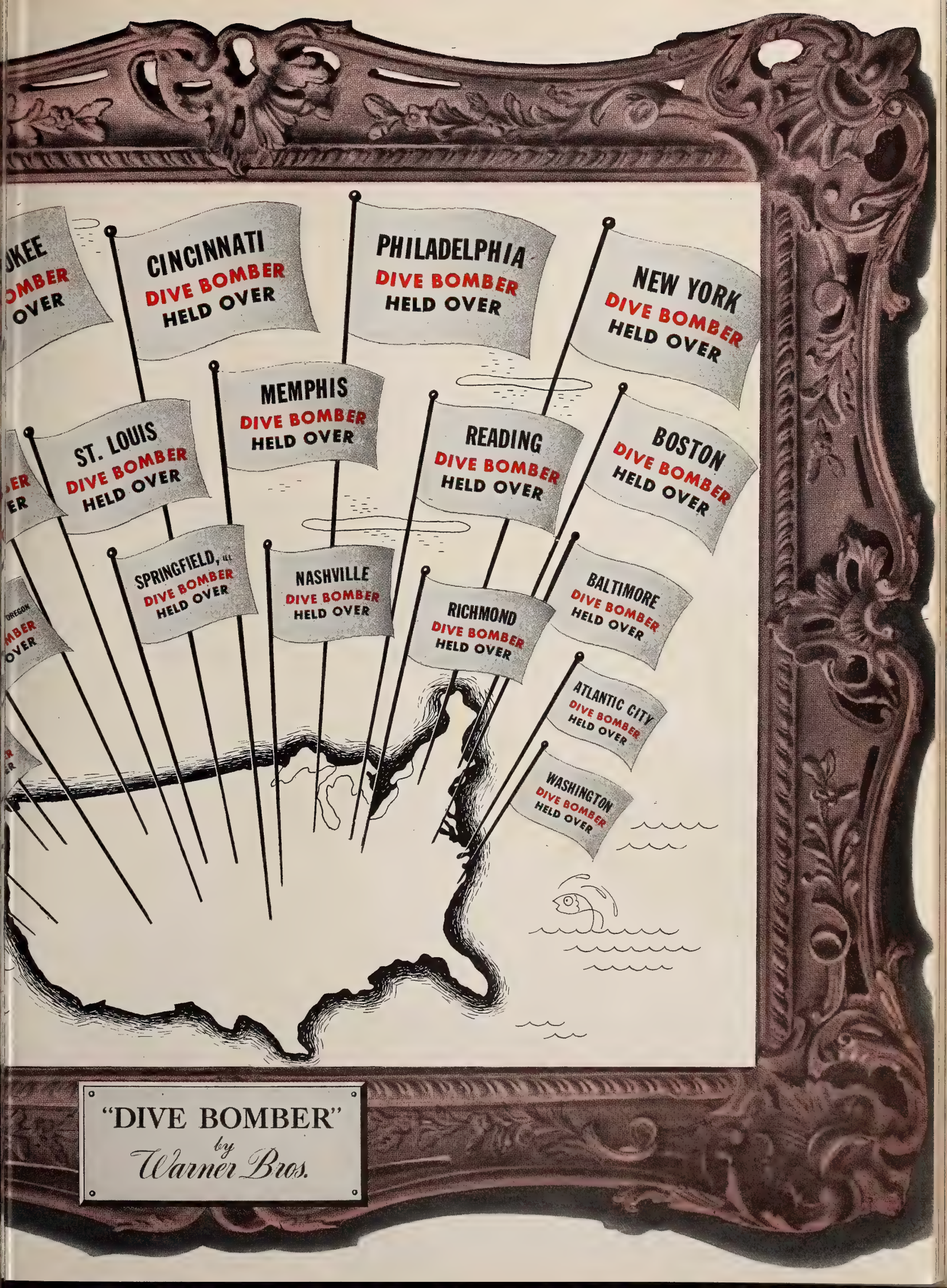
Currently being trade-shown are: "HONKY TONK" (*Clark Gable, Lana Turner, Claire Trevor*), "MARRIED BACHELOR" (*Robert Young, Ruth Hussey, Felix Bressart*), "SMILIN' THROUGH" in Technicolor (*Jeanette MacDonald, Brian Aherne, Gene Raymond*), "THE FEMININE TOUCH" (*Rosalind Russell, Don Ameche, Kay Francis*).

A mighty THRILLING picture!



MARK OF SHOWMANSHIP

ERROL FLYNN
FRED MacMURRAY
in
"DIVE BOMBER"
in TECHNICOLOR
with
RALPH BELLAMY · ALEXIS SMITH
Robert Armstrong · Regis Toomey · Allen Jenkins
Directed by **MICHAEL CURTIZ**
Screen Play by Frank Wead & Robert Buckner
From a Story by Frank Wead • Music by Max Steiner
A Warner Bros. First National Picture


CINCINNATI
DIVE BOMBER
HELD OVER
PHILADELPHIA
DIVE BOMBER
HELD OVER
NEW YORK
DIVE BOMBER
HELD OVER
MEMPHIS
DIVE BOMBER
HELD OVER
ST. LOUIS
DIVE BOMBER
HELD OVER
READING
DIVE BOMBER
HELD OVER
BOSTON
DIVE BOMBER
HELD OVER
SPRINGFIELD, ILL.
DIVE BOMBER
HELD OVER
NASHVILLE
DIVE BOMBER
HELD OVER
RICHMOND
DIVE BOMBER
HELD OVER
BALTIMORE
DIVE BOMBER
HELD OVER
ATLANTIC CITY
DIVE BOMBER
HELD OVER
WASHINGTON
DIVE BOMBER
HELD OVER
"DIVE BOMBER"
by
Warner Bros.

"BELLE STARR" IN ST. LOUIS IS BIGGEST SINCE "JESSE JAMES"!

Premiere of 20th's Technicolor Smash A Boxoffice Sensation!

GROSSES GREATEST OF ANY IN THE LAST THREE YEARS!

Opening Weekend Tops "Tin Pan Alley", "Tobacco Road", "Sun Valley Serenade" and "Charley's Aunt" Records!



Now watch it around the nation!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 11 — September 13, 1941

POSITION DECLARED

IN his forthright outgivings of the week, Mr. Wendell Willkie has spoken poignant words for our industry. And he spoke for both his country and the motion picture industry when he said:

"The motion-picture industry and its executives are opposed to the Hitler regime in Germany. They have watched with horror the destruction of a free life within Germany and the ruthless invasion of other countries by Nazis. On behalf of the motion-picture industry and its personnel, I wish to put on the record this simple truth: We make no pretense of friendliness to Nazi Germany nor to the objectives and goals of this ruthless dictatorship. . . .

"In simple terms the United States stands for the right of an individual to lead a decent life; Hitler and his Nazis stand for the opposite. The motion-picture industry wants no compromise between these two concepts."

△ △ △

POLL EXPEDITION

ATTITUDE is one thing; action is another. Psychologists, salesmen, and poker players long have known that. Just now it is interesting that able Dr. Henry C. Link, vice-president of the American Psychological Association, should point to that phenomenon of divergence in polls.

It is apparent that Dr. Link is fed up with the behaviour of "an eager and gullible public, awaiting poll results like heaven-sent manna".

In a paper presented at the association's recent convention at Northwestern University in Evanston, he cited a test in which 500 persons were asked what brand of tires they used on their motor cars. A check of the cars showed that, while they made glib answers, they were so far in error that the question and answers were thrown into the ash can. That result, however, was, despite the academic disappointment, a test of observation and memory, not an invalidation of inquiry into preferences. The fact is that the customers buy motor cars with no more attention to tires than to brand names of carburetors or instrument-board clocks.

The psychologists might have done the cause of research some good by suggesting that polls can be authentic instruments only when they ask the persons polled questions on subjects that they know something about.

THERE is a broad acceptance in this republic of the notion that everyone is entitled to an opinion, about anything. That is probably an error, since valid, constructive decision can be made only with information. Our technological progress, for instance, has been made by decisions based on researched facts, demonstrated by micrometer, microscope, spectroscope and the like. That progress has outstripped the rest of our civilization wherein decisions in matters social, political and economic are almost invariably made by hunch, assumption, impulse, dictations and new deductions from old deductions, also from ancient wishes traditionalized into semblances of fact.

The consequence of that is, as the state of the world shows, that we know more about making monkey-wrenches than about the monkeys who use them, frequently throwing them into the machinery. Polling them will get no information about wrenches, plenty about their opinion of them.

That "eager and gullible public" which Dr. Link observes is eager because it is hungry for facts to tie to. It probably is not as big as he suspects, and it is probably considerably made up of editors and writers who prefer neat positive packages like election tables, box scores, census figures, pollen grains per cubic mile and such. Such material stands out like monuments in acres of type that are jungles of speculation and opinion. Many a public relations expert knows this and contrives such statistics as he requires. That is why all the social and economic figures extant when laid end to end make a pattern like a second-hand spider web.

WRITING for the radio page of the New York *Times*, Mr. John K. Hutchens last Sunday had a two-column consideration of radio polls, from which he emerged in the situation of the cormorant which swallowed the same eel three times, and lost. He reports, interestingly, that station WOR finds that only 32 per cent of the homes of New Yorkers have telephones, so that 68 per cent have never been polled. Now WOR will be ringing doorbells for personal interviews.

You will remember when a national weekly committed suicide with a poll based on the telephone books. The poll showed not the state of mind of a nation, but rather the attitude of that minority portion of the public provident and thrifty enough to afford a telephone.

Motion Picture Herald conducts two annual polls: the "Ten Best Money Makers", in which all the showmen of all the box offices of the land, not a mere sample, are asked for facts as explicit as the tape on the cash register, and, beginning this year, the same complete body of showmen is asked for its judgment of the prospects for "The Stars of Tomorrow". That poll asks and gets opinion from persons equipped to have opinion. As a check, the newspaper critics were polled, too. The divergence between the exhibitor and critic polls is what was anticipated of the differences of opinion to be reached by those who watch the screen only and those who watch the box office, too.

The merits of polls depend on who carries the pole and why.

△ △ △

PICTURES BIG ENOUGH

THE Publisher stood at the window tying seagoing knots in the curtain cord and looking down on the Music Hall roof.

"We should be having a piece about that theatre," he remarked, "from the point of view of the attitude of the world's greatest theatre toward the motion picture. You'll be remembering that from way back when the stage shows and presentation acts started, we have commonly heard that when business was good the stage show put it over, and when a

[*Continued on following page*]

This Week in the News

Mail Order Theatres

MAIL-ORDER 16 mm. theatres, to be shipped complete to any part of the country for $1,000 down, are planned by William Alexander, veteran showman, he revealed at San Francisco. The former South American exchange agent for William Fox claimed to have the circuit plans ready, awaiting financing.

The idea was prompted by the success of two 16 mm. features distributed by Mr. Alexander, "Kukan" and "Here Is Ireland." They have played more than 25 houses ordinarily equipped only for 35 mm. Mr. Alexander will ask would-be exhibitors to send dimensions of empty stores or buildings, and a pre-fabricated front, projection equipment, seats and turnstile would be forwarded. Total cost would be about $3,000, he estimates, one-third down, the balance on time. Exhibitors would be expected to buy product from Mr. Alexander.

Guarantee Asked

THE Motion Picture Producers and Distributors of America on Wednesday asked the Committee for Reciprocity Information, Washington, to include in a pending supplemental trade agreement with Cuba a guarantee that it will not place American film companies in a less favorable position than they enjoyed August 24, 1934, when the present reciprocity treaty was adopted.

PICTURES BIG ENOUGH

[*Continued from preceding page*]

bad week came along it was because the picture was bad.

"The Music Hall always has had a stage show—most of them good and a lot of them superlatively good. But it is to be noticed that the Music Hall rather continuously and consistently makes available statistics on attendance and successes uniformly connected with and accredited to the motion picture attraction.

"The stage shows began notably with Roxy, because of a creative urge to be bigger, more important, than the screen. The fact is that the Music Hall was started as a project of super-vaudeville and international Hippodrome, too big for its britches and redeemed by an administration that put its larger faith in the screen and the American motion picture.

"That seems to be good for the house, its customers—and the pictures."

—*Terry Ramsaye*

FREE SCREEN defends rights as Washington hearing airs charges against industry, in a world at war Pages 12 to 24
NEW PRODUCT DEALS closed with circuits as buying spurts Page 25
ADMISSION TAX set by Senate at 10% on all tickets Page 29
EXHIBITORS stick to clearance complaints although decree is in effect Page 30
PROFIT STATEMENTS set bullish trend for film stock on exchange Page 32
ALLIED features high rentals on agenda for national convention Page 35
THEATRE not a clinic, McNicholas warns public and industry Page 40
CIO-AFL fight for control of film guilds indicated in New York Page 41
QUEBEC owners fail to get relief from 35% admission tax Page 44
BRITISH EXHIBITORS face labor crisis in conscription shortage Page 45
MEXICAN union moves to extend strike against U. S. majors Page 48
"KICK IN THE PANTS" often helpful, Richey tells SETOA meeting Page 55

SERVICE DEPARTMENTS

Asides and Interludes Page 39
Hollywood Scene Page 51
Managers' Round Table Page 65
Reviews Page 75
Late Reviews Page 26
What the Picture Did for Me Page 62
PRODUCT DIGEST, including Reviews and Release Chart Page 75

New Line for RCA

RCA PHOTOPHONE is in the theatre supply business—with both feet.

The company, marketing until now its Photophone sound system and its Magic Screen, has taken over the Brenkert line of projectors and lamps, and will sell all equipment through independent supply dealers in all key cities. Homer B. Snook RCA Photophone sales manager, said at Camden headquarters Wednesday that the RCA line "probably would be expanded even further."

It was admitted that a new service is in immediate offing: coating of projection lens, to increase light transmission.

RCA Photophone has six district offices through the country. However, equipment will be sold only through supply dealers. The numerous Photophone salesmen will assist those dealers.

RCA has no financial interest in the dealer outlets, it was emphasized.

Bullish on Exhibition

LOS ANGELES, one of the most heavily "seated" territories, appears slated for more theatre building. Investors with large amounts of idle money have been attracted to motion picture theatres by the usual belief that it will bring a quick return for the money. Theatre operators declare they have been the recipients of numerous proposals to take over the management of theatres which speculators intend to build it they can do so under the sponsorship of established and reputable exhibitors.

Fox West Coast, alone, has reported offers to take over 75 houses presented to it. It has been estimated that more than $5,000,000 for new theatre construction has been sidetracked by the refusal of both chain and independent men to undertake the operation of these houses. FWC has about 65 houses in the Los Angeles metropolitan area, with about 50 in outlying towns, while the entire circuit consists of 210 houses. There are approximately 275 independent houses in southern California.

Shy at Color Ads

THE ST. LOUIS *Post-Dispatch* is reported to be preparing to make available to its advertisers four color ads, but St. Louis exhibitors are not unduly excited. The new type of ads will be available, it is said, when the *Post-Dispatch's* new expansion program, now underway is completed. The new plant will be located east of the present *Post-Dispatch* building.

Advertising directors of St. Louis theatres claim the additional cost of four-color ads will justify its use only on rare occasions. Already, two-color ads have strained budgets without corresponding increase in business.

The exhibitors are concentrating their advertising chiefly in the three dailies, the *Post-Dispatch* and *Star-Times,* afternoon, and the *Globe-Democrat,* morning.

Won't Be Long Now

MOTION picture, music and publicity chiefs were hopeful this week that ASCAP's catalog would be returned to the NBC and CBS networks within two weeks, following action taken on Tuesday by the executive committee of the National Association of Broadcasters at a meeting held in New York. Neville Miller, NAB president, announced NAB's final approval of the ASCAP-NBC contract. At a previous meeting, the executive committee failed to take any action and retired for "further consideration" of the contract terms.

Mr. Miller announced that the committee voted approval of the proposed ASCAP contracts "in their present form which are highly satisfactory and offer broadcasters who desire to use ASCAP music an eminently fair and equitable basis for such use."

Mr. Miller also pointed out that the ASCAP contract would not affect operations of Broadcast Music, Inc., to which both NBC and CBS have pledged continued support on a long term basis.

New Season

CAMPAIGNS on behalf of the various New Movie Season activities already initiated, find theatremen busily engaged in preparing elaborate promotions to announce the coming product to the public. Foremost among these projects is the seven-city Loew-Poli New England theatres drive which features a slogan contest and other advertisings. Highlights of these exploitations will be found in this week's Managers' Round Table starting on page 65 to be followed next week by further reports on similar activities in other circuits.

Fireside Competition

EXHIBITORS the country over, at midweek, were anticipating the President's war-and-defense "fireside chat" of Thursday. Reason: Box office slump. When the President delivers his "fireside chats," he also delivers a mighty blow at theatre receipts.

His May 28th address, heard by an estimated 69,000,000 here (Stephen Early's estimate), and by uncounted millions elsewhere, cut attendance 30 per cent in New York City, heart of the show business. There were similar experiences elsewhere.

The Thursday night message scheduled for 10:00 to 10:15 Eastern Daylight Saving Time, will be heard by at least as large an audience here, and by listeners to 14 languages abroad, according to announcement. Again this week, as in May, circuits such as Loew's, RKO, and others, and many independents, will arrange programs and radio receivers, so that patrons may hear the message in theatres. And on Friday morning, they will again tabulate the receipts.

United States Treasury general license No. 71 authorizes the payment from any blocked account for individual subscriptions to periodicals published in the United States. Under that ruling foreign subscribers or exhibitors desiring to subscribe to Motion Picture Herald are permitted to pay for their subscriptions from blocked funds.

That Boom Booms

WALL STREET wise men estimate that weekly attendance is "running 10 per cent to 18 per cent above what it was a year ago," according to the *Wall Street Journal* in a special article on amusements, Wednesday.

"More people are spending more money on amusements and recreation, than they ever have before . . . if any additional evidence were needed that free spending was here to stay a while, the Labor Day weekend supplied it," it said. MOTION PICTURE HERALD last week carried figures showing record receipts at New York theatres during the Labor Day weekend, with other sectors reporting similar busness.

The *Journal* reports better business in film theatres began on the Fourth of July weekend, and has continued. It writes: "A gain of 10 per cent in the movie theatre business is tremendous when it runs over an extended period, as it has done this summer."

Other notes on the boom: In New York, Samuel Goldwyn's "The Little Foxes" on Thursday began its fourth week at the Radio City Music Hall, after 416,405 persons had seen it in 18 days; and there were two other Broadway holdovers, "Dive Bomber" at the Strand, and "Aloma of the South Seas" at the Paramount. In the same city, Universal's "Badlands of Dakota" shattered all records for the past year's openings, at the Rialto. The theatre is remaining open to five o'clock each morning.

PICTURES ADVERTISED THIS WEEK

"Dive Bomber," Warners, Pages 4 and 5
"Belle Starr," 20th-Fox, Page 6
"Yank in the R. A. F.," 20th-Fox, Pages 27, 28
"Great Guns," 20th-Fox, Pages 31 and 33
"Dr. Jekyll and Mr. Hyde," MGM, Pages 37, 38
"International Squadron," Warners, Pages 42 and 43
"Ladies in Retirement," Columbia, Pages 46 and 47
"The Iron Claw," Columbia, Page 49
"The Little Foxes," RKO, Pages 52 and 53
"Lydia," United Artists, Pages 56 and 57

First UA Theatre

ACQUIRING Herman Cohen's United Artists theatre in San Francisco, the UA distributing company appears well on its way towards forming that circuit of "quality" houses outlined recently by Arthur Kelly, its vice-president in charge of sales. Harry Buckley, another UA vice-president, and slated to be operating head of the circuit, confirmed in New York, Wednesday that talks were occurring for theatre acquisitions in Detroit and Chicago. Previously it was reported the company was surveying New England opportunities.

UA's purpose is to secure proper playing time and exploitation of its product, Mr. Kelly implied, when he disclosed the project. It will erect or buy a theatre in any area where UA films do not receive a "break." The theatres, he added, will not be large nor gaudy, and will average 1,000 seats each.

UA is operating the San Francisco theatre, its first, in association with D. J. McNerney, its exchange manager, and Joseph Blumenfeld, independent operator.

Meanwhile, it continues to negotiate for the partnership and, perhaps, captaincy of David O. Selznick. Contract papers were completed this week in Hollywood, according to Mr. Kelly.

Leyda Culture

JAY Leyda, formerly of Akron, Ohio, and Moscow, student of Soviet ideologies and systems, until some months ago on the staff of the Film Library of the Museum of Modern Art, editorially identified also with the leftist quarterly *films,* has emerged as a producer of cultural messages.

Mr. Leyda's first opus, now in preliminary stages, is addressed at the Rockefeller-Whitney cultural relations program for the Latin Americas. The working title is "Better Dresses, Fifth Floor." Fifth Avenue public relations offices have indicated that the Bonwit shop and Sak's have not been found "available" for location work.

The director is, or is to be, Victor Stalloff, who made "The Desert Way," an art film.

F.&M. and Competition

MEETING in its own direct manner what was described as "the tremendous competition" currently hitting theatre box offices by news commentators' closely-intermittent radio news reports, Fanchon and Marco in St. Louis, beginning Monday, September 8th, will broadcast five-minute news flashes in its four first-run St. Louis houses, the Ambassador, Fox, Missouri and St. Louis. Special equipment, costing $3,000 and developed by Tom Graham and LeRoy Upton, Fox Theatre sound engineers, has been installed, and arrangements have been made with Radio Station KXOK for news.

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THIS WEEK IN PICTURES





Dallas Morning News



THE CIRCUS TRIMMINGS above are part of the show sponsored by the Dallas Tent of the Variety Clubs of America on Labor Day. A turtle Derby with 1,800 entries, watermelon, softball, swimming, aquatic exhibitions and the Gainesville Community Circus attracted 60,000 to Kidd Springs and swelled the Tent's charity fund by that many admissions. Reading from the elephant's mouth, above left, are: C. B. Akers and H. O. Stark of the Griffith circuit in Oklahoma City; L. C. Griffith, Duke Evans and Horace Falls. Above right, flanking one of the more winsome attractions, are Paul Short, chief barker, and W. J. Harris, president of the Dallas Central Labor Council. The attraction is Dorothea Cox, high school girl star of the circus.

THE HAPPY COUPLE at left are Mr. and Mrs. Maurice Silverstien, newlyweds of the MGM office in Singapore. Mrs. Silverstien was Berry Bryant, Australian film star. With them is their best man, N. B. Freeman, MGM managing director in Australia.



CHICAGO educators and notables gather, at left, for the first showing of the initial Paramount Quiz Kids short subject at the Chicago theatre. Reading across: J. K. White, Illinois Congress of Parents and Teachers; Professor Leon Smith, University College dean, University of Chicago; Mrs. Charles R. Holton, Better Films Council; Don McNeill, master of ceremonies; Wilma McFarland, editor Child Life; Tom Harmon, football star; Oscar Morgan, short subjects sales manager; Major Lenox Lohr; Robert I. White and Dr. H. K. Gloyd, of the Museum of Chicago Academy of Sciences.



By Staff Photographer

MURRAY ASHMAN, above, now in charge of the Long Island division of the Strausberg circuit, in his Trylon theatre office, Forest Hills.



By Staff Photographer

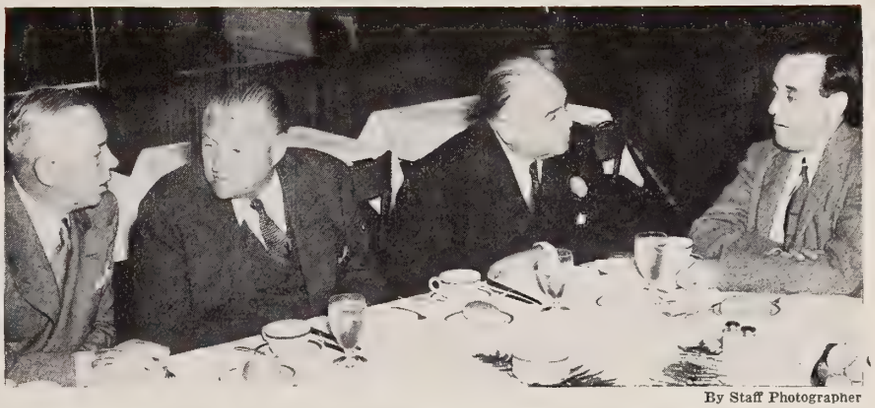
FRANK CAPRA, above, visiting New York, says he will continue independent production and that his next film, "Arsenic and Old Lace" will be distributed by Warners as was the last, "Meet John Doe."



By Staff Photographer

HONEYMOONING in New York, above, are Mr. and Mrs. Samuel Goldberg of the Imperial theatre, Brunswick, Va.

ANOTHER EMBASSY newsreel theatre is opened in New York, in the New York Airlines Building in the Grand Central area. Officers, right, are Harold E. Wondsell, Major Augustin Rudd, Francis Carter Wood, Stewart Martin and W. French Githens.



By Staff Photographer

NAT HOLT, new division manager for RKO theatres on the west coast, before leaving New York for his new post receives the traditional luncheon. Left to right, Charles Koerner, circuit head; George Schaefer, president; Mr. Holt and Malcolm Kingsberg.



RKO's Caribbean convention in Havana was attended, above, by Pedro Saenz, Havana manager; R. K. Hawkinson, division manager, and Mike Hoffay, foreign publicity manager, seated; and, standing, Fred Gulbransen, Central America; Armando Hernandez, Havana; Max Gomez, Mexico; Ned Seckler, Puerto Rico; Pedro Yanez, Cuba; Michael Havas, Venezuela, and E. C. Telfer, Trinidad.



By Cosmo-Sileo

RAFAEL ARZOZ, right, Mexican film distributor, and Norton V. Ritchey, in charge of Monogram foreign operations, renew a contract for exclusive rights to the company's product.



By Staff Photographer

FREE SCREEN CHALLENGES THREATS OF INTERFERENCE AS SENATE STARTS INQUIRY

Wendell Willkie, voicing industry demand for freedom of expression, questions motives of investigators and, denied cross-examination, replies in broadsides

The motion picture industry this week moved in alongside the fevered, flaming war on page one of the press. The motion picture had become for the day America's biggest war story at home. It was made so by the opening sessions in Washington of a hearing on the relation of the organized screen to the war, by and before a senatorial committee, inspired by the "isolationist bloc" and its charges of screen propaganda for the "interventionist" cause.

Officially the hearing was self-described as not a trial but "a grand jury" inquiry to discover if an investigation should be made. The first stroke of strategy was a rule that there could be no examination, or cross-examination, of witnesses by counsel—meaning specifically Wendell L. Willkie, representing the motion picture industry.

All issues imaginable, and some not that, were raised in the first session. Mr. Willkie, debarred by rule from direct participation, continued to attend those heated, tense sessions in the Senate caucus room in the Capitol building.

Mr. Willkie proceeded to dominate the show. Up to mid-day Wednesday there were four successive Willkie statements. It became a war of statements, from the witness stand, and from Mr. Willkie. His first statement was a general demurrer, his second was an answer to testimonies by Senator Gerald P. Nye, witness before his own committee, the third was a challenge for proof of administration pressure on screen expression, and the fourth was in answer to Senator Clark, of the committee, in his testimonies of Wednesday. Willkie strategy, Willkie expression, official, written and spoken, direct and casual, dominated the scene.

Company Attorneys Present

The motion picture industry contingent was based at the Hotel Carlton where sat a board of strategy which included J. Robert Rubin, Austin Keough, and Joseph Hazen, chiefs of counsel for M-G-M, Paramount and Warner Brothers, respectively; J. B. L. Lawrence, assistant to Y. Frank Freeman, president of the Motion Picture Producers Association of Hollywood, Maurice Benjamin of the Hollywood law firm of Loeb & Loeb, and Harold Gallagher and J. E. Carroll, of the Willkie law offices in New York.

Less conspicuously in the scene were many other figures connected variously with the motion picture and with causes and movements concerned with or related to the issues. This was all super-imposed on a war busy Washington, laden with the hurries and flurries of a state of preparation and multiple national and political concerns. What with interest and activities in New York and Hollywood, for many hours all telephone calls to the capital, from both east and west, were subject to varying delays.

At mid-week there was no indication how long the hearing might last, who all might take the witness stand, or where it might lead. Up to that time the principal issues and debates were over motivations and reasons for the inquiry, not the inquiry.

The inquiry got under way Tuesday morning with hot blast and counter blast between the five Senatorial inquisitors, the industry's counsel and spokesmen, Mr. Willkie, and Senator Nye as first witness.

Senator Nye, North Dakota Republican, was the co-author with Senator Bennett Champ Clark, Missouri Democrat, of a Senate resolution, as yet unpassed, calling for investigation of the screen and radio. The subcommittee of the Interstate Commerce Committee is said to be conducting its present investigation only to determine whether a "full-fledged" investigation should be recommended.

Opening the testimony with a forty-one page statement, Senator Nye detailed the charges of pro-war agitation by the screen which prompted his resolution. His report to the committee was a lengthy indictment of Hollywood practices and motives, frequently interrupted by queries from Senator Ernest W. McFarland, Arizona Democrat, and sole non-isolationist minority member of the committee, and from Mr. Willkie.

At the outset the industry found itself denied the right to question witnesses, or challenge statements before the subcommittee when Senator D. Worth Clark, chairman, ruled that Mr. Willkie, as counsel, could not examine witnesses. He said the committee was in the nature of a grand jury rather than a court. Senator McFarland entered an objection to the ruling.

Senator Clark defended the legality of the hearing by recalling a resolution adopted by the Senate early in the session, and, generally overlooked, authorizing the Interstate Commerce Committee to subpoena witnesses for any hearings it might hold. The chairman announced all witnesses would be sworn and mentioned action for perjury but said nothing said by witnesses could be used against them in "other criminal prosecutions."

Even before Senator Nye was well-started on his 10,000-word statement Mr. Willkie released a reply, declaring the Senator "reveals the purpose behind the introduction of his resolution for the investigation."

Monday, on the eve of the hearings Mr. Willkie had issued a 2,500-word letter which he had sent to the subcommittee chairman, Senator Clark, as a preliminary brief. In it Mr. Willkie specifically denied charges which had been quoted as prompting the Nye-Clark resolution, questioned the sub-committee's authority, but stated that the film industry was ready to appear under protest to "protect the good name and prestige of the motion picture industry," adding "we have little choice."

(The full text of Mr. Willkie's letter to Senator Clark and his subsequent statements are printed on pages 14, 15 and 18.)

Films Called True to Fact

The preliminary Willkie brief was outspoken in its declaration of universal dislike of Hitler and Nazism among film leaders, and said it mirrored the sentiments of the vast majority of the American public. Films about Germany have been true to facts, not propaganda, it continued.

Support of national defense measures, after enactment by Congress and in open cooperation with the government, were cited as examples of the patriotism of the screen. Noting the existence of persons of many racial and religious backgrounds among top industry executives, Mr. Willkie said that the industry "demonstrates that neither race nor creed are necessary to participate in American business . . ." and called Nazi racial discrimination despicable.

To charges of mercenery interest Mr. Willkie replied that more theatres are under Nazi control than British and it would probably be more profitable for the films to deal with the Germans. Referring to 1,100 features made since the start of the war he stated that scarcely 50 have been related to war. Mr. Willkie's letter closed with its challenge to the subcommittee's inquisitorial powers, and a statement that the industry would appear to defend itself, under protest against the committee attack.

Willkie Analyzes Nye Testimony

The purpose behind the investigation, Mr. Willkie said in his statement on the purport of Senator Nye's testimony was, "first, to foster and create public prejudices against the industry, and thus attempt to high pressure it to stop producing accurate and factual pictures on Nazism;

"Second, to influence the industry to alter its policies of portrayal to the American public of accurate and factual pictures on the national defense program, and,

"Third, to divide the American people into discordant racial and religious groups, in order to disunite them over the foreign policy, approved by the Congress and by the people.

"Senator Nye gives not one valid reason for an investigation of the motion picture industry," Mr. Willkie concluded. "He does, however, give every reason why no investigation should be held. He demonstrates, without a bit of doubt why this foolish show should be ended, once

CHAIRMAN BARS CROSS-QUESTIONS

(*Continued from opposite page*)

necessity for censorship or government control of the industry. Senator Nye has proved himself a star witness for the industry." (Text of the Willkie reply to Senator Nye is on page 18.)

As Senator Nye prepared to deliver his 10,000-word statement, Senator McFarland asked what legislation he had in mind and what he hoped to accomplish.

"It is my hope to accomplish whatever necessary to give the American people defense against what I consider to be the most vicious propaganda ever unloosed on a civilized people," the witness replied. "I hope we may free ourselves without the necessity of resort to legislation—I see some evidence this early that that is possible."

No Suggestions

Asked directly what kind of legislation he had in mind, the Senator said he would not undertake to make any suggestions.

"Do you mean we should conduct this inquiry just for purposes of publicity," he was asked.

"No," Senator Nye retorted. "That is a very unfair suggestion."

Chairman Clark came to the rescue of the witness, pointing out that Congress could reach the point by a number of ways, such as requiring that films show both sides of a question, as is required of broadcasting, or could tighten up on Sherman anti-trust act controls.

From the outset Senator McFarland made it clear that he did not support the stand of the other four committee members appointed by Burton K. Wheeler, isolationist Senator and chairman of the Interstate Commerce Committee. On the subcommittee with Senators McFarland and Clark, the chairman, are Senators Charles W. Tobey, New Hampshire Republican, C. Wayland Brooks, Illinois Republican and Homer T. Bone, Washington Democrat. Senator Bone was absent from the first sessions due to illness.

Senator Nye led off his charges with the contention that a small group of motion picture executives "all born abroad and animated by the persecutions and hatreds of the old world" inject war propaganda into pictures for selfish financial and "non-American reasons."

Claims to Have Evidence

The group of four or five producers, he continued, by their virtual control of movie-making, distribution and exhibition "feed pro-war propaganda to 80,000,000 Americans who enter their theatres weekly, seeking only entertainment." Evidence which he and Senator Bennett Clark have gathered, he added, would show that the charges could be sustained and would determine whether the proposed investigation is justified.

Objective of the testimony and investigation, he declared, in reply to Senator McFarland, would be to "free the American people from the most vicious propaganda I have ever seen." Under further questioning Senator Nye denied that a censorship issue or freedom of speech were involved, points raised in Mr. Willkie's brief, since the courts have held motion pictures not to be part of the press but merely a business.

At the same time he said that he was not asking for any interference with the films and had no sympathy with any idea that the government should take over the industry.

Early in his recital Senator Nye started an attack against "those who have so maliciously been striving to put me in the light of furthering bigotry, race and religious prejudice because of this investigation. . . ."

"A determined effort," he said, " has been put forth to convey to the public that the investigation asked is the result of a desire to serve the un-American, narrow cause of anti-Semitism."

"Those primarily responsible for the propaganda pictures are born abroad," he said, however, "and have a peculiar though natural interest prompting them in their work."

Admits Criticism

He admitted his St. Louis speech on August 1st on film propaganda had brought a storm of criticism, but declared "if I had it to do over and were I determined to name those primarily responsible for propaganda in the moving picture field, I would, in light of what I have since learned, confine myself to four names, each that of one of the Jewish faith, each one foreign born. But I would do that without any spirit of prejudice and without prompting by any cause as foreign to my thinking as is anti-Semitism."

Senator McFarland again interrupted with a demand that the witness state whether he felt that films did not represent the true facts abroad, or whether he felt that they were truthful but should not be made. He noted that Mr. Willkie's brief had said the films were true to the facts.

Senator Nye replied that the pictures were "too one-sided" but did not explain his assertion. Instead he proceeded to castigate critics of his St. Louis speech including Dr. Frank Kingdom, chairman of the Committee to defend America by Aiding the Allies, and editorial criticism from the motion picture trade press.

Turning to World War history he outlined the propaganda uses of motion pictures then and warned "we have not seen all that there is to see in the way of motion picture propaganda." He told the subcommittee that he had information from "inside the moving picture industry" that horror pictures were in the making and "it is high time that we let the facts be known to the end that they might serve as armor against the encroachment of this propaganda."

Again the Senator repeated his charges that control of the industry is "in the hands, for the most part, of four or five individuals, each one of them, I believe, an American citizen, but in the majority born abroad. * * * These four or five men, who I understand your committee will have here as witnesses, control well over 50 per cent of all the moving picture theatre capacity in the 48 states of this Union."

Refers to Suits

He referred to the New York anti-trust suit and to other Governmental actions against the industry to support his contentions of conspiracy and promised to submit further evidence on that point later. He also promised to submit material on the ownership and control of properties in England by the American producers.

Not all producers are putting out propaganda pictures, he asserted, those who are "laying off" being, generally speaking, those "who are operating on their own capital."

"At the same time it is pointed out that those who are producing these pictures are operating largely upon stockholders' money and bank money," he said. "Again I insist that here is a field inviting of most thorough scrutiny. I am told that if you do enter into that particular phase you are going to encounter difficulty in ascertaining the cost of producing a propaganda picture as against a feature picture."

Mr. Willkie interjected the comment that the committee could have the cost sheets for any production under question. Senator Nye replied that he had his information about juggling costs on propaganda pictures from "the best of authority" but refused to reveal any names.

Continuing, the Senator said he had indications that Administration "pressure" might be back of propaganda and suggested that the point be thoroughly probed.

Cites Names

He turned to detailing alleged support of the President's foreign policy by industry figures. Among names cited in the testimony were Darryl F. Zanuck whom he accused of ordering 20th Century-Fox workers to attend an Aid-Britain rally in Hollywood addressed by Mr. Willkie, and of slandering Charles A. Lindbergh and the America First group. He also read another message by William Koenig asking Universal studio workers to attend the Willkie rally.

"There are men (in the industry)," he continued, "who are themselves at heart already in the war and will not accept with any tolerance those who have not toed the mark on every step that would take us nearer war. . . . For instance, Harry Warner is reputed to have given notice that under no condition would he accept the selection of a certain member of Congress in the House of Representatives who was being considered for the place of official censor for the industry . . . since this candi-

(*Continued on page 23*)

WILLKIE ON LEHMAN BOARD

Wendell L. Willkie, senior partner of the law firm of Willkie, Owen, Otis and Bailly on September 5th was nominated for one of six new directorships in the Lehman Corporation, Robert Lehman, president of the investment trust announced. The six directors, to be elected at a stockholders meeting in Wilmington, Del., on October 15th are described as independents, who with two officers, will make a majority of Lehman Corporation directors unaffiliated with the firm of Lehman Brothers which manages Lehman Corporation under a management contract. The disassociation of the two directorates is being made to comply with the Investment Trust Act.

The directorate is the second place on a corporation board accepted by Mr. Willkie since the Presidential campaign. On June 4th he was elected to the board of directors of the Federal Insurance Company. Subsequent to his nomination by the Republican party last year Mr. Willkie resigned business posts which included directorships in Commonwealth and Southern Corporation and subsidiaries, a trusteeship in the Edison Electric Institute, and a post on the board of the First National Bank of New York.





Text of Willkie Statements In Defense of the Industry

Wendell Willkie, special counsel for the motion picture industry, barred from cross-examining witnesses at the Senate sub-committee hearing, presented, up to Wednesday night, four statements in rebuttal to charges voiced in the sub-committee. The statements follow:

Letter to Clark Briefs Defense

My dear Senator Clark:

You are beginning an investigation of the motion picture industry. My firm has been asked to represent it as counsel. We assume the charges against the industry are contained in Resolution 152, introduced in but not yet passed by the United States Senate, and in the speech of Senator Nye, co-author of the resolution, which was delivered by him in St. Louis on the day the resolution was introduced.

After reading the resolution and Senator Nye's speech with care, I have come to the conclusion that your subcommittee intends to inquire whether or not the motion-picture industry, as a whole, and its leading executives, as individuals, are opposed to the Nazi dictatorship in Germany. If this is the case, there need be no investigation.

Opposed to Hitler

The motion-picture industry and its executives are opposed to the Hitler regime in Germany; they have watched with horror the destruction of a free life within Germany and the ruthless invasion of other countries by Nazis. On behalf of the motion-picture industry and its personnel, I wish to put on the record this simple truth; we make no pretense of friendliness to Nazi Germany nor to the objectives and goals of this ruthless dictatorship. We abhor everything which Hitler represents.

In this conviction the motion-picture industry is no different than other average citizens of this country. In truth, I hope this conviction is no different than that shared by the members of your committee. You and I together with the great overwhelming majority of the people of our country share the unalterable belief in a democratic form of government and in the inalienable rights of the individual to freedom of worship, freedom of speech, freedom to choose his government without interference, and freedom to live in economic security.

In simple terms the United States stands for the right of an individual to lead a decent life; Hitler and his Nazis stand for the opposite. The motion-picture industry wants no compromise between these two concepts.

Senator Nye, in his address, has also accused the industry of cooperating with the national administration on matters of national defense. If your subcommittee proposes to investigate this charge, again I say there is no need for an investigation. The motion-picture industry, like other American industries, is composed of sincere, patriotic citizens. The industry gladly, and with great pride, admits that it has done all in its power to present to the American public a picture of our Army, our Navy, our Air Corps, and their equipment. The motion-picture industry is proud, also, that it has co-operated in the sale of defense bonds and has assisted in raising funds for the United Service Organization.

Industry Proud of Work

Again, for the record, on behalf of the motion-picture industry and its personnel may I put this simple truth: We are proud to admit that we have done everything possible to inform the public of the progress of the national defense program.

The motion-picture industry has no wish to flout the authority or the position of your committee. But the industry has instructed me to say that it intends to continue to present to the American people a truthful and accurate portrayal of their defense effort. However, when Senator Nye says that the industry is doing this work on the demand of the Administration, we emphatically and indignantly deny his charge. The Administration has made no such demands and, frankly, the motion-picture industry would be ashamed if it were not doing voluntarily what it is now doing in this patriotic cause.

So much for two of the basic allegations against the motion-picture industry. As I have said, the industry desires to plead guilty to sharing with their fellow citizens a horror of Hitler's Nazis and to plead guilty to doing everything within its power to help the national defense program.

I now turn, with a great deal of hesitation, to another allegation contained in Senator Nye's speech. I write with hesitation because the reasoning is so contrary to the American way of thinking, as it has been expressed since the Bill of Rights and our Constitution were first evolved. In his St. Louis address, after mentioning a list of executives of the industry of non-Nordic names and after stating that "in each of these companies there are a number of production directors, many of whom come from Russia, Hungary, Germany and the Balkan countries," Senator Nye charges that such men in times of world upset are susceptible to riotous and unreasonable national and racial emotions. He argued, therefore, that they are "trying to make America punch drunk with propaganda to push her into war."

Let me point out, however, that nowhere does Senator Nye claim that any of them is an alien or holds allegiance to any country except the United States.

Basic American Principle

If the committee feels that the racial and geographic background of American citizens is a condition to be investigated, there is no need for the investigation. We frankly state that in the motion picture industry there are in positions, both prominent and inconspicuous, both Nordics and non-Nordics, Jews and Gentiles, Protestants and Catholics, native and foreign born. This industry, with many others of our country, demonstrates that neither race, creed nor geographical origin is an essential qualification to participate in American business. This fact illustrates a basic principle of American life as we have known it for over 150 years. The motion picture industry, composed like other industries of loyal and patriotic Americans, despises the racial discriminations of Nazism and is devoted to the cause of human freedom both in this country and abroad.

Senator Nye adds to this charge the explanation that the men who hold the trusteeship of the motion picture industry oppose Nazism and support the British for mercenary reasons.

Senator Nye argues that if Britain should be defeated, the motion picture industry would be deprived of a portion of its revenues, now derived from pictures sold in Great Britain. This charge, of course, assumes that the industry acts on international questions, after weighing its action against the pocketbook. This, obviously, we do not admit.





All pictures by Floyd Stone, Staff Photographer

(*Continued from preceding page*)

But, taking Senator Nye's assumption as correct and following his line of reasoning, then the motion picture industry, for its own financial advantage, should at once become the great appeasers of Nazism. As is well known, the advocates of doing business with Hitler and of a negotiated peace, maintain that if the policies they advocated were adopted peace would reign in the world and Nazi Germany and the United States could maintain extensive trade relations. Under such assumed conditions, the motion picture industry would not alone retain its business in Great Britain but would regain the varied large volume of business which it lost in Germany and in Central Europe even before the outbreak of the war as well as since then. The motion picture industry would be against appeasing Hitler even if such a result for it would follow.

I state again, the motion picture industry, as a whole, looks with horror on the Nazi movement and feels deep sorrow at the fate of the countries now under the domination of the Germans.

No Disagreement

While, like other industries, the motion-picture business is composed of men and women of the individual beliefs, there is no disagreement within the industry on this.

The industry has watched the Nazis unfold their revolution in Europe and throughout the world. The industry knows that the Nazi promises and pledges are worth nothing. The industry has grasped the lesson to this country in the fate of Czecho-Slovakia, Poland, Holland, Belgium, France and all the other conquered countries. Its leaders know that if Nazism triumphs, their own freedom and the freedom of their country will be endangered, if not destroyed. And the motion-picture industry has no faith in the unrealistic and false thesis that America's trade hopes lie in a world where Nazism survives.

The resolution charges that the motion-picture business is in the hands of groups interested in involving the United States in war. The co-author, Senator Nye, explains this allegation on the basis of the individual opinions of the executives of the business, their racial and geographical backgrounds and their mercenary motives. This charge should be supported by cold facts. We know that your committee will want to discuss only facts, so, in brief, I will present them for your record.

Of the more than 1,100 feature pictures produced since the outbreak of the present war, only some fifty have had anything to do with the issues involved in the war or with the ideological belief of the participants. Some of these fifty, we are glad to admit, do portray Nazism for what it is—a cruel, lustful, ruthless and cynical force. We know that this is an accurate portrayal of Nazism.

However, if the committee will permit, we will offer witnesses, with a first-hand knowledge of Germany—men and women who have actually lived in Germany under Nazism. They will prove to you that the motion picture industry pictures Nazi Germany as it is. Similarly, some of these pictures show England under war conditions.

Asks Industry Witnesses

We ask permission to present witnesses, with first-hand knowledge—again men and women who have lived in England during the war. They will prove to you that the industry's portrayal of the magnificent courage of the English people is correct.

The pictures portraying England and Germany do not purport to tell the American people what they should do about Nazism save as the knowledge of the true facts may, as it always has, influence the judgment of right-thinking men and women. We believe that it is the truth which makes and keeps men free and that it is the suppression of the truth which is a menace to human liberty wherever it occurs.

Let us take a picture from this group, one which Senator Nye argued should not have been shown. Let us take as an example the second picture on his black list, one called "Escape." It is typical of the list, and rather than wishing to conceal it from your committee, I am hopeful the members of your subcommittee have seen it. If you have not, we shall be delighted to arrange a showing of it, just as we will be equally delighted to arrange for the subcommittee to see any of the pictures objected to by Senator Nye and others.

Uses "Escape" as Example

"Escape" is a moving drama of an American of German descent rescuing his mother from a German concentration camp, where she has been condemned to death. The drama illustrates the operation of the German Gestapo; it portrays the concentration camp system; it reveals the incredible cruelties of the Nazis. We are prepared to prove that this is an accurate presentation. "Escape" also dramatizes the deep humanity in decent men and women which will find expression even under threat of death and torture. This we do not need to prove.

Let us look at the history of the motion picture "Escape." It is a dramatization of a novel, first published in *The Saturday Evening Post,* which certainly is not a war-mongering magazine. It was later published in book form by Little, Brown & Company, an old and responsible publishing house. The book was selected by a distinguished body of literary judges for the Book of the Month Club, with which you are all familiar. The book was widely and favorably reviewed in newspapers and in literary publications. In fact, the book became a "best seller" and more than 310,000 Americans purchased it, and many thousands more than that read it. A motion-picture company purchased the right to produce "Escape," and the picture was so in accord with American public sentiment that it was not only a financial success, it received wide acclaim for its artistic and realistic presentation of the Nazi governmental and social system. That is the history of the picture "Escape" to which Senator Nye objects.

Does Not Fear Inquiry

The motion-picture industry does not fear an investigation of "Escape," or similar pictures. However, if, as it is apparently claimed, this picture is inimical to the safety and security of our nation, is it not logical to examine, in chronological order, the author who wrote the book, the editors of *The Saturday Evening Post,* who first printed it; the owners of Little, Brown & Co., who published it in book form; the editors of the Book of the Month Club, who recommended it for public reading, and the newspapers and other periodicals which reviewed it favorably in their columns?

The fact is, of course, that the motion-picture industry is not guided by subversive motives. The motion-picture business is guided by nothing more subversive than the hope to satisfy the prevailing taste of the American people. For their aim is twofold: to produce profitable pictures that people will want to see and will enjoy and to build up the prestige and artistic accomplishment of individual companies. The success or failure of individual motion-picture companies depends only on the ability to produce motion pictures that will satisfy the public. It is as simple an American business principle as that.

The motion-picture screen is an instrument of entertainment, education and information. Having been pioneered and developed in our country, it is peculiarly American. Its contribution to the country as a whole and to individual citizens has been enormous. The motion-picture industry has always been permitted freedom of expression. The impression has now arisen, and very naturally, that one of the hoped for results of the pressure of your investigation will be to influence the industry to alter its policies, so that they may accord more directly with the views of such of its critics as Senator Nye. The industry

(*Continued on page 18, column 1*)

PARAMOUNT ANNOUNCES
HOPALONG

Published for the benefit of Exhibitors generally,

BRANCH	CITY	PLACE OF SCREENING	SECRETS OF WASTELAND	OUTLAWS OF DESERT	RIDERS OF TIMBERLINE	STICK TO YOUR GUNS	TWILIGHT (THE TRA
ALBANY	ALBANY, N. Y.	20th CENTURY-FOX Screening Room 1052 Broadway	MON. SEPT. 22 2 P.M.	MON. SEPT. 22 3:30 P.M.	TUES. SEPT. 23 2 P.M.	TUES. SEPT. 23 3:30 P.M.	WED. SEPT. 2 P.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EX. 154 Walton St., N.W.	MON. SEPT. 22 10:30 A.M.	MON. SEPT. 22 12:30 P.M.	TUES. SEPT. 23 10:30 A.M.	TUES. SEPT. 23 12:30 P.M.	WED. SEPT. 10:30 A.M
BOSTON	BOSTON, MASS.	PARAMOUNT EX. 58 Berkeley St.	MON. SEPT. 22 11 A.M.	MON. SEPT. 22 2:30 P.M.	TUES. SEPT. 23 11 A.M.	TUES. SEPT. 23 2:30 P.M.	WED. SEPT. 2:30 P.M
BUFFALO	BUFFALO, N. Y.	NIAGARA THEATRE 426 Niagara St.	MON. SEPT. 22 2 P.M.	MON. SEPT. 22 3:30 P.M.	TUES. SEPT. 23 2 P.M.	TUES. SEPT. 23 3:30 P.M.	WED. SEPT. 2 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EX. 305 S. Church St.	MON. SEPT. 22 10 A.M.	MON. SEPT. 22 11:30 A.M.	TUES. SEPT. 23 10 A.M.	TUES. SEPT. 23 11:30 A.M.	WED. SEPT. 10 A.M.
CHICAGO	CHICAGO, ILL.	PARAMOUNT EX. 1306 S. Michigan Ave	MON. SEPT. 22 1:30 P.M.	MON. SEPT. 22 2:45 P.M.	MON. SEPT. 22 4 P.M.	TUES. SEPT. 23 1:30 P.M.	TUES. SEPT. 2:45 P.M
CINCINNATI	CINCINNATI, OHIO	PARAMOUNT EX. 1214 Central P'kway	MON. SEPT. 22 2 P.M.	MON. SEPT. 22 3:30 P.M.	TUES. SEPT. 23 2 P.M.	TUES. SEPT. 23 3:30 P.M.	WED. SEPT. 2 P.M.
CLEVELAND	CLEVELAND, OHIO	PARAMOUNT EX. 1735 E. 23rd St.	MON. SEPT. 22 1:30 P.M.	MON. SEPT. 22 2:45 P.M.	TUES. SEPT. 23 1:30 P.M.	TUES. SEPT. 23 2:45 P.M.	WED. SEPT. 1:30 P.M
DALLAS	DALLAS, TEXAS	PARAMOUNT EX. 412 S. Harwood St.	MON. SEPT. 22 10:30 A.M.	MON. SEPT. 22 2 P.M.	TUES. SEPT. 23 10:30 A.M.	TUES. SEPT. 23 2 P.M.	WED. SEPT. 10:30 A.M
DENVER	DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	MON. SEPT. 22 9:30 A.M.	MON. SEPT. 22 11 A.M.	TUES. SEPT. 23 9:30 A.M.	TUES. SEPT. 23 11 A.M.	WED. SEPT. 9:30 A.M
DES MOINES	DES MOINES, IOWA	PARAMOUNT EX. 1125 High St.	MON. SEPT. 22 12:30 P.M.	MON. SEPT. 22 2 P.M.	TUES. SEPT. 23 12:30 P.M.	TUES. SEPT. 23 2 P.M.	WED. SEPT. 12:30 P.M
DETROIT	DETROIT, MICH.	PARAMOUNT EX. 479 Ledyard Ave.	MON. SEPT. 22 1:30 P.M.	MON. SEPT. 22 3 P.M.	TUES. SEPT. 23 1:30 P.M.	TUES. SEPT. 23 3 P.M.	WED. SEPT. 1:30 P.M
INDIANAPOLIS	INDIANAPOLIS, IND.	PARAMOUNT EX. 116 W. Michigan St.	MON. SEPT. 22 1:30 P.M.	MON. SEPT. 22 3 P.M.	TUES. SEPT. 23 1:30 P.M.	TUES. SEPT. 23 3 P.M.	WED. SEPT. 1:30 P.M
KANSAS CITY	KANSAS CITY, MO.	PARAMOUNT EX. 1800 Wyandotte St.	MON. SEPT. 22 1:30 P.M.	MON. SEPT. 22 3 P.M.	TUES. SEPT. 23 1:30 P.M.	TUES. SEPT. 23 3 P.M.	WED. SEPT. 1:30 P.M
LOS ANGELES	LOS ANGELES, CAL.	PARAMOUNT EX. 1613 West 20th St.	MON. SEPT. 22 1:30 P.M.	MON. SEPT. 22 2:45 P.M.	TUES. SEPT. 23 1:30 P.M.	TUES. SEPT. 23 2:45 P.M.	WED. SEPT. 1:30 P.M
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EX. 362 S. Second Ave.	MON. SEPT. 22 10:30 A.M.	MON. SEPT. 22 2 P.M.	TUES. SEPT. 23 10:30 A.M.	TUES. SEPT. 23 2 P.M.	WED. SEPT. 10:30 A.M

TRADE SHOWINGS OF
CASSIDY SERIES

in compliance with Section III of the Consent Decree.

BRANCH	CITY	PLACE OF SCREENING	SECRETS OF WASTELAND	OUTLAWS OF DESERT	RIDERS OF TIMBERLINE	STICK TO YOUR GUNS	TWILIGHT ON THE TRAIL
ILWAUKEE	MILWAUKEE, WISC.	PARAMOUNT EX. 1121 N. 8th St.	MON. SEPT. 22 1:30 P.M.	MON. SEPT. 22 2:45 P.M.	MON. SEPT. 22 4 P.M.	TUES. SEPT. 23 1:30 P.M.	TUES. SEPT. 23 2:45 P.M.
INNEAPOLIS	MINNEAPOLIS, MINN.	WARNER BUILDING 1104 Currie Ave.	MON. SEPT. 22 1:30 P.M.	MON. SEPT. 22 2:45 P.M.	MON. SEPT. 22 4 P.M.	TUES. SEPT. 23 1:30 P.M.	TUES. SEPT. 23 2:45 P.M.
	SIOUX FALLS, S. DAK.	AMER. THEA. SUPPLY Screening Room 220 W. 10th St.	MON. SEPT. 22 1:30 P.M.	MON. SEPT. 22 2:45 P.M.	MON. SEPT. 22 4 P.M.	TUES. SEPT. 23 1:30 P.M.	TUES. SEPT. 23 2:45 P.M.
EW HAVEN	NEW HAVEN, CONN.	WHITNEY THEATRE 1220 Whitney Ave.	MON. SEPT. 22 10 A.M.	MON. SEPT. 22 11:30 A.M.	TUES. SEPT. 23 10 A.M.	TUES. SEPT. 23 11:30 A.M.	WED. SEPT. 24 10 A.M.
EW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	MON. SEPT. 22 10:30 A.M.	MON. SEPT. 22 12 P.M.	TUES. SEPT. 23 10:30 A.M.	TUES. SEPT. 23 12 P.M.	WED. SEPT. 24 10:30 A.M.
EW YORK	NEW YORK, N. Y.	20th CENTURY-FOX Screening Room 345 West 44th St.	MON. SEPT. 22 10 A.M.	MON. SEPT. 22 11:15 A.M.	TUES. SEPT. 23 10 A.M.	TUES. SEPT. 23 11:15 A.M.	WED. SEPT. 24 10 A.M.
KLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EX. 701 W. Grand Ave.	MON. SEPT. 22 10:30 A.M.	MON. SEPT. 22 2 P.M.	TUES. SEPT. 23 10:30 A.M.	TUES. SEPT. 23 2 P.M.	WED. SEPT. 24 10:30 A.M.
MAHA	OMAHA, NEBR.	20th CENTURY-FOX Screening Room 1502 Davenport St.	MON. SEPT. 22 1:15 P.M.	MON. SEPT. 22 2:30 P.M.	TUES. SEPT. 23 1:15 P.M.	TUES. SEPT. 23 2:30 P.M.	WED. SEPT. 24 1:15 P.M.
HILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EX. 248 N. 12th St.	MON. SEPT. 22 10:30 A.M.	MON. SEPT. 22 2 P.M.	TUES. SEPT. 23 10:30 A.M.	TUES. SEPT. 23 2 P.M.	WED. SEPT. 24 10:30 A.M.
TTSBURGH	PITTSBURGH, PA.	PARAMOUNT EX. 1727 Blvd. of Allies	MON. SEPT. 22 11 A.M.	MON. SEPT. 22 2:30 P.M.	TUES. SEPT. 23 11 A.M.	TUES. SEPT. 23 2:30 P.M.	WED. SEPT. 24 2:30 P.M.
ORTLAND	PORTLAND, ORE.	PARAMOUNT EX. 909 N.W. 19th Ave.	MON. SEPT. 22 1:30 P.M.	MON. SEPT. 22 2:45 P.M.	TUES. SEPT. 23 1:30 P.M.	TUES. SEPT. 23 2:45 P.M.	WED. SEPT. 24 1:30 P.M.
T. LOUIS	ST. LOUIS, MO.	PARAMOUNT EX. 2949 Olive St.	MON. SEPT. 22 1 P.M.	MON. SEPT. 22 2:30 P.M.	TUES. SEPT. 23 1 P.M.	TUES. SEPT. 23 2:30 P.M.	WED. SEPT. 24 1 P.M.
ALT LAKE CITY	SALT LAKE CITY, U.	PARAMOUNT EX. 270 E. 1st St. South	MON. SEPT. 22 1 P.M.	MON. SEPT. 22 2:30 P.M.	TUES. SEPT. 23 1 P.M.	TUES. SEPT. 23 2:30 P.M.	WED. SEPT. 2 1 P.M.
AN FRANCISCO	SAN FRANCISCO, CAL	PARAMOUNT EX. 205 Golden Gate Ave.	MON. SEPT. 22 1:30 P.M.	MON. SEPT. 22 3 P.M.	TUES. SEPT. 23 1:30 P.M.	TUES. SEPT. 23 3 P.M.	WED. SEPT. 24 1:30 P.M.
EATTLE	SEATTLE, WASH.	PARAMOUNT EX. 2330 First Ave.	MON. SEPT. 22 1 P.M.	MON. SEPT. 22 2:15 P.M.	TUES. SEPT. 23 1 P.M.	TUES. SEPT. 23 2:15 P.M.	WED. SEPT. 24 1 P.M.
ASHINGTON	WASHINGTON, D.C.	20th CENTURY-FOX EXCHANGE N. J. Ave. & K St., N.W.	MON. SEPT. 22 10 A.M.	MON. SEPT. 22 11:15 A.M.	TUES. SEPT. 23 10 A.M.	TUES. SEPT. 23 11:15 A.M.	WED. SEPT. 24 10 A.M.

Full Text of Willkie Replies

(Continued from preceding page)

is prepared to resist such pressure with all of the strength at its command.

I cannot let pass this opportunity to warn of the very genuine dangers involved in the type of investigation which you are now proposing to start. The radio business is already included in the original resolution. From the motion picture and radio industries it is just a small step to the newspapers, magazines and other periodicals. And from the freedom of the press it is just a small step to the freedom of the individual to say what he believes. The United States, with England and its allies, remain the bulwark of the rights of the individual in the world today. The rights of the individual mean nothing if freedom of the press and freedom of speech are destroyed. There can be no disunity within the United States on this principle, and I know there is none.

In conclusion, we insist that your committee is proceeding with doubtful legal authority in the conduct of the proposed hearings on the subjects contained in the original resolution and amplified in Senator Nye's speech. Furthermore, the manner of the committee's creation does not establish the impression of impartiality. And, as I have said above, the investigation and harassment of free expression in the United States is a procedure, once accepted, that may be applied to the theatre, to newspapers and magazines, to the radio, to publications of all kinds and finally to the right of public officials and private citizens to speak freely. As American citizens, we protect this as vigorously as possible.

What is our remedy? We have no illusions about this. If your committee, after we have made these answers to the allegations, insists on proceeding, our only legal relief can come after the committee has heard reckless and unwarranted charges repeated and widely publicized throughout the country. We know that after this damage is done, if we are to protect our rights as citizens, one of our witnesses must refuse to testify and run the risk of being prosecuted or cited for contempt by the United States Senate, even though the Senate has not voted upon the resolution.

By that time the unfounded charges will be on the record; the damage will be done; the inference will be then drawn that he who refuses to testify has something to hide, something of which he is ashamed. So we shall appear at your proposed hearings. We shall do so under protest. We are realists and we know that, to protect the good name and prestige of the motion picture industry, we have little choice.

As counsel for the motion picture industry, my first request will be that this letter be placed side by side in the record with the resolution and with Senator Nye's speech amplifying the charges implied in the resolution.

Respectfully yours,

WENDELL L. WILLKIE

Wendell Willkie Answers Nye

The text of Wendell Willkie's statement of Tuesday in reply to Senator Nye's testimony of the same day follows:

"Senator Nye's opening statement pleads with the Senate Interstate Commerce subcommittee to recommend a formal investigation of alleged propaganda in the motion picture industry. I am delighted that Senator Nye made his statement in such detail. I have but one request to make—that every citizen of the United States read carefully and in full Senator Nye's arguments.

"I say this with all sincerity. My reason is a very simple one. With his own words, and without the possibility of disagreement, Senator Nye again reveals the purpose behind the introduction of his resolution for an investigation. What we knew all along, from the Senator's previous public addresses, is now part of the official record of the United States Senate.

"Senator Nye's purpose in asking for the investigation is now proved to be as follows:

"First, Senator Nye desires to foster and create public prejudices against the motion-picture industry, and thus attempt to high-pressure it to stop producing accurate and factual pictures on Nazism.

"Second, similarly, Senator Nye is trying to influence the motion-picture industry to alter another of its policies, the portrayal to the American public of accurate and factual pictures on our national-defense program.

"Third, Senator Nye obviously is seeking to divide the American people into discordant racial and religious groups, in order to disunite them over the United States foreign policy, which has been overwhelmingly approved by the Congress and by the people.

"In his whole long and tedious statement, Senator Nye gives not one valid reason for an investigation of the motion-picture industry. He does, however, give every reason why no investigation should be held. He demonstrated, without a bit of doubt, why this foolish show should be ended, once and for all. Even he is convinced there is no necessity for censorship or government control of the industry Senator Nye has proved himself a star witness for the industry."

Wendell Willkie Denies Government Pressure

Wendell Willkie answered charges of government influence over pictures in the following statement Wednesday morning:

"I am extremely reluctant to dignify further the reckless and unsupported charges made by Senator Gerald Nye against the motion picture industry. But Senator Nye made one serious allegation, which I am sure the Senate subcommittee will not want to let stand on the record for even one day.

"According to Senator Nye's fanciful concoction, the Federal Government directs from Washington the motion picture business on what pictures it should or should not make. Of course Senator Nye has no proof of this for the simple reason that the charge is completely untrue.

"But when such a charge is made by any United States Senator, there is great danger that it may be believed by the general public which has no opportunity for personal investigation. Senator Nye obviously had no proof but he did mention Lowell Mellett, director of the Office of Government Reports, in connection with his charge. I now publicly ask the Senate sub-committee to call to the witness stand at once Lowell Mellett.

"I hold no brief for Lowell Mellett. He has no direct or indirect relationship with the motion picture industry. Mellett is, however, directly responsible to the President of the United States. This charge, therefore, is so serious that it should either be proved or disproved immediately.

"The rest of Senator Nye's biased arguments fall of their own weight. They are generally too ludicrous for me to answer. Although Senator Nye is co-author of the resolution to investigate the motion picture industry, he testified that he could remember seeing only two motion pictures of which he so bitterly complains. One of these pictures was 'The Great Dictator,' starring Charles Chaplin. Senator Nye laments that Charlie Chaplin was born in England, and that he rediculed Hitler on the public screen. These complaints are typical of his 47-page statement.

"The hearings hour by hour are proving my point, that there is no justification for an inquiry into the motion picture industry. The closest that anyone has come to a definite suggestion as to what the isolationists want to do about the business was that of the Senate subcommittee's chairman, Senator D. Worth Clark. He suggested that perhaps the industry should be required to produce movies on 'both sides' of the international question. This, I presume, means that since Chaplin made a laughable caricature of Hitler, the industry should be forced to employ Charles Laughton to do the same on Winston Churchill. If the public does not believe that this example is typical of the majority who are running the show, I suggest that they read the record of the hearings.

"But, as I warned in my opening letter, there is a dangerous though concealed threat to freedom of expression inherent in the proceeding. I warned that it was only a small step from an investigation of the movies and the radio to an investigation of the rights of individual citizens to speak their own minds. My prediction has already come true. In yesterday's hearing, Senator Clark 'threatened' to call the president of a college because he had the temerity to criticize those who are opposed to the foreign policy of the United States. That is just a start. I warn again that these hearings will be used not only to attempt to sabotage our foreign policy, but to stifle the right of the individual to speak as he pleases.

"This was made doubly clear when Senator Nye disclosed the terrible fact that certain of the leading motion picture executives are opposed to Nazism. So that there may be no confusion, let me repeat: the motion picture industry is opposed to Hitler and is proud of the fact. The motion picture industry is also opposed to the appeasement of Hitler. This is no secret either.

"Senator Bennett Clark, of Missouri, is the second witness in behalf of an investigation. After those who are bitterly opposed to the foreign policy of this country have had their say, I hope that the committee may be able to get down to the facts in the case.

"If this time ever comes, it will be even more clear that the request of Senators Nye and Bennett Clark for an investigation shields a desire to use the perogatives of a Senate committee to fight a rear-guard action against a foreign policy which the Senate, as a whole, has overwhelmingly approved."

Wendell Willkie Answers Clark

In a fourth statement Wednesday night, Mr. Willkie asserted that neither Mr. Clark nor Mr. Nye had presented "an iota of evidence that would stand up in court" or outlined any legislation to remedy the situation complained of.

He again denied that there were any untruths in the pictures charged with propaganda, and challenged the two Senators to point to any. He urged the sub-committee to view the pictures, then listen to witnesses who could testify from first-hand information on the productions.

Further, he said: "Senator Clark, lacking proof of his original cry of 'propaganda,' has now drawn the usual red herring to cover up. He is now crying 'monopoly'. After this charge falls of its own weight, the isolationists will have another charge, for they are obviously determined to use this opportunity to fight, with whatever weapons they can find, the foreign policy of their country."

Every charge made against the film industry could be made equally against newspapers and other media of information, he asserted. "There is a basic issue involved in this hearing, the right of an industry to freedom of expression, and the right of individuals to think as they please," Mr. Willkie concluded. "I think the time has come to end the sport of United States Senators badgering and threatening unprotected witnesses on the one hand, and refusing to allow those who are being accused from having a hearing."



BRING 'EM UP TO THE BOX OFFICE WITH SHORTS!

That's what Paramount's doing with its brand new short subjects idea. Feature picture exploitation campaigns! Coast-to-coast publicity breaks! National advertising! Every short subjects series given an individual build-up!

Paramount Pictures

Turn the page to see what we mean . . .



Super-Selling Campaign for Exhibitors for SUPERMAN

OVER 250 NEWSPAPERS pre-sell "Superman" for you every day in one of the best-read comic strips now appearing!

AN ARMY OF TRUCKS . . . AND 26,000 NEWSSTANDS plug these shorts!

4,900,000 READERS of 14 nationally sold comic magazines will see full page, full color "Superman" movie ads 6 times a year!

6,000 FREE MEMBERSHIPS TO "SUPERMEN OF AMERICA" CLUB (worth 10c each) to every theatre co-operating in the campaign (nearly 1,000,000 members already!).

OVER 65 RADIO STATIONS plug "Superman" on the air five times every week!

NATION-WIDE THEATRE AND NEWSPAPER CONTEST to find 8 Superboys and Supergirls!

SPECIAL "SUPERMAN" ACCESSORIES! Giant standees full-color one-sheet . . . two trailers . . . ad mats . . . feature-picture size pressbook!

NATIONAL PUBLICITY BREAKS! The Saturday Evening Post article read by 16,000,000 . . . Liberty Magazine feature timed to break at release date! Click Magazine color spread in November issue (out in October)!

OVER 2,500,000 YOUNGSTERS AND GROWN-UPS follow "Superman" in Action Comics, "Superman" and World's Finest Magazines!

The Story of STAMFORD

Read these startling FACTS about the sneak Studio Preview at Plaza Theatre, Stamford, Conn. They prove that "SUPERMAN" means business . . . that he actually sells tickets!

THE PLAZA
"Connecticut's Most Modern Theatre"

451 MAIN STREET
STAMFORD, CONN.
TELEPHONE 3 1600

Friday August
8th., 1941...

Mr. Oscar Morgan,
Paramount Pictures,
1501 Broadway,
N.Y.C.

My Dear Mr. Morgan:

We consider it a privilege to have had the opportunity of holding the Studio Preview of your new Fleischer Studio Technicolor Cartoon, "SUPERMAN", at the Plaza Theatre. The result was most amazing from a box-office standpoint and augers well for the success of this new Series.

On the morning of the preview we placed a one sheet and a Superman standee in front of the Theatre advertising the single showing of the short. We received over 100 phone calls from the public requesting information about the time of screening. All day long our lobby was cluttered with youngsters who asked the doorman the same question. Our evening performance was about 10% over average for that same day and we had more childrens admissions than on the previous Saturday matinee. We definitely attribute these unusual results to the showing of "SUPERMAN". This is a remarkable tribute inasmuch as no Newspaper advertising was used.

Very truly yours,

M.L. Kresner, Manager

MLK:NG

Now read these comments from men who know a box-office attraction when they see one . . . the exhibitors!

"Should materially strengthen any program!"
—W. G. McKinney, H. J. Griffith Theatres, Inc., Kansas City, Mo.

"Should hit like a bolt from the blue!"
—Jerry Zigmond, Newman Theatre, Kansas City, Mo.

"Has definite box office value!"
—John J. Friedl, Minnesota Amusement Co.

"Will prove to be a real draw!"
—Ray Moon, Mutual Theatres, Inc., Detroit, Mich.

"We have been looking for something that will bring the children back to the theatre, and in my estimation Paramount in "Superman" has the answer."
—W. E. Malin, Pres., M. P. T. O. of Arkansas.

12 SUPERMAN One-Reel Cartoons in Technicolor

Produced by Fleischer Studios • By Arrangement with ACTION COMICS and SUPERMAN Magazines • SUPERMAN Comic Strip Created by JEROME SIEGEL and JOE SHUSTER

BIGGEST WORLD PREMIERE ANY SHORT HAS EVER RECEIVED!



6 Quiz Kids

One-Reel Feature Shorts

Starring America's Amazing Mental Marvels!

WORLD PREMIERE OF FIRST QUIZ KIDS SHORT BROADCAST OVER 48 NBC BLUE NETWORK STATIONS directly from stage of Chicago Theatre on September 3!



SPECIAL BROADCAST OVER WLS by celebrity audience preceded nation-wide hook-up. Streets roped off... special stands constructed!



CHICAGO AMERICAN put out special edition with front page devoted exclusively to Quiz Kids Premiere!

GUEST APPEARANCE on Behind the Mike program, Sunday, Oct. 5 over 80 NBC Blue network stations, to plug Quiz Kids Shorts!

STATE STREET MERCHANTS co-operated with Quiz Kids windows and ads!

WEEKLY PLUGS on regular coast-to-coast Quiz Kids radio show!



GUEST APPEARANCE OVER 88 STATIONS OF NBC BLUE NETWORK National Barn Dance Program plugged premiere of short! (Sat., Sept. 6)



CONSTANT NATION-WIDE PUBLICITY . . . breaks appearing in Reader's Digest, American, Life, Liberty, Click, etc!

QUIZ KIDS MERCHANDISE . . . greeting cards, dictionary, books, games, clothing, department store promotions, Quiz Kids Magazine!



KING FEATURES syndicated feature, "Beat the Quiz Kids!"

By the way, this is what "Variety" has to say about Paramount's new Merchandising Plan for Shorts!

"Paramount leading all other companies on promotional work being put behind the briefies!"

CLICK MAGAZINE AWARD for "The Movie Short of the Month" . . . first time any short has been so honored!

TWO-PAGE COLOR SPREAD in Click Magazine . . . read by millions!

BIG COLLIER'S BREAK COMING! Watch for it in an early issue!

6 MADCAP MODELS
One-Reel Puppetoons
in Technicolor
Produced by George Pal

AMERICAN LEGION CONVENTION BOOSTS PREMIERE OF FIRST SHORT at Palace Theatre, Milwaukee on Sept. 16. Miss Hopper and galaxy of stars will appear at opening . . . bands . . . parades . . . crowds . . . *publicity!*

5,000,000 LISTENERS three times a week hear "Hedda Hopper's Hollywood" over 41 CBS Stations!

MORE MILLIONS read her daily nation-wide syndicated column!

6 Hedda Hopper's HOLLYWOOD
One-Reel Shorts
Produced by Herbert Moulton

FIRST where the news is breaking . . .

THE EYES AND EARS OF THE WORLD



and *FIRST into your theatre

Paramount News

MAKING HISTORY TWICE A WEEK

*And by "First into your theatre" we mean fastest service to the screens all over the country

SOLD EVERY DAY TO MILLIONS in widely syndicated King Features comic strip!

POPEYE ADOPTED BY NAVY AIR CORPS . . . getting tremendous breaks from wire services, magazines, etc.!

12 POPEYE One-Reel Cartoons — Produced by Fleischer Studios

ONE-SHEET DISPLAYS AND CO-OP ADS back world's greatest trick typist featured in first release, via Royal Typewriter campaign!

6 UNUSUAL OCCUPATIONS in Magnacolor — Produced by Jerry Fairbanks and Bob Carlisle

GIANT $370,000.00 CONSUMER AD CAMPAIGN backed Benchley short, "The Forgotten Man" in biggest Father's Day promotion ever put across!

4 Robert BENCHLEY One-Reel Comedies

SPORTS EDITORS OF LOCAL NEWSPAPERS go for big tie-ups! Forthcoming releases will feature table tennis, archery, roller-skating and other sports that adapt themselves to big-time local exploitation!

13 Grantland Rice SPORTLIGHTS — Narrated by Ted Husing — Produced by Jack Eaton

WORD-OF-MOUTH comments sell these sensational, revolutionary ideas in entertainment! Did you read those raves in M. P. Herald's "What the Picture Did For Me"!

6 SPEAKING of ANIMALS One-Reel Shorts — Produced mostly by Jerry Fairbanks and Bob Carlisle

BIG NAME, BIG NEWS HEADLINERS have been booked. They're news wherever they appear . . . and Paramount's campaign will cash in on them!

6 Paramount HEADLINERS

STRONG LOCAL ADVERTISING CAMPAIGN backs "Streamlining the Feminine Figure" sequence in first release!

FULL-PAGE LIFE AD and 15,000 dealer displays will back frozen foods sequence in later issue!

6 POPULAR SCIENCE One-Reel Shorts in Magnacolor

FAR-OFF PLACES IN THE HEADLINES . . . salable, exploitable, tied up with spot news!

2 Fascinating JOURNEYS — Produced by Count and Countess Von Keller in Technicolor

Depend on PARAMOUNT for EXTRA audiences with salable shorts!

OFFER TO SHOW DISPUTED FILMS

(*Continued from page* 13)

date had voted against the lease-lend bill."

The Senator also asked an investigation to determine whether there are British agents operating "in any capacity" in the American industry, suggesting that Victor Saville, English-born director, be summoned for interrogation. He alleged that Mr. Saville's visa had been arranged by the British Ministry of Information so he could replace Frank Borzage in directing "The Mortal Storm."

Closing his prepared testimony he said: "I wish that I might feel that such an investigation as is being asked would result in a finding that the great abundance of charges here made might be found unwarranted," he concluded. "But I know that you shall not find the great part of these charges unwarranted, and I know that in your findings you will above all else avoid that charge we all know is here in too great a measure, namely, intolerance, persecution, unfairness and unreasonableness."

The testimony required three and a half hours to deliver. At its end only Senator McFarland of the Committee undertook to question Senator Nye, seeking specific instances of repugnant passages in the alleged war films. The North Dakota witness admitted that he had seen few of the seventeen pictures mentioned earlier and could not remember those he had, leading the Arizonian to give up the examination after a flurry of interchange in which Nye asked how many pictures Mr. McFarland could name.

Answers Nye

Mr. Willkie intervened with a promise that the industry would arrange screenings, in the Caucus Room, if wished, of any picture on which the senators wished to refresh their memory.

In a final suggestion Senator Nye said he would also urge a probe of pro-Fascist and pro-Communist pictures imported and shown in the United States.

Wednesday morning Mr. Willkie branded as "completely untrue" Senator Nye's allegation that the Federal Government dictates what pictures should be made. He warned, however, that such a statement by a U. S. Senator carries public weight and demanded that Lowell Mellett, director of the Office of Government Reports, mentioned in the Nye testimony, be called to the stand to support or deny it.

Other statements in Senator Nye's testimony Mr. Willkie called too ludicrous to answer. The hearings prove, he said, that there is no justification for the inquiry.

"I warn again that these hearings will be used not only to attempt to sabotage our foreign policy, but to stifle the right of the individual to speak as he pleases," Mr. Willkie wrote. Senators Nye and Bennett Clark, he said, desire to use the investigation as a shield "to fight a rear-guard action against a foreign policy which the Senate, as a whole, has overwhelmingly approved," he concluded.

Senator Bennett C. Clark of Missouri, co-author of the resolution, Wednesday on the witness stand, disclosed he had framed the measure to probe films and radio after two similar resolutions for a study of propaganda had been killed by the Senate Foreign Relations Committee.

He selected these agencies because they are "the two most deadly and insidious" of all propaganda agencies but more particularly because they are within the jurisdiction of the more friendly Interstate Commerce Committee, he said.

Charging a "vast and deliberate effort" to becloud the issues, Senator Clark continued, "The real issue that is presented here is something far more important than merely the part that is being played by the motion picture industry in an effort to plunge us into war. There is involved the great problem of free discussion."

A "handful of men," he charged, control the production and distribution of films for 17,000 theatres and "have opened those 17,000 theatres to the idea of war."

"I formally and deliberately charge that a handful of men have gotten possession of both the radio microphone and the motion picture screen, beside which all other forms of discussion are antique and feeble and that men and women in America, discussing the great problems of America, can use these machines or not only by the grace of this small oligarchy," he said.

Willkie Attacked

In a rejoinder to Mr. Willkie's release Wednesday Senator Nye declared the former presidential candidate was "not the attorney for, but the press agent for the movie industry."

"This flow of Willkie words today is an amazing example of an effort to keep alive that creature we killed yesterday, namely race prejudice," he said. "It does not become Mr. Willkie."

"However, knowing the gentleman as we all do since the day when he labeled himself as one not to be taken seriously when he speaks, some day, when this controversy is over, he will doubtless say of what he is saying now, 'It was just a bit of oratory.'

"Willkie will serve his country and cause best if he will help bury bigotry."

[Following a meeting of the sub-committee Chairman Clark disclosed that John T. Flynn, newspaper columnist, would be the main witness Thursday. The committee expects his examination will take the full day.

If George Fisher, radio commentator, could be held over, it was said he would be heard on Monday, together with Jimmy Fidler, but if his commitments make it impossible for him to be in Washington next week, he will be heard at a night session tomorrow. The subcommittee planned to recess over the weekend Thursday.]

Centralized control in the film industry, "is far more serious than any of the other instrumentalities of speech," the witness continued.

Radio, he said, is comparatively free and it is possible for both sides of the war debate to be heard, but while both sides get the same amount of formal time, "The great radio chains keep the air hot with propaganda for war in their sponsored programs, and their sustaining programs almost every hour of the day."

Members of the subcommittee broke in to say the networks have been eminently fair, both Chairman Clark and Senator Tobey saying the fault lay with individual stations.

"But in the motion picture industry we do not get a foot of film or a syllable of sound anywhere," Bennett Clark replied.

As top men "determined to wreak vengeance on Adolph Hitler," he named Nicholas M. Schenck, the Warner Brothers, Joseph M. Schenck and Darryl F. Zanuck, Alexander Korda, Charles Chaplin and Henry Luce of "March of Time." Control of the industry is in the hands of five companies, not eight, he asserted.

Senator Clark quoted at length from the Temporary National Economic Committee monograph on motion pictures to develop his story of monopoly.

Cites President

So long as films were "only entertainment" the control was not so serious, he contended, but it becomes paramount when they go into propaganda.

As proof of propaganda he declared that President Roosevelt "himself thanked them for their great help in passing the Lend-Lease Bill."

"A moment may come when the President may find the moving pictures on the other side of some grave national or international issue," he warned.

"I for one pledge that if the industry does not end this propaganda for war and return to its normal function of entertainment that I shall do everything in my power to bring about at once and forever the utter destruction of the grasp of these men on the screen," Senator Clark concluded.

At the conclusion of Senator Clark's presentation, Senator McFarland requested that Mr. Willkie be permitted to question the witness, but the chairman rejected the proposal, eliciting from the Arizonan the comment, "I believe in fair play."

If Mr. Willkie wishes he will be given opportunity to testify, the chairman said. Mr. Willkie then asked if he would be allowed to question the industry's witnesses to bring out the true picture, and Senator Clark went into a lengthy explanation of Senate procedure, winding up with "the answer is 'no.'"

Senator McFarland questioned Bennett Clark at length regarding the legislation the authors of the resolution had in mind. Senator Clark said he had no specific measure ready.

Senator McFarland warned Senator Clark that his proposal for control of propaganda meant government control, and the Missourian agreed that it might lead to that, although he was not in favor of it.

"I would like to find out what we are trying to do," Senator McFarland said. "If there is no legislation we can pass, if there is nothing we can do, I think we have some very important work that we can be doing and, if

(*Continued on following page*)

WHAT PRICE PARKS FOR LOCATIONS?

Use by motion picture companies of national parks or other United States owned land to film location scenes appeared likely to be the subject soon of another subcommittee inquiry after the Senate on Monday approved a resolution offered by Senator Pat McCarran, Nevada Democrat. Without debate the Senators authorized an appropriation of $10,000 *to investigate the scale of fees for motion picture taking established by Harold L. Ickes, Secretary of the Interior, in the spring of* 1940.

Mr. Ickes' ruling called for the payment of fees up to $100 *a day for the use of parks for locations. The investigation, which was approved a year ago but has just received its appropriation, is to examine disposition of the fees, and the manner in which the Interior Department controls picture making on Federal lands. Senator McCarran will be chairman of the group.*

17 FILMS LISTED AS PROPAGANDA

(*Continued from preceding page*)

there is any propaganda, I think the public recognizes it the same as I do or you do. And if there is nothing we can do about the situation the public will do something about it if there is anything unfair."

During the interrogation, the chairman admitted he had seen very few of the films which have been cited as propaganda.

Thursday the committee was to begin examination of called witnesses, and Chairman Clark anounced that when the sessions reconvened Monday after recess they would run all day. Previously he estimated the sessions would last four to six weeks.

Hollywood Guilds Offer Willkie Aid

The Screen Writers Guild and Screen Actors Guild Tuesday from Hollywood offered aid to Wendell L. Willkie at the Senate subcommittee, while the Screen Directors Guild named a special committee to watch proceedings.

The Screen Actors Guild sent a wire to Mr. Willkie which said in part: "Issues of freedom of speech and expression are of vital importance to the SAG which represents all motion picture actors. In behalf of its membership and also for the best interests of the industry, our guild had intended to present its position independently. Instead we now wish to assure you of our confidence and cooperation. Please call upon us if any information in our possession will assist you in placing before the Senate committee and the public an accurate and undistorted representation of the facts."

The Screen Writers Guild named Marc Connolly and Ralph Block to attend the hearings and wired Senator Worth Clark to that effect.

"As the recognized organization of writers of American motion pictures, the SWG feels that if your committee intends to study the use of alleged screen influence on public opinion, it is essential that our representatives be heard at the forthcoming inquiry."

Clark Lists Seventeen Hollywood Films

Seventeen pictures cited by Chairman Clark last week as "war-mongering" included the following sixteen identified titles. One picture named "Man of Europe," was not found on any review, censorship list, theatre, or distribution index. The following list includes the names of producer and/or distributor, stars, director, theme, and release date:

Escape—M-G-M; Robert Taylor and Norma Shearer; Mervyn Le Roy director. Refugees escape from Nazi concentration camp. Nov. 1, 1940.

The Mortal Storm—M-G-M; Margaret Sullavan, James Stewart; Frank Borzage. Germany under the Third Reich. June 14, 1940.

They Dare Not Love—Columbia; George Brent, Martha Scott; James Whale. Austrian refugees following the invasion. May 3, 1941.

The Devil Commands—Columbia; Boris Karloff. A scientist attempts to communicate with the dead. Feb. 22, 1941.

Four Sons—20th Century-Fox; Don Ameche, Eugenie Leontovich; Archie Mayo. Nazi invasion of Czechoslovakia. June 1, 1940.

The Man I Married—20th Century-Fox; Joan Bennett, Francis Lederer; Irving Pichel. Indictment of the Nazis. Aug. 2, 1940.

Man Hunt—20th Century-Fox; Walter Pidgeon, Joan Bennett; Fritz Lang. Briton hunted by German secret police. June 20, 1941.

Foreign Correspondent—Walter Wanger-United Artists; Joel McCrea, Laraine Day; Alfred Hitchock. American correspondent mixed up in foreign intrigue. Aug. 31, 1940.

The Great Dictator — Charles Chaplin-United Artists. Satire on dictators. Oct. 19, 1940.

So Ends Our Night—Loew-Lewin-United Artists; Frederic March, Margaret Sullavan; John Cromwell. Refugees escape from the Nazis. Jan. 25, 1941.

One Night in Lisbon—Paramount; Madeleine Carroll, Fred MacMurray; Edward H. Griffith. Romance with bombed London as background. June 13, 1941.

Mystery Sea Raider—Paramount; Carol Landis, Henry Wilcoxon; Edward Dmytryk. Drama of naval war between Germany and the Allies. Aug. 9, 1940.

Four of the pictures were made in Great Britain and distributed in the United States by American film companies.

Voice in the Night—Two Cities (England)—Columbia; Clive Brook, Diana Wynyard; Anthony Asquith. Minority undercover opposition to Nazis in Germany. May 20, 1941.

Night Train (formerly "Gestapo")—M-G-M-British; Rex Harrison, Margaret Lockwood; Carol Reed. British officer poses as Nazi officer to aid refugee escape. Oct. 18, 1940.

Pastor Hall — John Boulting (British)-United Artists; Wifred Lawson, Nova Pilbeam; Roy Boulting. Effect of Nazi pressure on clergy in Germany. Sept. 13, 1940.

Blackout—British National-United Artists; Conrad Veidt, Valerie Hobson; Michael Powell. Espionage in England at war. Nov. 29, 1940.

NAVY COMMENDS FILM MEN IN DEFENSE

The Navy Department at Washington last week commended members of the motion picture industry, leaders and rank and file, who have suspended their careers to aid the seagoing defense arm. In a formal statement the department noted:

"A number of the Nation's outstanding personalities in the motion picture world, some of them with names and faces known the world over, have turned their services over to their country by volunteering for service with the Navy or have entered the Naval Reserve where they are subject to call to active duty at any time."

Among those on active service, it was declared, are Robert Montgomery, Lieutenant in the Naval Reserve, on duty in London; Gene Markey, writer and producer, a Lieutenant Commander in the reserve, on active duty; and Wayne Morris, Lieutenant junior grade, serving on the Southern California Aviation Cadet Selection Board.

In the Naval Reserve, and subject to call at any time, are Lieutenant Commander Wallace Beery, an aviation volunteer; Lieutenant junior grade, Douglas Fairbanks, Jr.; Lieutenant Commander Lloyd Bacon; Lieutenant Commander John Ford, and Lieutenant Gregg Toland.

Senator Pepper Calls Probe 'Witch Hunt'

A witch-hunt has been launched in Washington to investigate the motion picture industry, by a committee composed of biased judges, Senator Claude Pepper of Florida told members of the Southeastern Theatre Owners Association convention in Jacksonville Wednesday. "You're industry is being subjected to a vicious, unfair and malicious attack but you are not without friends in the Senate," he said.

The Florida Senator commended the motion pictures for their wholehearted co-operation in this period.

"The chief assault is being launched by isolationist, obstructionists and others, against public opinion in an attempt to break down morale and confuse the people," Senator Pepper said. "You in the motion picture industry have been making a great contribution by enabling the public to know the true story, see the dangers and combat them. You are doing much to bring the people of America together in a better understanding."

Anti-Nazi League Hits Foreign War Films

In New York, meanwhile, Professor James H. Sheldon, chairman of the board of directors of the Non-Sectarian Anti-Nazi League, announced that the League was awaiting word from Senator D. Worth Clark designating a day in the hearings to be set aside for the League to submit evidence of Nazi film propaganda activities in the United States. This, Dr. Sheldon believes, is more necessary of investigation by the Senate. Richard Rollins, the League's director of investigation, will accompany Dr. Sheldon to Washington.

The League is preparing "detailed, elaborate exhibits," as part of its testimony, and also is cooperating with counsel for the motion picture and radio industries in connection with the hearings.

Discussions Opened On Frozen Funds

American majors' representatives began conversations in London last week with those of the British Treasury, over a new monetary agreement for the 12 months beginning October 25th, when the present one expires. Under the current year's agreement, the majors have been allowed to withdraw $12,500,000 from Great Britain. The Americans are reported asking that they be permitted to withdraw all revenues obtained during the 12 months covered by the new agreement. "Frozen" American film company revenues, for the past two years, total $35,000,000, it is estimated.

American film companies, facing cessation of Japanese operations because of the Japanese Government's most recent restrictions, and general attitude, have encountered trouble from their employees in that country, who reportedly threatened violence last week, after petitioning the ministries of Finance and the Interior for aid in securing dismissal pay, if such becomes necessary.

Berg, Steinmetz Aide, Dies

Dr. Ernst Julius Berg, mathematician and electro-physicist, died at his home in Schenectady, New York, on Tuesday. He was 70 years old.

A native of Oestersund, Sweden, Dr. Berg was an associate for many years of the late Dr. Charles P. Steinmetz. Much of his research concerned voice transmission for both radio and telephone. He was a consultant engineer for the General Electric Company from 1904 to 1930 and did engineering research for other concerns in this country and Europe.

DISTRIBUTORS CLOSE ADDITIONAL CIRCUIT DEALS FOR NEW SEASON

Sales Activity Mounting; MGM Signs Famous Players Canadian; RKO Closes with Sparks, Schine, Others

Distributors this week announced the closing of numerous additional circuit deals for 1941-42 product, for the first block-of-five or less for the decree-bound Big Five, en bloc for other majors, reflecting the increasing tempo of sales activity.

Leading the week's 1941-42 contract news was word of an agreement reached at New York this week between Metro-Goldwyn-Mayer and Famous Players Canadian circuit. Following conferences between Thomas J. Connors, Metro's east, southern, and Canadian sales manager, and J. J. Fitzgibbons, president of Famous Players, it was reported that the Metro roster of pictures will be purchased by the 200 theatres of the Canadian chain.

Six for RKO

Ned E. Depinet, vice-president of RKO, in charge of sales, this week announced that circuit deals had been signed with six major circuits for the company's first block. In the east RKO and the Schine circuit, operator of 149 houses in New York and adjacent states, have closed for the first block.

Robert Mochrie, eastern manager, Charles Boasberg of the east-central district, and Gus Schaefer, northeastern district sales manager represented RKO in the Schine deal.

Sale of the first RKO block to 102 Sparks circuit houses in Florida was concluded by David Prince, southeastern sales chief.

On a midwestern tour Mr. Depinet, Andy Smith, sales manager and Cresson E. Smith, western division manager closed deals with Fox Mid-West Amusement Corp. at Kansas City and the Fox Wisconsin Amusement Corporation. Approximately 100 houses are included in the circuits. At Denver, with Hal Fuller, Rocky Mountain manager and B. J. McCarthy of the Denver exchange the trio closed with Fox Intermountain circuit, represented by Spyros and Charles Skouras, and Rick Ricketson.

In Washington—eastern manager Nat Levy and branch manager R. J. Folliard signed the 41 theatres of the Warner Circuit in the Washington zone.

The Manning and Wink circuit covering 9 theatres in Georgia and Tennessee was closed for RKO by branch manager Hubert Lyons of Atlanta.

The John Servaas circuit covering 9 theatres in Indiana, was closed by eastern central manager Charles Boasberg.

Twentieth Century-Fox this week signed with the Minnesota Amusement Company for its first block-of-five in the circuit's houses in the Dakotas and Wisconsin. Although the deal was concluded at Milwaukee the company's Minnesota houses were omitted from the contract pending litigation on the legality of the state's anti-decree law. Nevertheless Fox held screenings at Minneapolis and M. A. Levy, manager of the exchange, reported excellent sales outside of the state.

Warner Brothers announce that "Sergeant York" sold singly as a special, and its first block-of-five have been purchased by the Schine circuit at Gloversville, N. Y., for 149 theatres and by the RKO circuit in New York. "Sergeant York" is to be shown on single bill at special prices and under stipulated promotion.

In California the Fox West Coast chain has signed with United Artists for the entire season,'s UA product. The deal followed purchase of the first block of RKO and Warner pictures by West Coast. Haskell Masters, western sales manager, and Seymour Poe concluded the agreement for UA. Fox West Coast officials indicated that discussions are continuing with Paramount for its initial block-of-five and with Universal for an entire season's output.

A quartet of major circuit deals, for an entire 1941-42 product list is reported by Republic, through J. R. Grainger, president who returned Monday from a trip west. At Denver he reported selling Fox Intermountain Theatres, completing agreements with all the National Theatres subsidiaries. J. T. Sheffield, northwest franchise holder, and, Gene Gerbaise, Denver manager also represented Republic.

Robb & Rowley Sold

In Texas Mr. Grainger and Lloyd Rust of the Dallas exchange closed with the Robb & Rowley circuit. At Salt Lake City with G. S. Pinnell, manager of the Utah exchange, Mr. Grainger closed with the Lawrence circuit, Salt Lake City chain, and Intermountain Theatres.

Producers Releasing Corporation through sales manager Arthur Greenblatt announces that franchise holders have closed circuit and first run deals in New England, Texas and Georgia. At Boston, Harry Asher, franchise holder closed with the Loew group for season product in 24 theatres and with M and P, Interstate, and Loew's on first run engagements of "Dangerous Cargo."

Milton Lefton, in Pittsburgh, sold the new season program to the Warner and Black Diamond chains. Jack Adams, Sr., Dallas franchise holder closed with the Long circuit and Ike Katz at Atlanta reports circuit deals throughout the south. At New York RKO has booked "South of Panama" and "Paper Bullets" for its circuit.

Purchase of the Producers Releasing franchise in the northwest by Lloyd Lamb was reported at Seattle. The territory includes Washington, Oregon, western Idaho and Alaska.

Monogram reports the Golden State and T&D circuit in San Francisco and the entire Butterfield circuit in Michigan have bought its 1941-42 product in entirety.

WARNERS TO MAKE ONLY "A" FILMS

Warner Brothers have announced a "substantial increase in budgets to eliminate all low bracket films from the company's future schedule and placing of all pictures in 'A' classifications on the basis of cast and production values."

Making the step in adaptation of studio policy to consent decree selling, the announcement said the company had conducted preliminary surveys in the field which indicated advisability of individual selling for all pictures and production of top grade films on a similar individual basis.

"Individual selling and making of pictures is felt by Warners to offer the most flexibility under the present regime, relieving the company of release date pressure and disadvantages of group production," it was said.

Sales Departments, Circuit Chiefs Meet

Swifter moving of the six Columbia features set for release before November 1st occupied the attention of division managers at a meeting in the home office last Friday with Abe Montague, sales manager. A plan to offer the pictures to key first and prerelease run theatres in order to give earlier availability to subsequent houses was reported. Release dates for product on the last half of the 1941-42 schedule, already announced up to December 30th, were also considered.

The pictures on which speedier release will apply are "Here Comes Mr. Jordan," "Our Wife," "You'll Never Get Rich," "Ladies in Retirement," "The Men in Her Life" and "Texas."

Attending the meeting were Phil Dunas, midwestern division manager; Carl Shalit, Central division; Sam Galanty, east, and Nat Cohn, New York. Also participating were Rube Jackter, assistant sales manager; Lou Weinberg and Lou Astor, circuit sales, and Max Weisfeldt.

F. J. A. McCarthy, southern and Canadian manager for Universal last weekend started the first of a series of exchange meetings in Dallas for the Dallas and Oklahoma staffs. Sessions at New Orleans, Atlanta and a Canadian tour follows on his itinerary.

Paramount theatre operators gathered Wednesday in Chicago for a two-day discussion of product and operating problems. Leonard Goldenson, home office chief of theatre operations, presided. He followed the Chicago meeting with conferences at Minneapolis. Among those at Chicago were: Leon Netter and Sam Dembow of the home office; John Balaban, Earl J. Hudson, J. J. Friedl, M. A. Lightman, Jules Rubens, Harry David, Tracy Barham, A. H. Blank, Sam Pinanski and M. J. Mullin, Ralph Branton, J. J. O'Leary and J. J. Nolan.

The annual managers meeting of Commonwealth Amusement Corporation will be held at the Hotel President, Kansas City, September 15th and 16th. Awards will be made on the summer campaign and plans for coming campaigns announced. C. A. Schultz, president, will preside; with O. K. Mason, vice-president.

Evergreen Dinner

At Portland on September 3rd the Evergreen circuit launched its fall season with a pep dinner at the Olympic Hotel presided over by Frank L. Newman, president. Spyros and Charles Skouras, heads of the parent National Theatres were guests of the 75 theatre managers in attendance. Mr. Newman predicted boom business with $500,000,000 in defense spending in the Northwest territory and an influx of thousands of families.

Paramount Personnel Shifts

Changes in the personnel at the Paramount exchange in Seattle have been announced by Morrie Segal, manager of the exchange. Robert Estill returns as head booker, replacing Max Hadfield, who resigned to accept a position with Golden State Theatres in San Francisco. Gordon Waldo, assistant booker, moves to the Portland exchange, and will be succeeded by Edward Lord of Portland.

LATE REVIEWS

For other Showmen's Reviews see Product Digest Section, page 75

The Feminine Touch

(MGM, 1941-42)

Rosalind Russell Entertains

Not since in "The Women" has Rosalind Russell entertained with such a display of sparkle, wit and charm as sets this comedy of manners apart and above its contemporaries. Other characteristics distinguishing this film from its fellows in the field of dressed-up comedy are freedom from innuendo, an absence of suggestiveness and an adherence to the line of humor in situations which could have gone overboard under clumsier handling.

Grouped around Miss Russell and affording her plenty of competition for acting honors are Don Ameche, Kay Francis and Van Heflin, the four of these stoutly supported on occasion by a cast of seasoned performers. There are no soft spots in the personnel.

The story, originally titled "The Female of the Species" concerns a college professor, his wife, a book publisher and his secretary, who are drawn together by their interest in a book on the aspects and implications of jealousy which the professor has written. Upshot of a sequence of situations in which the professor conforms to the text of his book while the others, try as they will, continue to act like human beings, is the professor's reversion to form in the happy ending.

A polished production by Joseph L. Mankiewicz, directed with razoredge nicety by W. S. Van Dyke II, the picture is tops in entertainment.

Viewed for purposes of this report at a first-grade theatre in a representative city where an audience attracted by "Hold That Ghost" laughed heartily throughout this politer variety of comedy, a circumstance arguing its success in any setting and in proximity to any other entertainment.—WILLIAM R. WEAVER.

Produced and released by Metro-Goldwyn-Mayer. Major W. S. Van Dyke II, director. Producer, Joseph L. Mankiewicz. Director of photography, Ray June. Musical score, Franz Waxman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Paul Groesse. Set decorator, Edwin B. Willis. Special effects, Warren Newcombe. Gowns, Adrian. Hair styles created by Sydney Guilaroff. Film editor, Albert Akst. P. C. A. No. 7606. Running time, when seen in Hollywood, 95 minutes. General audience classification.

CAST

Julie Hathaway	Rosalind Russell
John Hathaway	Don Ameche
Nellie Woods	Kay Francis
Elliott Morgan	Van Heflin
Captain Makepeace Liveright	Donald Meek
Rubber-Legs Ryan	Cordon Jones
Shelley Mason	Henry Daniell
Freddie Bond	Sidney Blackmer
Dean Hutchinson	Grant Mitchell

Great Guns

(20th Century-Fox, 1941-42)

Return for Laughs

Stan Laurel and Oliver Hardy return to the screen with "Great Guns," a Fox all-out drive to see how many laughs can be condensed into 74 minutes of running time. The pantomime and the slapstick which are the trademarks of the pair are given full swing against a background of the newly enlarged United States Army, and the preview showed that they are just as funny as they ever were; that their antics provoke hilarious outbursts from audiences, and that their appeal has not diminished.

Supporting them are newcomer Dick Nelson, Sheila Ryan, Edmund MacDonald, Charles Trowbridge and a host of character players, with Nelson and Miss Ryan providing the romantic interest.

The story has them as servants in a household, the young master of which has been thought ill for years. When he is drafted, they enlist to take care of him. Following them to the Army encampment is a pet raven, which manages to complicate their lives. The climax comes at maneuvers when the bird enables the troops to win a mock combat. The narrative supplies excellent pegs for the Laurel and Hardy antics, and director Montague Banks, in his first American film assignment, gives the pair full play. Their gamut runs from elaborately built gags to simple buffoonery, best sequence being that in which Hardy disgraces his company at inspection when the raven gets in his trousers.

Sol Wurtzel's division at Fox produced the picture.

Previewed at the Alexander Theatre, Glendale, to an audience which, having just viewed "Hold That Ghost," laughed itself into near hysterics at this.—V. K.

Produced and released by Twentieth Century-Fox. Sol M. Wurtzel, executive producer. Monty Banks, director. Director of photography, Glen MacWilliams. Art directors, Richard Day and Albert Hogsett. Set decorator, Thomas Little. Film editor, Al De Gaetano. Costumes, Herschel. Sound, W. D. Flick and Harry M. Leonard. Musical director, Emil Newman. P. C. A. No. 7564. Running time, 73 minutes. Release date, October 10, 1941. General audience classification.

CAST

Stan	Stan Laurel
Oliver	Oliver Hardy
Ginger Hammond	Sheila Ryan
Dan Forrester	Dick Nelson
Hippo	Edmund MacDonald
Colonel Ridley	Charles Trowbridge
Dr. Schickel	Ludwig Stossel
Captain Baker	Kane Richmond
Aunt Martha	Mae Marsh
Aunt Agatha	Ethel Griffies
General Essick	Paul Harvey
Doctor	Charles Arnt
Colonel Wayburn	Pierre Watkin
General Burns	Russel Hicks
Postman	Irving Bacon

Riders of the Purple Sage

(20th Century-Fox, 1941-42)

See the West by Horseback

Mighty pretty country around there, where they made this remake of a Western that made money for showmen when the star of this version wore rompers, and some mighty pretty horseback riding occurs by way of giving the customers a good view of it. The same could have been and was said for the original, which suggests saying it again in advertising for this edition.

George Montgomery, starred also in this block as hero of "Last of the Duanes," demonstrates again in this adventure that he's a right handy man with a six-gun and at home aboard a pony. It may be of special and particular point for showmen to remark to their patrons, additionally, that Mr. Montgomery does not sing.

As directed by James Tinling for executive producer Sol Wurtzel, the picture keeps moving, from start to finish, and the principals keep shooting, generally with lethal effect, these circumstances tending to offset some meandering and confusion as to just what the trouble is all about. Gist of it seems to be that the hero has a bit of avenging to do and doesn't give up easily.

Screened at the studio for the trade press on tradeshow date with the personnel on hand apparently pleased with the offering on the basis of running time consumed and budget represented.—W. R. W.

Produced and released by Twentieth Century-Fox. Sol M. Wurtzel, executive producer. James Tinling, director. Director of photography, Lucian Andriot. Art directors, Richard Day, Chester Gore. Set decorator, Thomas Little. Film editor, Nick De Maggio. Costumes, Herschel. Sound, W. D. Flick, Harry M. Leonard. Musical director, Emil Newman. P. C. A. No. 7483. Running time, 56 minutes. Release, October 10, 1941. General audience classification.

CAST

Jim Lassiter	George Montgomery
Jane Withersteen	Mary Howard
Judge Dyer	Robert Barrat
Bess	Lynne Roberts
Adam Dyer	Kane Richmond
Fay	Patsy Patterson
Oldring	Richard Lane
Noah Judkins	Oscar O'Shea
Venters	James Gillette
Pete	Frank McGrath
Jerry Card	Leroy Mason

Week-end in Havana

(20th Century-Fox, 1941-42)

One of Those Cruises

The new film of the Alice Faye-Carmen Miranda tour of Latin America is as gay, colorful and improbable as the Cuban capital itself. Ernest Palmer, as photographic director, working in Technicolor, has presented a tourists' paradise, with a few excellent shots of the Islanders, whose Cuba it barely resembles.

But this is a Hollywood-New York product from the glamorous hosiery salesgirl whose cherished vacation is almost ruined by a steamship mishap, to the charming bounder who agrees to provide Latin romance for a fee, and who, incidentally hails from Brooklyn. The week-end of the title is underwritten by a steamship company on the girl's promise of a waiver of liability if it lives up to her dreams. That it ultimately does is incidental to the audience's enjoyment. For meanwhile there is Carmen Miranda with her locomotive Portuguese and equally expressive English. Several beautifully-staged song and dance numbers interrupt her hot pursuit of the Brooklyn boy who lives by his wits—and in this capacity Cesar Romero turns in the best performance in the film. The romance between Alice Faye and John Payne is necessarily a little tepid, but the pair are attractive enough to keep the thread of story running through agreeably, with the help of director Lang.

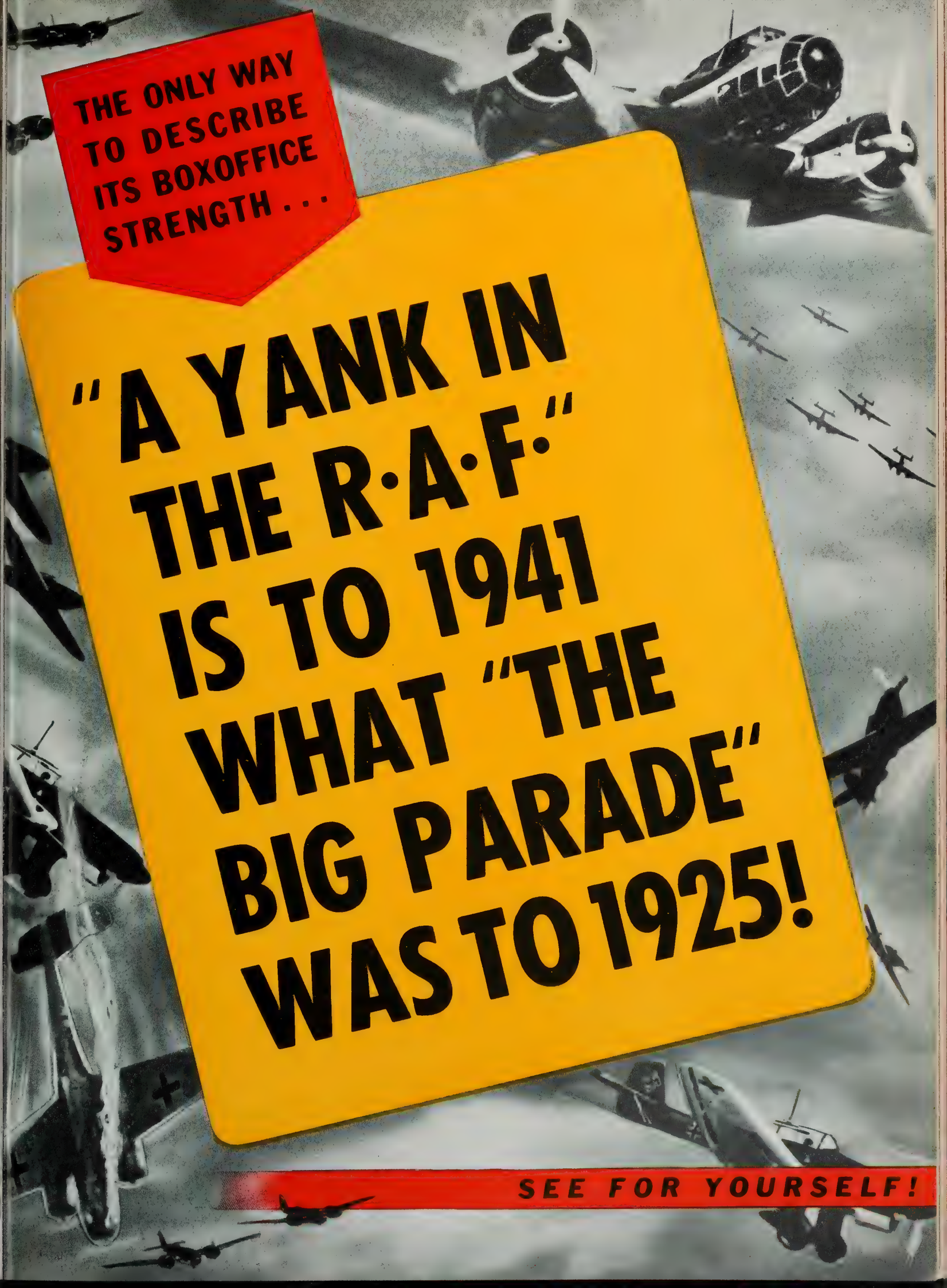
William LeBaron, who produced the film, was not primarily interested in cementing Pan-American relations, but "Weekend in Havana" should do much to improve the tourist trade.

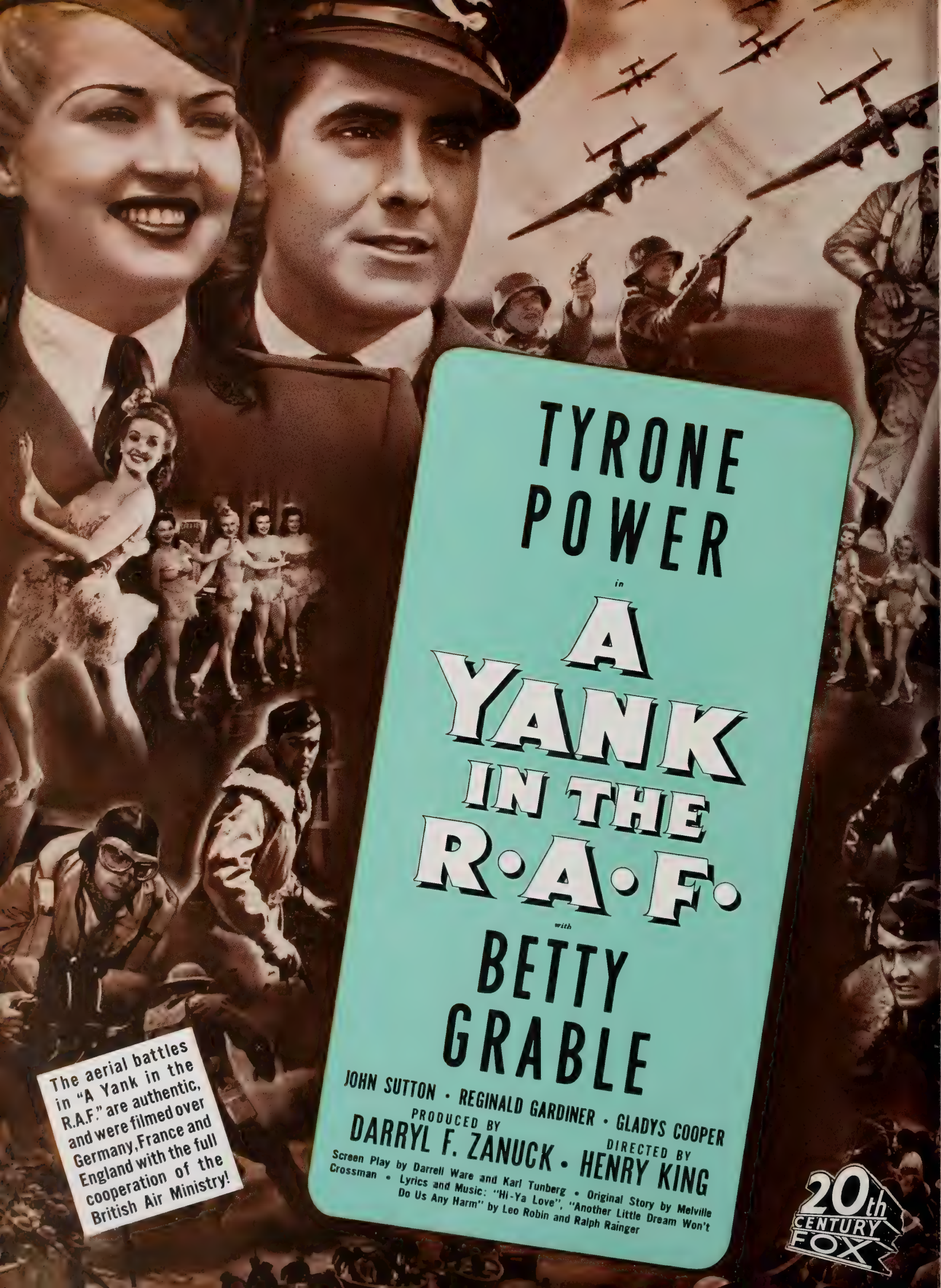
Previewed at the projection room before an appreciative audience of exhibitors and members of the trade press.—E. A. C.

Produced and released by Twentieth Century-Fox. Walter Lang, director. Wiliam LeBaron, producer. Dances staged by Hermes Pan. Photographed in Technicolor. Director of photography, Ernest Palmer. Technicolor director, Natalie Kalmus. Associate, Morgan Padelford. Musical director, Alfred Newman. Art directors, Richard Day, Joseph C. Wright. Set decorator, Thomas Little. Film editor, Allen McNeil. Costumes, Gwen Wakeling. Sound, E. Clayton Ward, Roger Heman. Running time, 80 minutes. Release date, October 17. Adult audience cdassification.

CAST

Nan Spencer	Alice Faye
Rosita Rivas	Carmen Miranda
Jay Wiliams	John Payne
Monte Blanca	Cesar Romero
Terry McCracken	Cobina Wright, Jr.
Walter McCracken	George Barbier
Boris	Sheldon Leonard
Rafael	Leonid Kinskey
Driver	Chris-Pin Martin
Arbolado	Billy Gilbert
Mr. Marks	Hal K. Dawson
Captain Moss	William Davidson
Tailor	Maurice Cass


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The aerial battles in "A Yank in the R.A.F." are authentic, and were filmed over Germany, France and England with the full cooperation of the British Air Ministry!
20th CENTURY FOX

NEW U. S. WAR TICKET TAX SET BY SENATE AT 10%, EFFECTIVE OCTOBER 1

Industry Action Defeats 15% Provision; Senate Reduces Personal Exemptions, Rejects Tax on Radio Time Sales

The motion picture industry scored a victory last Friday with the passage of the huge U. S. war-and-defense tax bill by the Senate with only a 10 per cent admission tax provision, instead of a previously proposed sliding scale up to 15 per cent. Since its stormy start in Congress early in April, the bill has been the subject of legislative battle on many fronts. Final enactment of the new tax measure before the end of this month is sought by the House and Senate conferees now engaged in ironing out the differences between the two bodies.

The measure as passed by the Senate would bring into the U. S. Treasury over $356,000,000 more than the bill approved by the House on August 4th, a considerable part of it from the increased taxes on corporations and the reduction of personal exemptions to $1,500 for heads of families and $750 for single persons.

Adopting some recommendations of the Finance Committee, the Senate rejected the special 10 per cent excess profits tax provided in the House bill; approved the House bill estate and gift rates adjusted to include the 10 per cent defense tax, and turned down the Finance Committee's proposal for an admissions tax amounting to about 15 per cent, retaining the House bill rate of 10 per cent on theatre admissions. This action reduces the $3,679,000,000 revenue yield of the bill by nearly $46,000,000. The Senate also eliminated the controversial "community property" taxes.

House Acceptance Seen

No controversy is expected over the admission tax provision, although the Senate in rejecting the proposed sliding scale levies did not accept the original House provision in full and made the 10 per cent tax applicable to all admissions, increasing to 18 years of age limit for the collection of tax only on the amount paid in the case of children's reduced-rate admissions.

The Senate also provided that the new admission levy and certain other taxes should become effective October 1st, believing that the measure would be finally enacted and signed by President Roosevelt before then.

The joint Senate-House conference Wednesday agreed on October 1st as the effective date. Discussion of differences in the Admissions tax provisions was passed over until less controversial points had been settled.

If the 15 per cent tax provision had been approved, the amusement industries, as the MOTION PICTURE HERALD reported in the September 6th issue, Page 21, would have paid an increased revenue of approximately $107,900,000 annually in ticket taxes. The Finance Committee in its report last Wednesday, explained that the admission tax schedule would return approximately $191,000,000 for the first full fiscal year as against $83,100,000 under the present law. The House bill, the report said, would increase the yield approximately $60,000,000 over the present law and the increase of rate to 15 per cent would add another $45,900,000.

ALLIED HAILS SENATE ACTION ON TAX BILL

H. A. Cole, president of Allied States Association, on the eve of the organization's National Convention scheduled for September 16-18th in Philadelphia (see page 35) issued a statement from his Dallas headquarters concerning passage of the tax bill by the Senate last Friday. Mr. Cole said: "Allied is highly gratified over the results in the recent Federal Tax 'blitzkrieg'; we feel especially happy that the Senate leaders who carried the floor fight in support of the industry position hailed from Allied territory, reflecting excellent ground work done by many of our units.

"This emergency, coming out of a clear sky and with no organized central rallying spot for all-industry efforts, shows the urgent necessity for the formation of some kind of all-industry body, such as will be considered at the Allied National Convention."

Defeat of the sliding scale admission tax to more than 15 per cent, was attributed by Edward L. Kuykendall, president of the MPTOA, to the concerted opposition of exhibitors all over the country. The action of the Senate, he said, "proved beyond doubt that our National Congress tried earnestly and sincerely to acquaint itself with the nation's business. Under conditions considered very difficult, we attempted the almost impossible task of getting a reduction in a tax schedule during a time like this. However," he pointed out, "it proved that when your cause is right, and by concerted effort, the theatre owners of this country can do much in getting fair consideration in the National Congress."

Mr. Kuykendall declared that proposed adoption of the sliding scale came like a "bombshell, since no intimation had been given during the hearings that the Finance Committee was considering anything so drastic. Immediately on receipt of this discouraging news, I advised exhibitor leaders all over the country how disastrous this would be to their interests and urged them to contact their Senators and Congressmen," he explained. "It gives me a great deal of personal satisfaction to say that I received full and complete cooperation from exhibitors everywhere, regardless of affiliation; and it was by the concerted effort of all that we succeeded in convincing Congress of the mistake as to this proposed increase."

The successful fight against the higher rates was led by Charles Pettijohn of the MPPDA, Abram F. Myers of Allied, Mr. Kuykendall and Pete J. Wood of the ITO of Ohio. In the Senate, Robert M. La Follette, Wisconsin progressive, led the battle, contending that the tax was an "inordinate burden on theatres" and also upon the recreational habits of the nation's low-income groups. Senator La Follette's successful plea climaxed the fight carried on by all fronts of the industry which resulted in a deluge of telegrams and long distance phone calls from indignant exhibitors throughout the country and acted to exert pressure on the Senate legislators.

In commenting on the industry's victory, Abram F. Myers, general counsel for Allied, regretted that the Senate merely killed the Senate amendment, restoring the House language of the bill while not retaining the Senate wording which would have automatically wiped out the provision of a 10 per cent tax with exemptions of nine cents and under. Mr. Myers and other industry leaders objected to this exemption from the start, fearful that it might be an inducement in some areas toward price cutting. Whether or not further concerted effort should be exerted to change the present language of the provision in the tax bill, is still under consideration, Mr. Myers said.

No Tax for Service Men

As finally approved by the Senate and sent to conference, the admission tax provision, Section 541, reads as follows:

"Rate. A tax of one cent for each ten cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription. In the case of persons (except bona fide employees, municipal officers on official business, persons under 18 years of age, members of the military or naval forces of the United States when in uniform, and members of the Civilian Conservation Corps when in uniform) admitted free or at reduced rates to any place at any time when and under circumstances under which an admission charge is made to other persons, an equivalent tax shall be collected based on the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted. No tax shall be imposed on the amount paid for the admission of a child under 12 years of age if the amount paid is less than 10 cents."

Among those in the exhibitor field who responded to the "all-out" call of industry leaders and participated in the "concerted effort", as described by Mr. Kuykendall, were: Members of the I.T.O. of Iowa and Nebraska, headed by Leo F. Wolcott, president, who protested to the Senate Finance Committee and to their Senators in Washington against the proposed 15 per cent tax; Allied Theatre Owners of Illinois, through Jack Kirsch, president, who wired Illinois Senators urging them to oppose the provision; and R. R. Biechele, president of the Kansas-Missouri Theatre Association, who urged theatre owners in both states to send telegrams of protest to their Senators.

In addition to the lower income exemptions, which were not approved by the House, the joint Senate-House committee conference group must adjust these Senate changes in the new tax bill:

Increase in the corporation surtax rate from five to six per cent on net income up to $25,000 and from six to 7 per cent on income over that; elimination of the House-approved taxes on soft drinks, radio time sales and billboards; elimination of a special 10 per cent levy voted by the House on the profits of corporations which do not earn enough income to come under the schedule of excess profits taxes; imposition of a 10 per cent tax on electric light bulbs; increase from five to 10 per cent in the House-approved levy on local telephone bills.

Ohio's Sales Tax

Collection of the three per cent retail sales tax in Ohio from January 1st to August 27th, 1941, amounted to $37,295,621.54, according to figures released this week by Don H. Ebright, State Treasurer, at Columbus. Exhibitors pay three per cent tax on gross receipts. This three per cent tax on gross receipts.

EXHIBITORS STICK TO CLEARANCE COMPLAINTS DESPITE NEW RULES

No Specific Run Cases Filed with Arbitration Boards, Although Full Decree Is in Effect; Five Complaints Filed

Five new arbitration cases this week increased slightly the trickle of complaints filed with the American Arbitration Association during the last few weeks, but to mid-week not one of the flood of specific run complaints which were expected after September 1st had appeared. On September 1st Section X of the consent decree which permits independents to seek a specific run became effective. Previously a number of exhibitors had indicated that they contemplated specific run actions.

The new cases, all involving clearance, were filed in New York, Detroit, Philadelphia, and Kansas City.

At New York, in the board's 19th complaint, the clearance of first run suburban White Plains theatres was attacked Monday as unreasonable by the M.F. Theatre Company, operating the Kisco theatre, in Mt. Kisco, N. Y., also a Westchester suburb. It asserted that the seven-day margin of White Plains on first run is unreasonable and asks adjustment. No specific change is requested. The Big Five are named.

20th in New York

The 20th New York case, entered the same day by the Rome theatre, Pleasantville, also in Westchester, makes a similar complaint against "unreasonable" seven-day clearance held by White Plains. All five consenting distributors are cited. Phillips-Sussman, Inc., operate the Rome.

At Kansas City the board's third case raised a race-color question in a clearance dispute which may form precedent for action by numerous Negro theatres in southern territory. D. R. Gifford, operator of the Louis, Negro theatre in St. Joseph, Mo., charges that distributors hold him to third-run status by lengthy clearance.

Asserting that his 310-seat house has an exclusively Negro trade, and is not in direct competition with white theatres in the town, Mr. Gifford asks that his 160-day playing margin be improved substantially. The action names Paramount, Loew's, Warner Brothers and 20th Century-Fox.

Philadelphia's 12th action was filed on Friday by Lewen Pizor, independent circuit head and president of United MPTO in Pennsylvania. The complaint, entered for his Tioga theatre here, is directed against MGM, Paramount, 20th Century-Fox and the Warner circuit. Determination of whether the complaint is one of clearance or change of run will be decided by the arbitrator yet to be selected. The complaint asks the arbitrator to declare that the seven days' clearance of the Keystone and Great Northern theatres over the Tioga be declared unreasonable; and that the Tioga get product seven days after first run on North Germantown Avenue at the Strand or Carman.

Mr. Pizor's complaint is of unsual interest in view of the fact that Case No. 8, filed earlier by Columbus Stamper, operator of the Great Northern theatre, also seeks a change of clearance in the same zone. Mr. Stamper asked that the 21 days' clearance of Warners' Strand be cut to 14 days, placing the house seven days after the circuit's Keystone.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

New York—Two on Clearance
Kansas City—One on Clearance
Philadelphia—One on Clearance
Detroit—One on Clearance

Previously Reported:

Clearance	79
Some Run	28
Total to September 10th	112

Settled This Week:

Chicago—Case No. 5

Hearings This Week:

Chicago—Case No. 4
Atlanta—Case No. 1
St. Louis—Case No. 3

Chicago

Hearings of Chicago's sixth complaint, the clearance action of the Portage theatre, continued at Chicago Monday before William McConnel. Stipulations and seven joint exhibits agreed upon by both sides were accepted as evidence on transportation, capacity, admissions, runs involved, population density, games and promotion, dual bill policies and ownership. The exhibits were chiefly maps, and city engineer reports on population, parking and transportation in the competitive area.

Previously Mr. McConnell had ruled that contracts and the records of other exhibitors were secret evidence and should be examined only by himself. He overruled the contention of Theodore Rein, complainants' attorney, that open comparison of receipts and contracts would show ability to pay. Mr. Goldberg, testifying for the Portage, submitted correspondence on product with six distributors and asserted that no matter what price he had offered he had been unable to play pictures ahead of the Gateway, Balaban and Katz house, named in the action. The hearing was adjourned Tuesday for resumption September 16th.

The Steve Bennis clearance complaint for the Grand and Lincoln Theatres in Lincoln, Ill., Case No. 5 was dismissed Wednesday by Harold J. Clark on motion of all parties. Distributors gave Bloomington, Ill., national release date along with Springfield, allowing Lincoln to run immediately after Bloomington instead of twenty-one days after the Chicago loop.. Costs were paid by Mr. Bennis and Great States Circuit.

Atlanta

Atlanta's first arbitration hearing started September 4th and continued through Friday and Monday as Aaron Courshon, operator of the Parkway, Miami, Fla., sought to prove before Harold T. Patterson, Atlanta attorney, who is arbitrator, that Paramount, Warners, and MGM give the Paramount Enterprises circuit an "unreasonable" 120 to 150 day clearance.

St. Louis

The some run complaint of Louis Sosna, Mexico, Mo., exhibitor, heard last Thursday in the St. Louis office of the AAA, has been taken under advisement by Fred A. Armstrong, St. Louis lawyer, who is acting as arbitrator. He will hand down a decision in 30 days. It is the third St. Louis case.

The hearing consumed most of the day as Mr. Sosna pressed his claim for some run from Loew's, Inc. The plaintiff said Loew's had not fulfilled its contract with him, but admitted he had obtained some product from the company. He testified unless he obtained film from Loew's he faced a shutdown.

An issue in the hearing was a 5 cents admission price. Mr. Sosna claimed he could make more money by charging 5 cents than 15 cents or higher. John X. Quinn, St. Louis branch manager of Loew's, said he had furnished Sosna with pictures, but withdrew them when the exhibitor cut prices to 5 cents, contrary to stipulations in the contract.

William Felstein, representing the Frisina Circuit, named by Sosna as interested parties, also testified. Frisina operates the Rex and Liberty in Mexico, opposition to Sosna. Mr. Feldstein said there was no attempt to freeze out Sosna.

In St. Louis' fourth action, the St. Louis Amusement Co. has intervened in the clearance case filed by Victor Thein, operator of the neighborhood Palm. Paramount, 20th Century-Fox and two Fanchon and Marco houses were named in the original complaint.

Philadelphia

The anti-trust suit of J. H. Schad, Reading, Pa., exhibitor, against the major distributors, which opened Monday in U. S. District Court at Philadelphia, occupied company lawyers and prompted a general postponement of arbitration hearings scheduled for the next two weeks. All the scheduled hearings involved clearance actions. Case No. 7, of N. Herman Bornstein, operator of the suburban Hatboro against all the consenting distributors and Warners' Grove, has been postponed for a second time from September 10th to October 2nd.

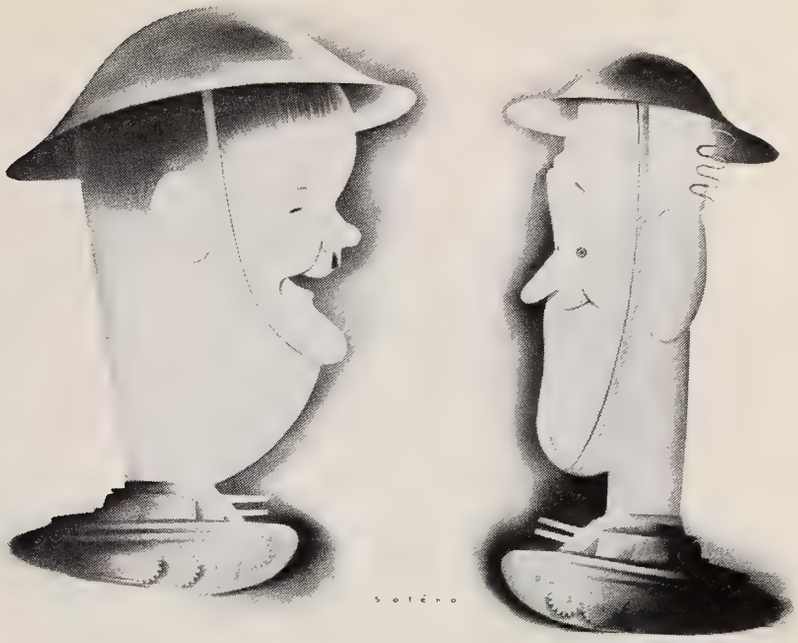
Case No. 9, the first of three complaints filed by A. M. Ellis, head of the independent circuit operating the Broad Theatre, and all directed against Warners, Paramount, RKO and the Warner circuit, will be the first arbitration complaint to be heard this month, its original hearing date of September 24th holding good. Case No. 10, Mr. Ellis for his Liberty theatre in Camden, N. J., was postponed from September 16th to October 7th; and Case No. 11, Mr. Ellis for his Parkside, in Camden, was postponed from September 19th to October 10th.

Los Angeles

H. Eugene Breitenbach will arbitrate the clearance action of D. Lemucci and James Vanducci, Arvin, Calif., operators who seek better clearance for their three theatres. Hearings will start October 21st. The case is Los Angeles No. 4.

Detroit

Detroit's fourth arbitration case was filed Tuesday by D. E. Frank, owner of the Gale, Galesburg, and naming Paramount, Fox, Warners and Loew's and also the Butterfield Circuit's and P. C. Schram's Michigan and Uptown Theatres, Kalamazoo. Mr. Frank asked reduction of his clearance from seven days after second-runs in the latter city to seven days after first-runs.



It's Stan.
And Ollie.
They're draft-daffy.
They're drill-erious.
They're all out to bring them all in . . . with the biggest laugh smash they ever had . . . "GREAT GUNS"!

Stan LAUREL and Oliver HARDY in "GREAT GUNS" *with* Sheila Ryan · Dick Nelson Edmund MacDonald · *Executive Producer Sol M. Wurtzel* · *Directed by Montague Banks*
Original Screen Play by Lou Breslow

20th CENTURY FOX

WALL STREET EYES THE CONTINUING RISE OF FILM AND AVIATION SHARES

Rise in Gross Receipts Brings Increase in Stock Values; Major Companies and Affiliates Reflect Stock Exchange Gains

Solid evidence of the accelerating upswing in motion picture boxoffice receipts and waxing prosperity in dependent branches of the industry is seen in strong current Wall Street interest in the rising performances of entertainment corporation stock issues.

Belying somewhat the talk of slumps and bad weather voiced not so long ago by some, amusement shares on both the Stock and Curb exchanges at New York have been leaders, along with aviation stocks, in trading since mid-summer. A study of 23 leading film issues over the past year shows a consistent climb in every instance with some shares more than doubling in value over the 12-month period.

An accompanying tabulation of the prices variously over the past year for the 23 shares shows at a glance the gains which have been made in every major film corporation's common and preferred issues. Twelve of the most important production, distribution, processing and film equipment firms are represented.

Boom Forecast

A study of nationwide boxoffice returns made available exclusively to MOTION PICTURE HERALD and published in the issue of June 14th presaged the current stock prosperity with reports of sharply increasing attendance and boxoffice grosses through April, May and June. Subsequent reports indicated that attendance and dollars continued their rise through July and August mounting rapidly towards boom proportions.

In the brokerage offices and customers' rooms interest in film shares has kept pace with the reports of better theatre business. Trading in the issues has been outstanding through a summer and Labor Day turn in which steels, utilities, and even the heavy industrials associated with defense expenditures have been lackadaisical. Only aviation issues have exceeded or matched the film shares consistently, for the last two months.

Film shares, according to several reliable financial sources, are being traded both as speculative and investment issues. No figures are available on the distribution between the categories. There have been reports recently form the SEC and other sources, however, of large acquisitions in company stocks by executives, producers, and players in companies with which they are associated. In most instances the purchases are regarded as having been for investment purposes.

Notable among the larger rises in film issues have been increases in the price of Warner, Paramount and Universal issues, from September 1, 1940, to September 8, 1941. Warners preferred stock advanced from 27 to 72, the common from 2⅜ to 5½; Paramount common rose from 5⅝ to 15¾ over the same period, while the company's first and second preferred issues advanced from 75 to 111¼ and from 8⅛ to 14⅛.

Universal scored the most spectacular increases when its common, listed on the Curb Exchange, increased by almost 500 per cent from 5 to 24. The company's first preferred, listed on the Stock Exchange board, almost doubled, mounting from 80 to 159, as of Monday noon.

Stock Prices of Motion Picture Issues

(Prices quoted are bid and closing)

	September 8,'41	August 1,'41	June 1,'41	December 1,'40	September 1,'40
Columbia Pictures	7½	6	4⅜	5⅛	4
Columbia Pictures Pfd.	27½	26⅛	22	20½	17⅝
Consolidated Film	13/16	¾	9/16	⅝	⅝
Consolidated Film Pfd.	10½	9½	8	8⅞	7½
Eastman Kodak	138½	140	121½	144	130½
Eastman Kodak Pfd.	176	174	170⅛	178	172⅓
Loew's	37⅛	33⅞	28	30⅛	26
Loew's Pfd.	108½	108	104¼	107¾	101
Paramount	15¾	12⅞	10¾	9¾	5⅝
Paramount 1st Pfd.	111¼	100½	95	98	75
Paramount 2nd Pfd.	14⅛	11⅝	10¼	10¼	8⅛
Pathe Film	14⅛	14	8¾	10⅛	8⅝
Radio-Keith-Orpheum	3½	3¼	2⅝	2⅜	2¾
Radio-Keith-Orpheum Pfd.	54	51½	42½	34¼	34½
RKO Option Warrants (N. Y. Curb Exchange)	¼	7/32	5/32	...	...
Keith-Albee-Orpheum Pfd.	97	94½	102	102	98
Technicolor (N. Y. Curb Exchange)	9⅞	9½	8	9⅝	10
20th Century-Fox	9⅛	6⅞	5¼	6	5¾
20th Century-Fox Pfd.	22½	19½	16¾	16⅜	15
Universal Pictures (N. Y. Curb Exchange)	24	16½	14	11⅜	5
Universal Pictures 1st Pfd.	159	150	149	99	80
Warner Brothers	5½	4½	3¼	3⅜	2⅜
Warners Brothers Pfd.	72	70	59½	45	27

Less spectacular, but equally consistent, have been the advances in Eastman Kodak, Consolidated Film Industries, Technicolor, Pathe, and other issues not directly engaged in marketing motion pictures, but directly dependent on them for a large portion of their income.

Loew's, Twentieth Century-Fox, Pathe, RKO and minor issues, although traded in less volume than the Warner, Paramount and Universal stocks, have also shown heavy gains. The Loew common, always regarded as an investment issue, and largely held by officers of the corporation, moved from 26 in September 1940 to 37⅛ this week. The even more closely held preferred shares advanced from 101 to 108½. Stocks of 20th Century-Fox and Radio-Keith-Orpheum, and its related Keith-Albee-Orpheum, all largely controlled by banking interests registered less wide a spread, but mirrored the general increase and today are well above quotations of a year, six months, and a month ago.

Buying in amusement stocks has been interpreted in several Wall Street quarters and by the *Wall Street Journal* and *New York Herald Tribune*, among others, as evidence of a hedge in the face of a war market. While industrials are susceptible to sudden change in the event of an alteration in the war's course, they point out that payrolls, saving and other resultants of defense expenditures are likely to continue for some time, assuring continuing patronage of motion pictures.

C. Norman Stabler, financial editor of the *Herald-Tribune*, recently observed, "Buying has been on the assumption that no matter how many tanks and cannons we may be able to build, and how much the heavy industries may lose through increased taxes, it is a certainty that payrolls are going to continue to mount. It is assumed that a good portion of these payrolls will flow into the coffers of the amusement companies."

Shortly after the Labor Day lull the same commentator observed that it was the film and aircraft shares that kept the market open on the preceding days. They were practically the only groups to witness large trading. New highs for the year were registered last week by Columbia, Loew's, the three Paramount issues, Fox and Warners, among others.

Heavy buying in film shares, and constant increase in bids is attributed by financial circles, according to a reliable Wall Street observer, to the success which picture companies have had in recouping lost foreign markets by domestic promotion. He noted that reports indicate that the domestic situation is continuing to improve and said that Wall Street investors were optimistic about the box office prospects of the 1941-42 picture season, just launched.

Also, he said, reports of more economic production planning in Hollywood, and more careful budget controls have reached the markets with encouraging effect.

Universal, Loew's, B. & K. Dividends

Universal last week declared a second consecutive quarterly dividend of $2 per share on first preferred stock, payable October 1st. It is the second dividend since 1932. The arrears on the issue are reduced to $68 a share. The dividends reflect Universal earnings estimated at $3,000,000 for the first three quarters of 1941.

Loew's, Inc., last week voted a regular dividend of 50 cents a share on its common stock payable on September 30th to stockholders of record on September 19th.

Balaban & Katz Theatre Corporation at Chicago on Monday voted a $1 dividend on each share of its common stock, to be paid October 1.



Yoo-hoo.

It's Laurel and Hardy. They're in "GREAT GUNS". And it's a pincer movement on your patrons' ribs . . . a hilarious boxoffice blitz.

20th CENTURY FOX

Stan LAUREL and Oliver HARDY in "GREAT GUNS" *with* Sheila Ryan · Dick Nelson
Edmund MacDonald · *Executive Producer Sol M. Wurtzel* · *Directed by Montague Banks*
Original Screen Play by Lou Breslow

Transfer of Stock To Dissolve Pathe

Final plans were announced on Tuesday by Pathe Film Corp. whereby the company will exchange its holdings of 3,500 shares of duPont Film Manufacturing Corp. common stock for 56,750 shares of E. I. duPont de Nemours & Co. common, thereby dissolving Pathe Film following such an exchange. Stockholders of Pathe will vote on the plan, which was presented by Kenneth M. Young, president of the company, at a special meeting to be held on October 1st. Pathe's board of directors and executive and finance committees of the duPont organization already have approved the transfer.

$100 a Share

Under terms of the proposed dissolution, holders of 7,469 shares of Pathe preferred would receive $100 a share in cash, while holders of 585,095 shares of common stock would receive one share of duPont de Nemours common for approximately each 10.3 shares of Pathe held. Cash for payment of the preferred and all expenses would be available from cash now on hand plus dividends to be paid Pathe on the duPont stock before the exchange. On August 15th, duPont Film paid a third quarterly dividends of $50 a share, an aggregate of $175,000, on the stock held by Pathe, and has agreed to pay not less than $217, a share additional before consummation of the plan, or $759,500."

Holders of Pathe common stock not entitled to full shares of E. I. duPont common will receive the participating receipts for fractional shares of E. I. duPont common. In addition, Pathe common holders will be entitled to share in any available cash after the satisfaction of all liabilities, following lapse of four years, during which time such available cash will be held in a contingency fund for unknown contingent liabilities.

Reasons given for the dissolution of Pathe Film are: unnecessary duplication of operating costs and taxes inherent in any holding company; recent trends in taxation tending to work special hardships on fast-growing companies enjoying a high return on capital, such as duPont Film, and lack of controlling voice on behalf of Pathe in the management of duPont Film.

As of August 15th, Pathe Film had total assets of $3,098,023, including $240,880 in cash and in investment in duPont Film of $2,857,143. In 1940 Pathe Film received $490,000 in dividends from duPont and showed a profit carried to earned surplus of $439,416. From January 1st to August 15th of this year dividends received totaled $245,000 and profit and earned surplus $194,181.

Fox Continuing British Films; Has Two Scheduled

Twentieth Century-Fox is not discontinuing production in England. It is in fact planning completion of at least two important films before the year's end, according to Robert T. Kane, the company's production chief in Great Britain, who arrived in New York Tuesday, from Hollywood, and who was scheduled to fly to Britain later in the week.

Some technicians from the Hollywood studio will follow him to Britain. Mr. Kane explained they were to meet the shortage of technical workers.

Mr. Kane will stay in Britain about six months, supervising "Piu the Younger" now in work, and "This Above All."

Sussman on Stand In Schad Suit

On the second day of trial of the anti-trust suit brought by Harry J. Schad, Reading exhibitor, against Warners, the Wilmer and Vincent circuit and Twentieth Century-Fox, on Tuesday in Philadelphia U. S. District Court, William Sussman, Fox Eastern division sales manager, was the principal witness on the stand. Federal Judge J. Cullen Ganey presided. State Senator Harry Shapiro, attorney for Mr. Schad, also took the testimony of Ted Schlanger, general manager.

Mr. Schlanger was dismissed early when he explained that all negotiations for the circuit's houses in Reading were conducted by the Warner home office and not by himself. Mr. Eagen, following on the stand, explained how the Wilmer-Vincent circuit acquired its houses in Reading, the circuit's film deals and how the product was used. He concluded his testimony on Tuesday morning, and was followed by Mr. Sussman, who explained how Fox sells its product in Reading.

Odlum Named To OPM Post

Floyd B. Odlum, president of Atlas Corporation, one of the principal stockowners of RKO-Keith-Orpheum, was appointed by President Roosevelt last week to head the new division of contract distribution for the Office of Production Management. Mr. Odlum has taken a temporary leave of absence from his Atlas post to direct the new division which was created by Presidential order to effect a wider geographical and corporate distribution of defense orders. President Roosevelt gave the division broad powers to break up the Army and Navy contracts into smaller units, to develop the conversion of non-defense factories to the manufacture of arms and to stimulate subcontracting and otherwise assist manufacturers who seek participation in the defense program.

Mr. Odlum has been identified for many years with the corporate affairs of major motion picture companies through the Atlas Corp. His new post will be on a par with other defense program OPM chiefs and his major task at the moment is to persuade the bigger contractors on defense orders to farm out some of their business to smaller firms. Mr. Odlum's previous connection with OPM was as adviser to Leon Henderson, administrator of the Office of Price Administration.

Brown at World-Telegram

John Mason Brown, for many years drama critic on the New York *Evening Post,* this week assumed the same post on the city's *World Telegram,* succeeding Sidney Whipple, who ascended to an editorial executive position. Mr. Brown is succeeded at the *Post* by Wilella Waldorf.

Film Making School

The Hartley School of Film Making has opened in New York City, "planned to enable a student, upon completion of the term, to intelligently produce a motion picture," and under supervision of Irving Hartley.

Variety Tents Plan Convention

Preparing already for the eighth annual convention at Los Angeles next May, the Variety Clubs of America have appointed a national committee of arrangements.

At present it includes: Paul Short, Robert O'Donnell, James G. Balmer, Edward Ruben, Harry Kalmine, Ted Schlanger, Jay Emanuel, Walter Wanger, John LeRoy Johnston, Cliff Lewis, Harry Mayer, Henry Friedman, Charles E. Lewis, John H. Harris, Burt King, William McAvoy, Duke Clark, Max Leven, Joseph Grant, Jack Beresin, Ray O'Rourke, Dr. Leon Levy, John Maloney, Herman Robbins, George Dembow, and Carter Barron, in addition to all national canvasmen.

Others may be named at the induction dinner and charter presentation of the new Southern California tent, in Los Angeles, September 29th. Charles Skouras, the new tent's chief barker, last week issued a challenge-commandment: the new tent, 25, will be the first in membership, club room facilities, and charities.

Tournament Set

The Charlotte, North Carolina, Variety Club will hold its second golf tournament October 6th. The tent is now surveying the number and needs of crippled children unable to attend school; so that it can establish a special school.

The Cinema Club of Cincinnati, after having been inactive during the summer, will resume monthly meetings at Variety quarters, beginning next Monday. Entertainment will feature the initial meeting, to which resident members of the Variety Club have been invited.

The Dayton, Ohio, Variety Club held its annual golf tournament and frolic at the Northmoor Country Club, Wednesday. Sports and athletic events, in addition to other entertainment, were features. The affair was stag, with a $3 charge covering all expenses, and the proceeds going to the club's charity fund.

Variety club charities are richer by $2,500, as result of the pre-season football game sponsored by the Pittsburgh Tent 1 between the Pittsburgh Steelers and Detroit Lions. Net proceeds from the game were $10,000, of which 25% went to Variety coffers. Dr. Lawrence G. Beinhauer was chairman.

The Dallas tent will shortly present three affairs: the "appreciation luncheon," September 22nd; the Fall golf tournament, October 11th to 13th; the annual Hallowe'en Party, October 31st.

The Boston tent, 23, recently held open house for members and for Universal comedians Lou Abbott and Bud Costello, visitors to the city.

The Kansas City tent will hold its first monthly meeting of the new season next Monday. Plans for the autumn and winter will be mulled.

Expect Loew's Year Profit $8,200,000

Loew's has earned $8,200,000 for the fiscal year ended August 31st, New York financial circles estimated Tuesday. This amount is calculated after provision of $4,000,000 as a foreign contingency reserve.

Loew's reported a net profit of $8,908,470 for the fiscal year, ended August 31, 1940. That was after provision of $2,000,000 for foreign contingencies. The 1941 figure is equivalent to approximately $4.50 per share on the common stock, compared with $4.82 the preceding year.

DISTRIBUTORS GET 36.3 CENTS OF EACH BOX OFFICE DOLLAR: ALLIED

Convention Call Stresses Present Rentals; Units Praise Plan for Joint Committee; Meeting Opens Sept. 16th

Allied States Association of Motion Picture Exhibitors will assemble in Philadelphia's Benjamin Franklin Hotel, Tuesday through Thursday, for its 12th annual convention.

Economics of operation and their relation to new Federal taxation and to film costs will be a basic theme of discussion, along with the usual matters of product, policy and procedure. In this connection, the convention committee, preparing the agenda this week in Philadelphia, pointed out that the total average film cost for all theatres was running 36.3 per cent of the gross box office receipts, that 36.3 cents of every gross dollar income was going to distributors for film rentals.

Meanwhile, from National Allied headquarters in Washington, Abram F. Myers, chairman of the board and general counsel, issued a "follow-up" bulletin containing praise from industry leaders for previous suggestions from him for a national joint committee from all sectors of the film industry, to solve industry problems.

Leaders Urge Committee

Expressions were received from Gradwell Sears, general sales manager for Warners; Colonel Henry Albert Cole, president of the National Allied States Association; Jack Kirch, president of the Allied Theatres of Illinois; William Ainsworth, president of the Independent Theatres Protective Association of Wisconsin and Upper Michigan; Roy E. Harrold, president of the Associated Theatres Owners of Indiana; Ray Branch, president of the Allied Theatres of Michigan; Fred A. Beedle, president of the Allied Motion Picture Theatre Owners of Western Pennsylvania; M. A. Rosenberg, member of the national Allied executive committee; Max Stearn, of the Southern Theatre, Columbus, Ohio; and from the Allied of Eastern Pennsylvania, and of Iowa-Nebraska.

Mr. Sears said: "I believe your suggestion to be an excellent one.

"While it is not new or original, the effectiveness of the committee will depend entirely upon the earnestness of the members of the committee itself and the initiative and energy which is put forth by the proponents of the plan to insure its proper functioning. Since the formal request for such a committee emanates from a reputable and responsible exhibitors' organization I am positive the production, distribution and administrative ends of the business will surely cooperate.

"I will give the committee the benefits of any suggestions which may come to me from time to time and any other help which they earnestly require."

Colonel Cole wrote: "I believe there is a possibility if not a probability that the formation of such an idea would be welcomed by all interests in this industry. I believe that Philadelphia is the place where the movement should be started—at our National Convention September 16-18. I believe that this might be the most important step that has been taken by our industry."

Mr. Kirsch said: "There is no doubt in my mind that great good would eventually result from such a movement as it has always been my belief that if all elements of the motion picture industry could get together on common ground much could be accomplished for the betterment of our business."

Mr. Branch's letter read: "That there is a crying need for just such procedure as you outline therein, goes without saying, and I believe the gesture of placing it on the agenda for discussion at the National Convention in Philadelphia is a very fine one, and a very timely thought."

Advance reservations at the Benjamin Franklin Hotel, Philadelphia, for Allied's 12th annual national convention, Sept. 16-18, have broken all records, it was announced September 4th by Sidney E. Samuelson, chairman of the convention committee. The reservations include acceptances from outstanding industry executives in the distribution and exhibition fields who have promised to participate in the discussions designed to create a national liaison committee for better industry relations.

Besides a set program for the convention sessions, the floor will be kept open to all delegates for free discussion of various industry problems, including a discussion on what is happeing to the box-office from the standpoint of gross income and film costs, the effect of the consent decree, how arbitration is working in various territories, and the proposed tax bill before Congress. In regard to the tax measure, on which Congress will be taking final action just at the time when the convention is in session (see page 29), it is felt that an outstanding attendance of all persons engaged in the motion picture industry will focus attention on and will give the convention an opportunity to make its opinion heard on this vital issue.

Statistics for a full calendar year, the convention committee points out, indicated that total average film cost for all theatres was 36.3 percent of the gross box-office receipts. Experience since then has proved that the new U. S. admissions tax has cut into the box-office dollar and it may well be that the total of the new taxes and the film bill will wipe out all possibility of exhibitor profit. This despite the fact that financial reports of the film companies show very good earnings.

Another subject which will occupy the attention of the convention is feature pictures that were promised for delivery during the 1940-41 season and have been withheld by several of the companies.

In arrangement made by Mr. Samuelson with Ted Schlanger, Warner theatres' zone chief in Philadelphia, convention delegates will be allowed to enter all the circuit houses free during the three-day session.

The Convention Program

Following is the schedule of the convention:

TUESDAY, SEPTEMBER 16

10:00 A.M.: Registration and inspection of exhibits—Mezzanine. Fee—$10.00 for all convention functions.

2:00 P.M.: Convention called to order for the first business session.

"AID report on new fangled sales policies, variations in different territories, high percentage demands, undelivered product, analysis of contrasts, progress of exhibitor buying over the country."

"What are the boxoffice propects of the new product and is it capable of recapturing the lost audience?"

"Industry speakers and general discussion."

10:00 P.M.: Night club supper party—Garden Terrace, Benjamin Franklin Hotel.

WEDNESDAY, SEPTEMBER 17

1:45 P.M.: Ladies only—sightseeing bus tour through Philadelphia.

2:00 P.M.: Convention Business Session.

"How will the new tax schedule affect the exhibitors' income and profit? What can independent exhibitors do to protect their businesses and their profits while co-operating with the total defense effort of the nation?"

"It is expected that Congress will be giving final consideration to the tax bill at the time the Convention is meeting. If necessary, the Convention will be in a position to present the view point of independent exhibitors emphatically.

Evening: Reserved for committee meetings as required. Other delegates and visitors on their own visit Philadelphia's eating places. Theatre parties, Variety Club—Bellevue-Stratford Hotel.

THURSDAY, SEPTEMBER 18

1:00 P.M.: Ladies luncheon—Garden Terrace, Benjamin Franklin Hotel, followed by an afternoon of card games.

2:00 P.M.: Final convention business session:

"Is Arbitration under the Consent Decree affording exhibitors the relief intended?"

"Prominent distributor representatives are expected to state the exact position of their companies on current distributor-exhibitor problems.

"Open forum in which all delegates, Allied leaders, and distributor representatives will participate to explore the advisability of establishing a joint national committee to promote better industry relations.

7:00 P.M.: Convention Banquet—Crystal Ball Room, Benjamin Franklin Hotel. Speakers—favors for ladies—dinner music—dancing.

Brandt Gives Cautious Approval

In New York last week, *The Independent*, organ of Harry Brandt's Independent Theatre Owners Association, remarked editorially that if the Allied convention is an "all-industry" meeting, "everyone will benefit;" but that, if it is not, "it will be a repetition of what occurred in Minneapolis several years ago when exhibitors came from all over the nation to give their views on the proposed trade practice code, and all the time the Allied board of directors, in secret session, had voted the proposition down.

"That proved such a shock to the industry, that faith in Allied's proceedings from that point on went down to nil . . . unless every word is allowed to be heard, and all action be taken on the floor in full view of every one, Myers' words will be but so much eye wash. . . .

"The MPTOA's convention in June was a complete fiasco for two reasons: lack of leadership and lack of an adequate program. They had nothing to talk about, and there was no one there to talk about it.

"Let the Allied members realize that there *are* many important topics to talk about; and regardless of what happens at their convention, they should discuss those things which demand action now. . . .

"All exhibitors who are not members of Allied, yet who are attending the convention, should likewise go with the idea that this in reality is to be an all-industry meeting. If it should turn out that they have been fooled, at least every one will know that their inten-

(Continued on following page, column 1)

EXHIBITOR UNIT LAUDS RODGERS

William F. Rodgers' contributions to "better understanding in our great business" was commended, via resolution, by the recent Seventh Annual Convention of the West Virginia Managers Association, at White Sulphur Springs, that state. The unit remarked that the MGM sales manager, by his "courage, patience, tolerance, and kindliness, took the leadership several years ago to bring about this better understanding, refusing to be discouraged when his attempt to write a code of fair play for the business was not adopted. . . ." The organization is affiliated with the MPTOA.

Allied Attacks Rental Increase

(*Continued from preceding page*)

tions were honest, even if those of the Allied leaders weren't."

The ITOA is unaffiliated. Harry Brandt, its president, has several times recommended a new national exhibitor organization.

In inviting exhibitors to its all-industry convention, the National Allied, via advertisements in the trade press, said, "While diversion and entertainment will be provided—'this is not a party,'" and it asked exhibitors to "come prepared for serious discourses by outstanding industry and national leaders and for a constructive business meeting that is most needed in these troubled times—and in which you will participate!"

New York Meeting

The New York Allied, recently formed, will probably hold a meeting concurrently with the Philadelphia convention, it was said in New York last week. In this organization, prominent are Robert Goldblatt, Max Cohen, Louis Goidel, Abraham Stone, Leonard Rosenthal.

Officers will probably be elected at the Philadelphia meeting.

Robert H. Poole has been renamed executive director of the Independent Theatre Owners of Southern California. Mrs. Ida Schreiber was agains appointed office secretary and Mrs. Jennie Dodge, named treasurer, replacing Charles Ferry.

Reelected trustees were Hugh Bruen, Jack Y. Berman. Recently, Murray Hawkins and M. C. Sinift were named to the board.

A charter has been granted the Pacific Coast Conference of Independent Theatre Owners in Sacramento. Listed as directors were Hugh Bruen, Jack Berman, H. V. Harvey, Ben Levin, L. O. Lukan, W. G. Ripley, Bob White, and George Hunt.

A Thirtieth Anniversary testimonial luncheon will be tendered October 7th, at Ceriani's, New Haven, to Joseph F. Reed, by the Connecticut Allied. Mr. Reed is operator of the Bantam theatre, and others, and is a chairman of the unit's board of directors. Chairman of the affair are Dr. J. B. Fishman, and Daniel Pouzzner. Mr. Reed started in business, in the area, in 1911. The organization held its regular luncheon meeting, Tuesday, in that city.

The Allied Motion Picture Theatre Owners of Western Pennsylvania will convene at Pittsburgh October 20th and 21st.

Arzoz Renews Monogram Mexican Release Pact

Rafael Arzoz, Mexican distributor and head of the Victoria producing company, has renewed his distributing contract with Monogram, following a visit to the company's foreign sales office, in New York City. Mr. Arzoz will take 42 Monogram films, this year. Last year, he distributed 21.

The Mexican film man explained in interviews that American pictures are increasingly liked in Mexico, and together with native product, and as a result of the war, have eliminated Europe's films as competitors.

Victoria will make nine films next season; one in color.

Acquires Gridiron Shorts

M. J. Kandel, president of Ideal Pictures Corp., in New York, has purchased the original negatives and the exclusive rights to a series of six one-reel pictures entitled "Football Tactics" featuring the late Knute Rockne.

RKO, Columbia Hold Havana Conventions

by RAMON PEON

in Havana

The Columbia Latin American sales convention opened in Havana on September 4th, the day after delegates to RKO Radio's first Caribbean convention ended a three-day meeting here. Columbia managers from Puerto Rico, Mexico, Panama, Trinidad and Venezuela were greeted by Ernesto P. Smith and Pedro Martinez, manager and assistant manager of the Columbia Havana branch. J. A. McConville, Arnold Picker and Jack Segal, all of the company's home office in New York, were the presiding officers.

Screenings of "Our Wife" and "Here Comes Mr. Jordan" featured the three-day meeting. Delegates included Michael Burgner and George Oller, Puerto Rico; Edgar Kerner, Trinidad; Enrique Davila, Colombia; Harry Prosdecini, Panama; Rafael Sevilla, Mexico, and Christina Van Ree, Venezuela.

The RKO Radio convention, featured by a screening of Walt Disney's "Fantasia" at the Fausto theatre, closed September 3rd with a banquet at the Hotel Nacional. R. K. Hawkinson, division manager, presided. Mike Hoffay, director of foreign publicity, attended.

Browne Loses Second Dismissal Motion

George E. Browne, along with Willie Bioff, his West Coast representative, must stand trial for extortion next Monday in New York City, Federal Judge Simon Rifkind ruled Monday n that city, quashing a second motion by attorneys of the International Alliance of Theatrical Stage Employees president, for dismissal of the indictment against the two men.

The motion cited technical grounds. A previous dismissal motion, quashed by Federal Judge Louie Strom, contended the indictment did not come under the Federal anti-racketeering laws. The two men were indicted by a Federal Grand Jury for extorting $550,000 from Twentieth Century-Fox, Loew's, Paramount, and Warners.

The trial has been twice delayed because of inability to find a Federal Judge to sit on the case. United States District Attorney Mathias Correa warned two weeks ago, at the last postponement, that there might be another.

Meanwhile, scheduled trial, in Los Angeles, of Bioff, for evasion of Federal income taxes in 1936 and 1937 has been postponed to November 17th.

Paramount Wins

The baseball team of the Paramount home office, New York, won the Motion Picture League championship Saturday, September 6th, by defeating the Universal team, 13 to 3. Its record has been nine games won, one lost. It is the third time in four years the team has won first place. It has thus each time won the cup donated by Quigley Publications.

Breen in New York

Joseph I. Breen, general manager in charge of studios of RKO, arrived in New York this week from the Coast.

Theatres Extend USO Drive Week

With 10,233 theatres in the United States participating in the USO Theatre Week, many houses reported collections amounting to about 10 per cent of the gross and others indicated to Joseph Bernhard, general manager of Warner Bros. Theatres, who is chairman of the theatre drive, that they were extending collections beyond the stipulated Labor Day week. In New York, the Roxy theatre is continuing the campaign for 10 days because of favorable patron response. According to Mr. Bernhard, the theatres which enrolled for the campaign represented the largest number for any drive in film annals.

Richard Lawrence, chairman of the New York City USO campaign, of which Thomas E. Dewey is national chairman, sent a letter to Joseph Hazen of Warners, chief of the New York motion picture division for the drive. Mr. Lawrence wrote: "I wish to express to you and your associates our grateful appreciation of the splendid results attained in your division. The energy and devotion which all of you gave to this great community enterprise deserves and has the commendation of New York's citizens as well as the appreciation of the young men in the service."

Drive in West

In Oklahoma, 26 Oklahoma City theatres including Standard houses, all theatres of the Griffith Amusement Company and the Talbot theatres in Tulsa, in addition to 100 independent houses throughout the state are conducting USO campaigns to raise a quota of $21,000. From Seattle, reports indicated that the local USO drive was "entirely satisfactory," with 166 of the 180 theatres in that area signed up to collect funds.

Total receipts from all theatres throughout the nation will not be announced for another week.

Howard Dietz, MGM's director of publicity and advertising who is coordinator-chairman by special appointment of Secretary Morgenthau of the Treasury, for the "Treasury Hour" radio programs, has written the lyrics for "Buy a Bond," in collaboration with tune-writer Arthur Schwartz. Mr. Dietz wrote the lyrics last week in New York and airmailed them to Mr. Schwartz who is in Hollywood. On Friday, tune-smith Schwartz completed his melody, played his own accompaniment and sang the tune for a transcription. The record was rushed back to New York where orchestra leader Al Goodman of the "Treasury Hour" shows, listened to it and then prepared a score for his men. Within 48 hours the tune was ready for a studio rehearsal. "Buy a Bond" had its premiere on the CBS network "Treasury-Hour" Wednesday night spot this week. All of which made good publicity copy for everybody concerned.

Four New Companies

New York's Secretary of State has chartered four new companies: Cinesound Productions, Inc.; Coda Corporation; Adabel Films, Inc., and Futura Amusement Corporation. All are in New York City.

Telenews Theatre Opened

The Telenews theatre, formerly the Arcade in San Francisco, has opened under a straight newsreel policy. The theatre is operated by Guz Metzger and Bill Srere.



Triumph of Showmanship

its Astor Theatre success is being repeated nationwide

NEW ASTOR RECORD!



Spellbound audiences acclaim the town's new hit!

SPENCER TRACY
INGRID BERGMAN · LANA TURNER
IN VICTOR FLEMING'S PRODUCTION OF
DR. JEKYLL AND MR. HYDE
with DONALD CRISP · IAN HUNTER · BARTON MacLANE · C. AUBREY SMITH
Screen Play by JOHN LEE MAHIN · Based on the Novel by Robert Louis Stevenson · Directed by VICTOR FLEMING



Are you a
JEKYLL
OR are you a
HYDE?



This picture makes you ask yourself the most amazing questions! Science reveals that most people are hiding secret desires. When you can't control them, it's the Mr. Hyde in you!

3rd HIT WEEK!

COOL **ASTOR** BROADWAY and 45th STREET

POPULAR PRICES · 35¢ to 1 P.M.
Midnite Shows Nightly
CONTINUOUS PERFORMANCES · Doors Open 9:15 A.M.

SPENCER TRACY
INGRID BERGMAN · LANA TURNER
in Victor Fleming's Production of
Dr. JEKYLL and Mr. HYDE
An M-G-M Pre-release

HOW GOOD IS YOUR CONTROL?

Are you a **JEKYLL** OR Are you a **HYDE**

He recognizes that we all have hidden desires but he controls them!

He yields to the primitive instinct in humans and lives his life without control!

FASCINATING! PROVOCATIVE!
SPENCER TRACY
INGRID BERGMAN LANA TURNER
IN VICTOR FLEMING'S PRODUCTION OF
DR. JEKYLL AND MR. HYDE
A Metro Goldwyn-Mayer Picture

4th Wk **ASTOR** POPULAR PRICES · 35¢ to 1 P.M. CONTINUOUS PERFORMANCES



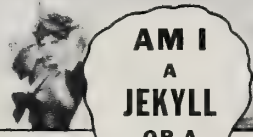
BIGGEST ATTENDANC IN ASTOR HISTORY!

Fascinating! Compelli You'll ask yourself q tions and be amazed

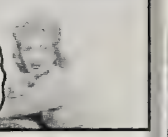
SPENCER TRA
INGRID BERGMAN · TUR
In Victor Fleming's Product
Dr. JEKYLL and Mr. H
An M-G-M Pre-release

NOW PLAYIN
AIR-COOLED
ASTOR
POPULAR PRICES 35¢

DO YOU DARE ASK YOURSELF THIS QUESTION?



AM I A JEKYLL OR A HYDE?



4th BIG WEEK!
SPENCER TRACY
INGRID BERGMAN · LANA TURNER
In Victor Fleming's Production of
DR. JEKYLL AND MR. HYDE
An M-G-M Picture

The public's newest pastime is finding things out about itself and being amazed.

AIR COOLED **ASTOR** B'way and 45th St.
POPULAR PRICES · 35¢ to 1 P.M.
CONTINUOUS PERFORMANCES · Doors Open 9:15 A.M.

FACE THE TRUTH

ARE YOU JEKY Or are yo HYD



Experiments conduc New York last we vealed that 80% men in town have of wicked "Mr. H See this fascinatin and ask yourself tions. You'll be a

NOW PLAYING
AIR-COOLED
ASTOR
BROADWAY & 45th ST.
POPULAR PRICES 35¢

CONTINUOUS PERFORMANCES

SPENCER TRA
INGRID BERGMAN · TUI
In Victor Fleming's Produc
Dr. JEKYLL and Mr.
An M-G-M Pre-relea

ARE YOU JEKYLL OR HYDE



- Men! Despite the fact that you love one woman do you ever look at another? And girls, how are you about the men?
- The most fascinating film in years has the whole town examining its "subconscious"...and being amazed!

SPENCER TRACY
INGRID BERGMAN · LANA TURNE
IN VICTOR FLEMING'S PRODUCTION OF
DR. JEKYLL AND MR. HYDE
with DONALD CRISP · IAN HUNTER · BARTON MacLANE · C. AUBREY SM
Screen Play by JOHN LEE MAHIN · Based on the Novel by Robert Louis Stevenson
Directed by VICTOR FLEMING · A Metro-Goldwyn-Mayer Pre-release

MIDNITE SHOWS NIGHTLY **ASTOR** Air-Cooled B'way and 45th | NOW PLAYING WORLD PREMIERE | POPULAR PRICES · 35¢ to 1 P. CONTINUOUS PERFORMANCES · Doors Open 9:15 A

THE WHOLE TOWN IS ASKING...



Be honest with yourself! Do you have hidden desires, secret longings? There's a touch of Mr. Hyde in all of us according to the scientists. It's just a question of control! The most fascinating, provocative film in years is the town's biggest hit!

SPENCER TRACY
INGRID BERGMAN · LANA TURNER
IN VICTOR FLEMING'S PRODUCTION OF
DR. JEKYLL AND MR. HYDE
NOW PLAYING
AIR COOLED **ASTOR** B'WAY and 45th ST.
CONTINUOUS PERFORMANCES
POPULAR PRICES 35¢ to 1 P.M.



Do you have secret longings that you dare not reveal? If you do, it's the Mr. Hyde in you—and you can find out all about him from M-G-M's fascinating, revealing film!

SPENCER TRACY
INGRID BERGMAN · LANA TURNER
IN VICTOR FLEMING'S PRODUCTION OF
DR. JEKYLL AND MR. HYDE
An M-G-M Pre-release

3rd HIT WEEK!
COOL **ASTOR** BROADWAY and 45th STREET
POPULAR PRICES · 35¢ to 1 P.M.
Midnite Shows Nightly
CONTINUOUS PERFORMANCES



BREA
EVERY ATTENDA
RECORD IN ASTOR HIST

SPENCER TRACY
INGRID BERGMAN · TURNER
In Victor Fleming's Production of
Dr. JEKYLL and Mr. HYDE
An M-G-M Pre-release

NOW PLAYING POPULAR PRICES 35¢
AIR-COOLED
ASTOR B'way & 45th St.
CONTINUOUS PERFORMANC

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

DOUGLAS MILLER, former United States Trade Commissioner at the Embassy in Berlin, is convinced that *'you can't do business with Hitler.'* And he has written a book to prove it, disclosing, among other choice items, how Herr Goebbel's Ministry of Propaganda arranged for the chief of the German Film Chamber to pay Mr. Miller a little call at his Embassy office, and propose that the then banned American motion picture companies resume operations in Naziland, sell their films in Germany for whatever they could get, and take their profits out of the country without any restrictions. Mr. Miller's ears perked, for hadn't the U. S. film producers been complaining to him loudly and long against the intolerable operating and economic blackjacking of the Hitlerites.

But, he was told by the Goebbel lieutenant, in return for the privilege offered, Goebbels demanded the absolute right to one-quarter of the screen playing time of the largest picture theatre in each of our 25 largest cities for German propaganda pictures.

▽

Those advance feature trade showings required of the majors for exhibitors under the U. S. Consent Decree, are so sparsely attended, reports Fred Wehrenberg, local St. Louis exhibitor leader, that one distributor fills his screening room with cops on the beat, also with store keepers.

▽

Just-Like-That Department, being a United Press Hollywood headline in the New York *Daily News*:

MOVIES' MARGARET SULLAVAN
PLANS THREE MORE BABIES

▽

Monday, September 15th, will be "Louella Parsons Day" in Dixon, Illinois.

Hearst cinema editor Parsons wasn't born in Dixon. Seems she just went to high school there. And the town-fathers are going to put on a big two-day shindig to celebrate. That's the only reason we get from the CBS announcement of 'Lolly's' new Hollywood radio series, also starting Monday.

▽

Warner Brothers has insured the beard of Monty Woolley, actor who plays the part of Alexander Woolcott in "The Man Who Came to Dinner." If Woolley's beard burns, Warners collect $10,000. *The insurance company requires that he wear a fireproof covering over the beard, smoke through a long-range, noncombustible cigarette holder and refrain from smoking in bed or while standing on his head.*

▽

The Howard burlesque theatre in Tampa, Florida, publishes big, black newspaper ads ballyhooing its girly shows with this added 'attraction': *'Bring Ycur Own Liquor or Buy It at the Bar . . . Meet Jessica and All the Girls at the Bar.'*

▽

WALL STREET JOURNAL *gives this as the Hollywood version of that old bit of minstrelsy:*

Missus—Who was that lady you just bowed to?

Mister—She was the second wife of the third husband of my first wife.

▽

Wonder how enthusiastically Virginia exhibitors will go around ballyhooing that Metro picture "The Vanishing Virginian."

LAST week's item about the Duke of Kent not wanting any newspaper or newsreel attention during his visit at Hyde Park and the White House or elsewhere in the U. S. because of some unfavorable attention highlighting an escapade during a previous visit, brings to mind that the present Dukes of the House of Windsor have been getting newsreel notice in the States now for nearly a quarter of a century. And when it started, they liked it. Even asked for it.

▽

The city of Paterson, N. J., is going just as wacky as its wacky son, Lou Costello, of the movie comedy team of Abbott and Costello.

Street Commissioner Eli Jelsma announced that his men were erecting in front of Lou's old 33d street homestead, a two-way sign reading Costello Square, but there is no square there or near by. The funny man's home, where he was born and still lives, is in the middle of a block.

"We thought the people in that area would come to know it as the Costello Square section of 33d street," Mr. Jelsma said.

▽

The management of the Northport Theatre, in the same Long Island town of that name, advises by post that it had an awful argument with a woman patron who insisted that the movies on the screen were so dark she could not see them. But her face got awfully red when they pointed out to her that she was wearing her dark sun glasses in the theatre.

▽

Hollywood has finally 'won' over John Steinbeck, RKO getting the writer to adapt his "Red Pony."

▽

The Bronx, N. Y., Zoo, of which Walt Disney has been named a member, has presented to him one of the Zoo's pet 'powder-puff' ducks as a girl friend for Disney's Donald Duck. The Zoo duck is so called because it has a funny-looking, fluffy top-knot along the side of its head, akin to milady's bath powder-puffs. Donald had long since found his dream girl in Disney's Donna Duck, and since Walt has to keep his little people free of criticism from the Ladies' Epworth League, it is likely that he'll renounce the powder-puffer.

▽

Coincidentally, Disney's latest feature, "Dumbo," coming up for RKO release, runs riot with "flying elephants, parachute squadrons of storks, boogie-woogies (whatever they are) and determined mice," according to a formal statement to the press from RKO in New York.

▽

Richard De Rochemont, managing editor of March of Time, and brother of Louis De Rochemont, head of that magazine reel, tips some interesting items about the "national revolution" in France, in *Life Magazine.*

For one, he tells how before the recent unsuccessful attempt on the life of pro-Nazi Pierre Laval, three chauffeurs had quit him because the Laval car was getting shot at too frequently. It had been ambushed several times on lonely roads.

De Rochemont, who was European manager for March of Time, recently returned from a three-month tour of Unoccupied France.

NAT WILLIAMS, in behalf of the Southeastern Theatre Owners Association, sure is one frank and hospitable host. To "All Fellow Share Croppers," this Southern gentleman sent a most urgent invitation to attend the SETOA convention, at Jacksonville, Florida, this week.

"As usual," he started, "it's an all-industry affair—open to anyone making a living out of this business, honestly or otherwise. Anyone from Darryl Zanuck to your pop-corn girl (if she's blonde) will be welcome.

"I 'spect we orter sorter consider this a stop-date affair. By next year, anything can happen and probably will. We'll be seeing a lot more uniforms by then (seeing Hell, we'll probably be wearing one if we can't prove that film salesmen are dependent upon us)! We'll have a lot more rationing and a lot less rations. The termites of taxation will have gnawed up the wooden leg of our financial serenity. It could be that Scotch, fish-bait and golf balls will be on the priority lists.

"I have a passionate propensity to divorce impulse from good judgment and tell you that the program will stink; that several birds will try to justify the Consent Decree—and fail—that you'll be as cold as a Siberian well digger to the proposals of others who will insist that we're no patriots if we don't smile while paying them increases on pictures, paper, photos, power, postage, pall bearers, perfume and other defense items. But I'd be kidding. Fact is, the program committee's plans are as vague as Metro's prices under their new selling plan; but in both instances you can safely bet it will be more than you thought possible. Ed Kuykendall will be there, Fuller Warren will MC the banquet, Riley Davis will sun the golfers, Col. Orr will resolve, the distributor's committee will distribute, etc., etc., ad infinitum. With Guy Kenimer and Milt at the helm, you can't miss. The set-up is as hot as a pot of collards, and will probably never be improved upon. You'll be prouder of it than is RKO of their first group of five."

▽

Orson Welles' first name is George. He's a magician (literally and figuratively). He smoked black cigars when he was ten; he's only 26 now. Likes burlesque shows. Flourishes on ordered disorder.

▽

Jimmy Sileo, that ace still photographer for so many motion picture companies in and around New York, including Mr. Rockefeller's and Mr. Van Schmus's big Music Hall Theatre in Rockefeller Center, has turned over hundreds of photographs of stage shows and the dancing girls at the Hall, to the Citizen's Committee, an organization headed by A. Shelton Pennoyer, famed painter, which is collecting pictures, calendars, etc., to help build the Army's morale. Jimmy's pictures always were morale builders.

▽

There was a time when they blamed home-diathermy sets and automobiles with interfering with home television. Now the telecasting engineers claim that the reception of television pictures is also destroyed somewhat by such everyday devices as electric razors, kitchen mixers, vacuum cleaners, electric fans, pans and what have you.

THEATRE NOT A CLINIC, PUBLIC, INDUSTRY TOLD

McNicholas, Head of Pictures Committee, Attacks Showings of "Sex Hygiene" Pictures

Strong disapproval of the exhibition of sex hygiene films in motion picture theatres was voiced over the weekend by the Most Reverend John T. McNicholas, O.P., S.T.M., Archbishop of Cincinnati, who is chairman of the Episcopal Committee on Motion Pictures.

"The Catholic Bishops' Committee, which constitutes the governing body of the National Legion of Decency, views with grave alarm the exhibits, past and present, of so-called sex hygiene films in entertainment motion picture theatres," said the official statement.

"Normal people burdened with the cares and troubles of life frequent the motion picture theatre primarily to relax and to be entertained. They are in search of legitimate pleasure and they anticipate wholesome enjoyment.

"The motion picture theatre is not a clinic; nor is it a doctor's consultation room or a classroom. It is not the sanctum of the minister of religion; nor is it the sanctuary of the home," continued the statement, adding:

"Sex instruction does not come within the function of the motion picture theatre. On the contrary, to assume this grave responsibility would be a perversion of the principal function of the theatre. Instead of rendering any real service to the public welfare, the influence thus exercised must be progressively degenerating in the moral order.

Responsibility of Parents

"Necessary sex information and instruction are primarily the responsibility of the parents, who should consult physicians of the soul and body about the prudent and timely instruction of their children in matters pertaining to the mysterious facts of life. . . . Sex information and instruction should be given to the individual and never to groups, especially not to mixed groups of young people.

"The private instruction by parents or by those delegated by parents, if it be sound, should inculcate a proper appreciation of values, namely, that reverential appreciation of sexual actions which regards them as subject to the laws of God. All actions are subject to God's laws. Sex actions do not concern merely the individuals of the domestic society of the home. They primarily regard the entire social body. The general failure to accept and to be guided by this law of nature and of God is accountable, in large measure, for the loose sex morals of the home and for the sex mania of society today.

"A technical or clinico-story treatment of the fundamental and germane considerations of sex life entrusted to us as a sacred heritage by the Almighty Creator is out of place in the theatre, where there is an atmosphere rather of entertainment than of reverence.

"It is earnestly hoped that the motion picture industry which, aware of its great social responsibility, has in the past exercised a prudent vigilance in fostering programs proper for the entertainment motion picture theatre, will not only refrain from permitting the function of the theatre to be perverted by the intrusion of improper screen material but will strive, even more assiduously than in the recent past, to avoid any and all recessions from the right standards of morality and public decency in motion picture entertainment."

"No Greater Sin" in Class C

The National Legion of Decency has classified "No Greater Sin," a University Film production, as a Class C, condemned, release. The picture was produced by Jeffrey Bernerd for Edward A. Golden.

The reason given by the Legion for its classification of the picture is that it "deems this film, which deals with social disease, screen material unsuitable for exhibition in motion picture theatres. . . The film, moreover, evidences no concern with the moral aspects of the problem," the Legion's statement says.

The National Legion of Decency for this week has approved seven of eight new pictures, four for general patronage and three for adults, while one has been condemned. The new films and their classification follow.

Class A-1, Unobjectionable for General Patronage—"Badlands of Dakota," "Dude Cowboy," "Last of the Duanes," "Under Fiesta Stars." Class A-2, Unobjectionable for Adults—"Lady Be Good," "Man at Large," "Unfinished Business." Class C, Condemned—"No Greater Sin."

Molliver Exchange Plans Dropped

Plans of David Molliver, Philadelphia exhibitor, to open an independent exchange in that city, have been dropped. Originally scheduled to handle Mohawk's old Grand National product, the franchise instead goes to Ben Harris, manager of the American Film Co. in Philadelphia.

Warners Acquire Two

Warners, which on September 1st, discontinued a booking agreement with eight Saxe Amusement Management theatres in Milwaukee, annexed the Oriental and Tower theatres, operated for the past few years by Harold Mirisch, former Warner executive.

"Little Foxes" Sequel

A sequel to "The Little Foxes" is being planned by Samuel Goldwyn to star Teresa Wright and Richard Carlson and telling the romance of the characters played by them in "The Little Foxes.' The title has been set as "Alexandra," Miss Wright's character name.

Haskins Returns to State

Edward Haskins has returned to the State theatre in Calais, Me., which he managed before being transferred to other Lockwood and Gordon houses in New England, with a main office in Boston.

IN NEWSREELS

MOVIETONE NEWS—No. 104, Vol 23.—Sub christened at Mare Island....Syrian forces reach France....Canadian war production....British girls harvest crops....California twins and Kentucky quads....Sports....Bishop Grace baptizes flock....Beauty pageant.

MOVIETONE NEWS—No. 1, Vol. 24.—"Empress of Asia" brings refugees....Cruiser Atlanta launched....German prisoners in Australia....Sara Delano Roosevelt....Detroit, Canada, Seattle have bombers for Britain....Sports....Miss America named.

NEWS OF THE DAY, No. 302, Vol. 12.—First defense submarine launched....Housewives handle "Tommy-guns"....Scrap autos for steel....Canada's factories....Twin conclave....Miss America pageant....Baptism in James River....Sports.

NEWS OF THE DAY, No. 303, Vol. 12.—President's mother dead....Ferry bombers....B-17 tested....Cruiser Atlanta joins navy....Bebe Daniels back....Soviet mission here....Cruiser San Juan launched....War games....Miss America....Sports.

PARAMOUNT NEWS—No. 3.—Soldier's New York holiday....Railroad Brotherhood talks strike....Good driving scholarships....Lashley quads go home....Old cars for defense....Loading shells at Elwood....Sports.

PARAMOUNT NEWS—No. 4.—Sports....Two Navy cruisers launched....Bombers for Britain....President's mother....Miss America 1941....Empress of Asia arrives....Bebe Daniels and husband home.

RKO PATHE NEWS—No. 3, Vol. 13.—Old cars for scrap....Canada equips armies....Refugee children arrive....1949 fashion contest....Twin convention....Sports.

RKO PATHE NEWS—No. 4, Vol 13.—Troop maneuvers....Cruiser Atlanta christened....Air ferries to Britain....Australia keeps prisoners....Dali holds clam bake....Flying Fortress" tested....Miss America chosen....Sports.

UNIVERSAL NEWSREEL—No. 12, Vol 14.—Quads leave hospital....Canada makes tanks....Shell loading at Elwood....Housewives man machine-guns....Aerial acrobatics....Steel from junk autos....Flying Chimpanzee....Health for defense....Beauty parade....Pikes Peak auto race....Sports.

UNIVERSAL NEWSREEL—No. 13, Vol. 14.—Planes for Britain....Army maneuvers....Light cruiser launched....New Flying Fortress....Russian fliers in Seattle....President's mother dies....Chinese cook builds plane....Miss America....Sports.

Nine New Film Companies Chartered in New York

Nine new motion picture companies have been incorporated to do business in the state of New York according to a report of Michael F. Walsh, Secretary of State. They are:

PRC Film Exchanges, Inc., by Cecil Bernert, Irving Levine and Estelle Kaufman; Sepal Amusement, Inc., by A. N. Abrams and I. Eleff; The Dollar Top Theatre, Inc., by Robert Lewis, Maurice J. Speiser and Molly Day Thacher; Andeka, Inc., by Augusta Kessler, Ruth Spagna and Bessie Goldenberg; Wilcow, Inc., by W. B. Cowan, W. Herbert Adams and Jane Steiner.

Also, Markmo Amusement Corp., by Myron M. Myers, Arnold Dumer and Leon Samuels; Motion Picture Television Corp., by Ronnie H. Marcus, George D. Burchell and Elizabeth Aherne; Gunrod Corp., by William Felstiner, W. W. Prager and Lawrence J. Sheldon; Avocet Production Corp., by Leo T. Kissam, J. Francis Hayden and John J. Hickey.

Stearn Shifts Personnel

Bert M. Stearn, United Artists district manager for Pittsburgh, Indianapolis, Cleveland and Cincinnati, has made several personnel changes. Guy Hancock, formerly with RKO, has joined the Indianapolis exchange, replacing Edward Golden, resigned. In Cincinnati, Jack Finberg has been promoted to city salesman, replacing Irving Sochin, resigned. Mitchell Blachschleger, former office manager, has succeeded to Finberg's former post, the West Virginia-Kentucky territory.

Edwards with NSS

Jack Edwards, former trade paper reporter covering the Los Angeles film row, has joined National Screen Service as contact representative with Fox West Coast Theatres.

NEW GUILD MOVES IN N.Y. SEEN STEP TOWARD CIO vs. AFL BATTLE

Council of Guilds Proposes Change of Affiliation and Attacks Leaders of A. F. of L.; I.A.T.S.E. To Re-enter Pact

A CIO-AFL struggle for control of the film industry's workers was foreshadowed this week when the Congress of Industrial Organizations, defeated two years ago in an attempt to organize studio workers, bobbed again into the industry's union news in New York, where the Screen Guild Council, representing several film guilds, proposed CIO affiliation. Members of the Screen Publicists Guild were to meet Thursday evening to discuss the proposal.

The last big-scale attempt ot the CIO at invasion of an industry long regarded exclusive territory of the American Federation of Labor, was the formation on the coast of the United Studio Technicians. That organization, backed by dissidents from the allegedly high-handed rule of the AFL's International Alliance of Theatrical Stage Employes, lost a National Labor Relations Board studio election and evaporated, although strong financial support had been given by coast CIO unions in other industries.

Publicists, Readers, Employees

The New York Screen Guild Council, favoring CIO affiliation, comprises the Screen Publicists, and Screen Readers guilds and office employees guilds, at Warners, MGM, Paramount, Columbia, and Twentieth Century-Fox. It is headed by Joseph Gould, of United Artists. Mr. Gould is also president of the Screen Publicists Guild.

Its specific recommendations were:

"1. It is necessary, to both the continued organization and successful collective bargaining of the member unions of the Screen Guild Council, that they effect an affiliation with a national labor organization."

"2. It is proposed that the affiliation be made with the Congress of Industrial Organizations, which body this report finds of greater advantage to our objectives than it finds the American Federation of Office Employees (AFL) on three counts: (a) trade union strength, (b) trade union democracy, and (c) honest and progressive union principles."

A membership meeting of the Screen Publicists Guild, September 4th, was inconclusive, the affiliation proposal being referred to the meeting of this week. In the meanwhile, however, the executive council of the Guild indorsed the CIO affiliation and, in a message to the membership, printed in the September issue of the *SPG News*, Mr. Gould said:

"The membership of the Screen Publicists Guild now has before it one of the most serious questions in its history. A decision to affiliate with the Congress of Industrial Organizations will be of profound importance to every aspect of our life as a trade union.

"That decision has bearing, with great weight, upon our pre-determined objectives—in essence, upon the contract which we have presented to the producers. That decision will greatly influence our whole future. That decision will be of major concern to our closest allies—the organized home office workers.

"Your Executive Council, in its unanimous proposal of affiliation, is fully aware of all this. It will therefore insist that the decision be made by the greatest number of members possible, and by a vote which shall be completely informed.

"In so insisting, the Executive Council demands the active cooperation of every member. This will mean that every member should and must discuss the matter fully and frankly within the Guild."

The New York Screen Guild Council attacked the AFL-IATSE film industry unions for having an "extremely bureaucratic leadership" and for allowing contracts to deteriorate. The attack was made in the report recommending CIO affiliation.

Willie Bioff was mentioned, briefly. Bioff, with George E. Browne, is under Federal indictment for extortion of money from film companies, and is under another indicement for evasion of Federal income taxes. He was the Screen Cartoonists Guild's opponent in that union's dispute with the Walt Disney studio.

The possible switch of various film industry guilds, both in New York and on the Coast, from long maintained independence to CIO sponsorship, has been bruited for some time; but no action had been taken because of the AFL strength, which apparently was not shaken even by the dissidence of some coast studio unions, and subsequent court suits.

The CIO is understood to have pledged the Screen Guild Council that the CIO's film unions would enjoy autonomy.

The negotiating committee of the SPG met this week again with the majors, over a closed shop contract, due the Guild now that it has won a National Labor Relations Board election at the majors' home offices.

IATSE in Basic Pact

The IATSE will reenter the studio labor basic pact, it was said in Hollywood last week. Negotiations on renewal of the pact will start in New York September 20th with Pat Casey, producers' labor representative meeting those from the six international unions of the AFL. Expected also at the conferences are executives of the majors.

IATSE locals, which had gained some autonomy from their leadership, were notified last week to have their agents in New York prior to the negotiations, for discussions with the IATSE international officers.

There remain several questions hanging over from the 1939 meeting, the principal one being whether the ten per cent raise granted unions then should apply to workers getting over minimum prescribed in scales. This matter was left to discussions on West Coast but no formula ever developed.

On Monday, the local 683, mentioned, opposed IATSE reentry into the basic pact. Its resolution pointed out the Alliance constitution does not give international officers power to make controversial adjustments without approval of locals affected.

Meanwhile, with the Disney studio still closed, to members and non-members of the Screen Cartoonists Guild, in an impasse over the number of workers to be laid off, two executives of the plant, William Garrity and David Hand, conferred this week, in Washington, with James Dewey, Labor Department conciliator.

Studio reopening is scheduled next Monday.

On Tuesday, from Washington, came news the dispute was settled, with a formula accepted, for reemployment of about 500, and consideration given seniority.

John R. Steelman, conciliation commissioner for the Department, had asked both the studio and the Guild to send representatives to a mediation conference.

Also in Hollywood, the Screen Actors Guild has established a Guild Authority, to pass upon requests for free radio performances. On the Authority are directors of the Guild. A ruling on free shows, recently made because of the Louella Parsons' guest star radio program, was amended to read:

"It is a violation of rules for screen actors to give performances for regularly established, commercially sponsored programs which nominally pay actors, but actually turn money over to charity."

New New York Union

The Exhibition, Exposition, Entertainment Employees National Union, which two weeks ago asked the RKO circuit in New York for recognition and a contract for its manager, assistant manager, and treasurer members, has also applied for certification, to the New York State Labor Relations Board, which will call an informal hearing shortly. The union is new, and according to survey of theatre companies, unknown; but it states it represents a majority of RKO employees in the categories mentioned, and that it is unaffiliated.

Gustave Gerber, union attorney, refused last week to disclose union headquarters or names of its officers, asserting members might be "intimidated."

A new music contract with the Philadelphia musicians' union, signed last week by the Warner theatre circuit in that city, calls for the continuance of existing conditions, providing for a 32-piece pit orchestra at the Earle theatre, Philadelphia, and 12 men at the Stanley theatre, Camden, N. J., for Sundays. The new contract, forestalling possibilities of a strike, starts September 29th and is effective for one year.

As a result of the settlement of the music question, it is expected that there will be an early booking of "Sergeant York" and "Citizen Kane" at the Warner house. It is understood that the bookings were held up in the expectations of a music strike so that if vaudeville were lost to the Earle, the pictures could be booked into that house.

First fall meeting of the Philadelphia Film Exchange Employees Union, Local B-7, has been called for Sept. 12th. Elections of a president will be held to fill the vacancy of William Z. Porter, who left the city early in the summer to become a traveling auditor for Monogram.

In Pittsburgh, wages of musicians and vaudeville performers have increased 20 to 50 per cent. Negotiations are under way between theatres and the AFM local.

In San Francisco, dissidents in the local of the American Guild of Variety Artists, have asked the AFL for an International AGVA charter, asserting its affiliation with the Associated Actors and Artistes of America International, and its alleged domination by the Screen Actors Guild is harmful.

HIGHWAY ROBBERS?

Two motorists received suspended sentences Friday in Amherst, Mass., court as police opened a drive against parkers on the Chestnut Ridge Road behind the Niagara Drive-in Theatre. The management had complained that scores of people parked in cars were getting a free view of the films from the nearby road. The two culprits were brought before Peace Justice Theodore E. Smith, Jr., and were charged with parking on a highway without lights.

Never Has So Much Been Sold To So Many by So Few...

HIGH FLYING

Or How To Set Up Warner's "INTERNATIO





ADS!

L SQUADRON"

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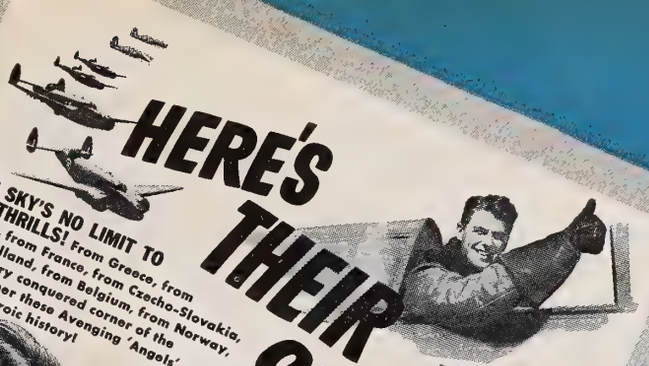


AVENGING 'ANGELS'
URTLING OUT OF THE
EAVENS! COURAGE
NCONQUERABLE!
THRILLS
OMPARABLE!



N in his biggest romantic role!
PERRY • REGINALD DENNY
reen Play by Barry Trivers & Kenneth Gamet
Wood • A Warner Bros.-First National Picture

HERE'S THEIR STORY!



THE SKY'S NO LIMIT TO THE THRILLS! From Greece, from Czecho-Slovakia, Poland, from France, from Belgium, from Norway, from Holland, from every conquered corner of the globe gather these Avenging 'Angels' to write heroic history!

The Yankee ace, as reckless in the sky as with a woman's heart!



The Rousing story! The Adventurous story! The Furious story of the 'Foreign Legion' of the RAF!



"INTERNATIONAL SQUADRON"

POLAND — JOSEP, avenging his home in flames, vows ground!
GREECE — NICK, striking back with relentless fury!
CZECH — JAN, settling a score in the crimson sky!
FRANCE — MICHELE, fighting-mad fighting for freedom!
BELGIUM — JACQUES, the handsome ace who would never-say-die!
HOLLAND — HENDRIK, the flying hero of a heroic land!
NORWAY — OLAF, taking his revenge over clouds afire!

Screen Play by Barry Trivers & Kenneth Gamet • Suggested by a Play by Frank Wood • A Warner Bros.-First National Picture

A WARNER BROS. HIT starring RONALD REAGAN
His biggest, most romantic role!
OLYMPE BRADNA • WM. LUNDIGAN
JOAN PERRY • REGINALD DENNY
Directed by LEWIS SEILER

IT'S ON THE WAY!



INTERNATIONAL SQUADRON

Their Countries Conquered —But Not Their Courage!

The 'Foreign Legion' of the RAF!

Warner Bros.' Hit starring
RONALD REAGAN
as the daredevil Yankee Ace!

OLYMPE BRADNA • WILLIAM LUNDIGAN • JOAN PERRY
REGINALD DENNY
Directed by LEWIS SEILER
Screen Play by Barry Trivers & Kenneth Gamet
Suggested by a Play by Frank Wood
A Warner Bros.-First National Picture

We think the pressbook ads illustrated here are just right! Plenty of action, romance, star value, timeliness! They'll do a big job for you! And so will . . .

THE BIG WORLD PREMIERE MONDAY at DIXON, ILLINOIS

Climaxing the festivities of Louella Parsons-Ronald Reagan Day, tendered by the citizens of Dixon, home town of both celebs!

BIG NEWS BREAKS! BIG RADIO COVERAGE! BIG PICTURE . . . FROM WARNERS!

NEW SEASON! • NEW BOXOFFICE HIGHS!
WARNER BROS.

QUEBEC OWNERS FAIL TO GET RELIEF FROM WAR ADMISSION TAXES OF 35%

Provincial Authorities Cite Continued Heavy Attendance, Despite Levies; New Circuit Fight Carried to Advertising

by PAT DONOVAN
in Montreal

Motion picture exhibitors in the Province of Quebec stand little chance, if any, of securing relief from the exceptional war admission taxes, which, with Dominion and Provincial levies, are now running at 35 per cent.

When the Dominion Government imposed its 20 per cent tax on theatre admissions in Canada last June 1st, hardest hit of all Canadian provinces was Quebec, whose theatres were already struggling under a 15 per cent domestic tax. The Provincial Government's 15 per cent levy plus the new war tax forced the Quebec exhibitor to lay aside 35 per cent of admission gross in taxes. Delegations were sent to confer with Hon. J. A. Mathewson, Provincial Treasurer, to engineer the abolition, temporarily at least, of the provincial tax. No official announcements were made about results of the conferences and many appeals.

No Slump

Unofficially it has been made known now that the Provincial authorities expressed concern over the plight of their motion picture exhibitors and volunteered to lift the provincial tax after having examined evidence of the Quebec motion picture scene. Having examined evidence submitted by representatives of the Quebec Allied Theatre Industries, the Government could find no proof or sign that receipts were off more than normally and could see no reason for modifying its tax demands.

It has since been pointed out that at the time of the appeal, exhibitors' "felt" that the abnormal tax situation in Quebec would discourage patronage, and this, coupled with the regular slump, would cause box-office figures to nosedive with fatal results.

It is apparent that no account was taken of the patience, long-suffering, and tax-absorbing abilities of Quebec's population, for in spite of exhibitors' fears, the summer season was a normal one. Theatre men could not demonstrate where their receipts had declined because of the tax.

Officially, it is thought that increased activity in war industries and general business, resulting in greater earnings, and magnified spending power has offset the tax throughout Canada.

Montreal exhibitors expect that with the arrival of attractive fall products the box-office will progressively show improvement from now until next summer.

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The latest release of the Canada Carries On series entitled "Soldiers All" now showing in theatre houses across Canada maintains the new high standards set by the enterprising National Film Board. Three camera crews worked on the picture, two in Canada and one in England, and the cutting room was obviously relentless in seeking brisk, bright shots fitting in with the rapid-fire survey of Canadians in training on the war and home fronts. The commentary in this latest release rates with that heard in the March of Time series, after which the Canadian series is modelled.

FPC GROUP HAS INSURANCE PLAN

J. J. Fitzgibbons, president of Famous Players Canadian Corp., at the annual dinner of the home office staff in Toronto last week, announced that the directors had adopted a group insurance plan for all home office employes in the company's service for more than five years. The dinner was given at the Rouge Hills Golf Club, and in the golf tournament held earlier in the day, R. G. Darby won the Dentelbeck annual trophy for low net, with Robert Eves capturing the prize for the low gross with a score of 77.

In "Soldiers All," the camera sweeps widely across Britain and Canada. From field maneuvers in England it reverts to the advanced training of officers at R.M.C., and ends with a picture of Australian and New Zealand airmen training in Canada under the Commonwealth Air Training Plan.

Interesting and spectacular is the treatment given the war-time transformation of R.M.C. (Royal Military College) from a proud school and engineering college for jaunty cadets to an advanced training base for staff and intelligence officers as well as company commanders.

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School Films Set In Saskatchewan

by ED. M. BAKER
in Winnipeg

A plan under which films and projectors will be provided for schools and communities throughout Saskatchewan, with the assistance of the Federal Government, has been announced in Saskatoon by the Hon. J. W. Estey, K.C., minister of education. Mr. Estey said he had completed arrangements for the plan during his last visit to Ottawa, when he conferred with the National Film Board.

A film library will be established and pictures of Canadian life and activity will be made available all over the province. Morley P. Toombs, minister of education for the province, will be in charge of the library. Similar arrangements have been made by the other prairies provinces. The plan, to start soon, is to be operative for six months.

Expense of the scheme is being shared by the Federal and provincial authorities. The Federal Government will provide a number of projectors to handle 16 mm. film. The pictures will be sent to schools and the school superintendents will be primarily responsible for both films and projectors. However, two technicians will be made available by the Governments.

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The Maritime Co-Operative Theatre Owners' Association, recently established, is opening headquarters in St. John, N. B. Chosen because of it being the picture distribution centre for the eastern provinces. A. J. Mason, of Springhill, N. S., veteran proprietor-manager of the Capitol there, founder and first president of the new association, has been keynoting a number of conferences with group members and potential members, at St. John. Just who will direct the new picture and accessory renting and distributing, and general theatre supply service, has not been disclosed, but the name of A. A. Fielding, of St. John, has been connected. He is now concentrating on his Capitols at Digby and Bridgewater, N. S., and with other houses to be added. For 16 years up to several months ago, he was general manager for F. G. Spencer Company, St. John, and handled the picture buying for that theatre chain.

Westerns Top All Others At Canadian Army Camps

by VICTOR SERVICE
in St. Johns, N. B.

A survey of entertainment conditions in the Canadian army training camps, and at the service hostels and canteens shows that western pictures top the popularity list, with practically all of the Class A pictures at the bottom of the poll. In second place are the comedies of the belly laugh type.

At one of the biggest camps, 3,500 soldiers jammed into a camp theatre in two nights to see "Santa Fe Marshal," produced by Harry Sherman and starring William Boyd. Just previously, "Love Affair," starring Charles Boyer and Irene Dunne, drew only 300, in two nights, and "Stradivarius," a French production, attracted 700 in one night. Seating was at a premium for "Santa Fe Marshal," and every seat was occupied a half hour before the show started.

At all the camps, the basic demand has been for the action westerns, and with the Class B products even more welcome than the elaborate epics typifying western history. As for the much publicized stories of sophistication, they are usually screened to empty seats. William Boyd, The Three Mesquiteers, The Range Busters, Buck Jones, Bob Baker, Tex Ritter, Charles Starrett, Johnny Mack Brown, Bob Steele, Fuzzy Knight, Andy Clyde, Smiley Burnette, seem to be favored by the men at the Canadian army camps, hostels and canteens. Tops in comics are, The Three Stooges, Laurel and Hardy, George Formby, Pop Eye, Donald Duck. There is little doubt that Abbott and Costello will click heavily with the soldiers when their pictures are released for army camp consumption.

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The biggest week's business in the history of the Family, Halifax, N. S., in operation about 30 years, came recently, and despite the 20 per cent war tax, which has been detrimental to theater patronage.

The record breaking week is attributed to the playful antics of naval and mercantile sailors in bringing their pet white mice ashore, and freeing them in the eastern Canadian theaters. Publication of the dilemma in which Manager at Dwyer, of the Family, found himself in trying to locate three of the pets, at large in the Family, developed the abnormal business. Created, without a cent extra being spent for exploitation or advertising. Local newspapers played up the Dwyer quandary. The exhibitor has been deluged with personally delivered, mailed and telephoned instructions on how to catch the trio of mice, which refused to heed the calls and whistles of their nautical masters, and return to the pockets. The instructions are all humorous. Standing room only, prevailed all through the week, day and night. Dwyer says one fly in the ointment is that some persons insist on making noises like mice and cats when he is around them. The Family is in the heart of Halifax, and in the Franklin & Herschorn circuit.

BRITISH EXHIBITORS FACE CRISIS ON LABOR SHORTAGE UNDER DRAFT

Industry Demands Showdown on Government Policy Toward Reservation of Projectionists; Women To Be Called

by AUBREY FLANAGAN
in London

With the war approaching its most critical phase and turning, to some extent, on the question of man power, it is inevitable that the motion picture industry here should have cause for immediate concern in that regard. Trade interest and activity during the past week has centered almost exclusively upon the question of labor, particularly its retention.

For the exhibitors it has been notable for two developments: each of them is concerned with preserving the army of workers upon which the future operation of the picture house hinges. On the one hand a national agreement with the N. A. T. K. E. has provided for a war bonus to their employees, 15 per cent for those earning under £3., 12½ per cent for those earning over £3. This week, too, the Ministry of Labor have stated categorically that they are prepared no longer to reserve second projectionists. Nearly 800 men will thus be called from the picture houses to the colors. Nor are usherettes and female staffs to be reserved, although a minor concession may result in reservations in certain individual cases.

First Projectionists Reserved

Principal concern, naturally, lies with the subject of reservation. Until the present, male projectionists, by the Government's Reserved Occupations Schedule, and by the goodwill of the Ministry of Labour, have been reserved between the ages of 25 and 35. Projectionists between these two ages have not been called to the colours although they may have been in the registered age groups. Now, with the Government Department bent upon further drainage of the country's available manpower, they have decided that, although first projectionists will continue to be reserved and may work content in the knowledge that they will not be called to the colours, the "blanket" on second projectionists will be raised and the men will have to go. Exceptions have been made in the cases of 213 cinemas which have succeeded in claiming difficulty of operation until alternative men have been trained and made efficient. When eventually these 213 cinemas provide their quota, as they will have to do ultimately, the total of projectionists affected by the present deregistration will reach the figure of approximately 800.

Women Must Register

It had been hoped, too, that the Ministry of Labour would be conciliatory in regard to women employees. Picture houses are already working on a rock bottom minimum of usherettes, numerical depression of which would present great problems to the exhibitor. The Ministry, however, has, with a long term view of the labour situation and the need for women in war work, decided that women employed in cinemas must, with certain exceptions, register for war work and, when called upon, go into the factories, farms, or the Services. The concession made is that, when women have registered and are to be called for the Labour Exchange interview to decide their suitability for certain employment, the exhibitor employing them will be advised before hand and his case for the retention of his women employees, on grounds either of the national importance of the work or the indispensability of the employee, will be heard with detachment and, maybe, with sympathy.

Women who are already operating or being trained to operate, as first or second projectionists will not be called up.

Necessity Questioned

The position of the Government, the urgency of the problem of securing manpower and womanpower for the war industries, the Services and other activities directly involved with the national effort has been completely understood by the motion picture industry. It is even realized that on the grounds of indispensability the factory, farm and aircraft works may have a prior right over the picture theatre. Nevertheless there is intense dissatisfaction with the manner in which the Government is handling the industry and its role.

It has been stated publicly and semi-publicly by the Government that the industry has a definite role to play in the national war machine. Government Departments, such as the Board of Trade and the Ministry of Information, have special sections devoted to it. Government speakers, in Parliament and out pay tribute to it, stress the value of its work in propagating the national viewpoint, in recreating and entertaining members of the Forces and the civilian populace. These continued encroachments upon the personnel of the industry, not alone the exhibiting section, but likewise the producing section, are thought to be in direct opposition to and contradiction of the publicly expressed Government attitude.

This was in the mind of C.E.A. President Sydney K. Lewis who, following the discussions of manpower with the Ministry of Labour, said that whilst he was satisfied that the industry had had all possible consideration from the Ministry, any further encroachment on their personnel territory would precipitate a crisis and the C.E.A. might demand a direct and equivocal statement of the Government's attitude to the industry and of the value of its role in assisting the war effort.

It has already been recorded here that whilst the Production Manpower Panel has been sitting in conjunction with the Ministry of Labour in an effort to achieve a formula which will preserve its technical integrity, the Ministry itself has thrown the cat among the pigeons by demanding at least another 100 men from the studios for the Forces. It would seem not unlikely that these men would be drafted into such technical groups as the Army Film Council's mobile film unit, or to similar units in the Admiralty or Airforce. There is much opposition to this move, but producers and labour, knowing that whatever they decide, whatever they protest, whatever they demand, the Government will always have the last word, are, it is stated, seeking a formula which will offer a solution of the problem, allow the Ministry of Labour its pound of flesh and obtain labour guarantees for the production of a stated programme or a minimum of films during the forthcoming year.

Unlike other sections dealing with the industry, the Manpower Committee and the Producers Sub-Committees working with it, operate in conditions of the most clandestine secrecy, hiding all their activities, decisions and purposes from the light of day. It is clear, however, that the situation in regard to production is also on the verge of crisis and unless some rigid protective armoury is achieved the future of British production, with which is included the future of American production in this country, will be something bleaker than bleak.

Quota Changes Seen

Already, it is stated, Government circles have been considering complete amendment or suspension of the existing quota legislation. Rumour has even talked of a disbandment of the Films Council.

Meanwhile, with the obvious objective of retaining its personnel, the exhibitors section of the industry has this week agreed to hand out to theatre employees throughout the country a war bonus varying between 12½% and 15%.

This situation was directly precipitated by the action of individualist Oscar Deutsch in giving his employees a war bonus, without statutory consultations with his Association. Oscar Deutsch claimed that his action was necessary in order to preserve his employees, who were already drifting off to war industries.

It would not be unfair to conclude that not dissimilar ideas have been behind the minds of exhibitors whose sudden burst of generosity will certainly have the effect of restraining some of their staffs from seeking the higher wages which are said to be found in war factories. The bonus will also have the effect of restraining employees of other circuits and of independent theatres in going over to the Odeon Circuit.

The Agreement is to be a national one and will provide for these percentage increases on the basic wage rates already established by agreement between local C.E.A. Branches and the N.A.T.K.E.

Only one exhibitor group, that of Leeds, Yorkshire, was against the national agreement. There are still one or two others which have no basic agreement, but which the national bonus will probably settle.

The Union had asked 17½% and, despite their criticisms, are probably well content with an easy achievement.

LIBRARY RENTS FILM EXTRACTS

A new enterprise has been launched by the British Film Institute's National Film Library in the issuing of extracts from feature films of a classic nature. The extracts, which are one reel each, have been prepared for students of the cinema to enable illustration and analysis of cases where it would be inconvenient to hire or show a complete film.

In each case the extract has been chosen so that it shall not only be complete in itself, but also, that it shall give a fair representation of the technical qualities of the film and, if possible, of its theme.

Among the films from which extracts are already available are "Dr. Caligari", "The Last Laugh", "Metropolis", "Potemkin", "Mother" and several other Soviet films.

"EXTRAORD
GOOD MI
FLAWLESSI

"The last word in screen ingenuity and a shocker equal to any the screen has offered. Previewed before a breathless and occasionally gasping audience!" *LOS ANGELES TIMES*

"Genuine box-office appeal! The highest quality of screen expression. Only on occasion movie makers are able to improve on that rare quality which marks a hit stage play, but LADIES IN RETIREMENT is definitely one of those occasions." *—LOS ANGELES EXAMINER*

"LADIES IN RETIREMENT is a super spookie, with high comedy!" *—LOS ANGELES HERALD EXPRESS*

NARILY
.ODRAMA.
Y PLAYED!"

—LOS ANGELES DAILY NEWS

"Highly entertaining. Wherever relief from the tension is required, a nice synthesis of thrills and comedy...Direction, photography, writing, art direction and music are all assets. Ida Lupino's best performance!"

—HOLLYWOOD CITIZEN NEWS

COLUMBIA PICTURES

RELEASED SEPT. 18TH



MEXICAN UNION MOVES TO EXTEND FILM STRIKE

Confederation Threatens to Call Out Theatre Workers Unless Majors Meet Demands

by LUIS BECERRA CELIS
in Mexico City

A short strike, a shutdown of a few hours, against all of the 65 theatres in Mexico City is planned for September 15 by the National Cinematographic Workers Union in an endeavor to force a settlement of their dispute with the eight major American distributors. A strike was called September 2nd against the Columbia and MGM offices. Theatres always stage special shows on September 15th, eve of Mexico's Independence Day.

The Union also is planning an appeal for a general sympathy strike of all workers in Mexico unless its dispute with the Americans is settled promptly and entirely in its favor. The Federal and local Municipal Governments are trying to head off both these strikes.

Arthur Pratchett, Paramount's manager for Mexico and Central America, said in New York Tuesday, on his arrival from Mexico City, that the American majors had warned Mexican exhibitors film deliveries would end October 5th, unless a peace was reached.

Theatre Closings Seen

The Confederation of Chambers of Commerce has publicly expressed itself as being pessimistic about a favorable settlement of the conflict, favorable, that is, to the employers. The business organization believes that Mexico would be a heavy loser if these Americans withdraw, for it sees a general closure of all of the Republic's 958 theatres within six weeks after October 2, the date the majors' home offices have ordered cancellation of contracts with exhibitors in this country. Stoppage of films from Hollywood, the Confederation holds, would soon close the theatres because of a dearth of good films.

The closure, the Confederation warned, would hit Mexican economy hard for it would deprive some 12,000 theatre attaches of employment, which would mean less money for business, and cost the Federal, State and Municipal Governments thousands of pesos in tax money. The local Civic Government alone obtains more than $2,000 a day from the theatres. Local theatres during the five years ended last December 31 averaged a sale of 18,000,000 tickets a year with an average annual gross of about $5,000,000—very important money for Mexico. Pictures are by far Mexico's most popular amusement.

Some quarters say that the Americans are bluffing. This opinion is based upon the fact that these majors are spending a lot of money on advertisements, some of them full-page, in local newspapers, to tell the public their side of the case. This costly publicity campaign, these optimists contend, would hardly be waged by interests that intend to withdraw from Mexico.

A united front in the dispute was pledged by all the majors at a banquet here of their managers—Jacob Epstein, Universal; Arthur L. Pratchett and Robert Graham, Paramount; Max Gomez, RKO; Oscar J. Brooks, Warners; Gustav Moheme and Stanley J. Day, Fox; Carlos Niebla, Metro; Rafael Sevilla, Columbia, and J. Urbina, United Artists. This ceremony was also attended by Lic. Enrique Zienert, attorney for the Film Board of Trade, and Lic. Genaro Garcia, attorney for the eight companies.

Intervention of the Senate to settle the conflict promptly and in favor of labor is asked in a petition submitted by Salvador Carillo, secretary general of the picture workers union. Sr. Carillo accused the eight Americans of exercising a monopoly and reminded the Senate of its campaign against all trusts.

The laborites' petition charged that the Americans' newspaper advertising campaign was a "campaign of falsehoods" and that the Union had acted justly and legally throughout the conflict and intended to continue doing so. The Americans, the petition declared, have misrepresented clauses of the new contract their workers are demanding to make it appear that the workers are "without conscience or reason."

In presenting the petition, Sr. Carrillo said there was no sign of any settlement of the dispute.

▽

Germans Woo Mexico

An editorial in the Berlin newspaper, *Voelkischer Beobachter*, in lauding Mexican pictures, high spots of which were cabled to Mexico and widely distributed in this country by Transocean, the Nazi news service, has prompted surprise and much comment in film circles. The editorial said, in part:

"Mexican films are serving to counteract those of Hollywood. Mexican films are veritable cinematographic beacons of the real Spanish spirit in America because they expound true cultural values and present the 'charro' (dude cowboy and national Mexican figure) as the prototype of Spanish America."

In announcing that several unnamed Mexican pictures are soon to be exhibited in Germany, the Reich capital paper remarked, "There is a general anticipation about the exhibition of these films for they are expected to be glowing examples of the Latin cinematographic art."

This editorial is the more surprising in view of the banning of all German and Italian films in Mexico, mostly by action of the powerful Confederation of Mexican Workers, the anti-totalitarian sentiment that is spreading in this country, and the demand upon the Mexican Government by the recently organized National Victory Society, officials of which include prominent senators and congressmen, that Transocean be suppressed because, the accusers say, it is a strong vehicle for Nazi propaganda.

▽

Protest on Ban Tabled

The second prohibition by the Confederation of Mexican Workers of exhibitions of "He Stayed for Breakfast" at the Cine Teatro Alameda, Mexico City first-run theatre, has apparently been tabled by the Federal Government. President Manuel Avila Camacho merely answered with a form letter announcing that a telegram of complaint against the banning sent him by the Association of Mexican Cinematographic Journalists had been turned over to the proper authorities for consideration.

The Politeama, an old stage theatre here which for several years was a cinema, is being remodelled as a revue house by Espectaculos de Mexico, S. A., a recently organized theatrical booking and promotion agency, president of which is Santiago Reachi, prominent advertising man who heads Posa Films, S. A.

Posa has done exceptionally well with the two pictures its has made with "Cantinflas," who in private life is Mario Moreno. The comedian is a partner of Mr. Reachi in the stage proposition. "Cantinflas" is to head the Mexican company that will present the best vernacular comedies of this country, slanted for American tourists, at the Politeama which is expected to reopen late in October.

▽

A new producing company, America Films, S. A., has been organized here by Alonso Sanchez Tello, veteran producer, and Mauricio de la Serna, manager of the Cine Teatro Alameda, leading first-run theatre. The company is now making its first film, "La Liga de las Canciones" ("Songs League") which is to be released in November.

America has signed exclusively for two years Mapy Cortes, a Puerto Rican stage and radio comedienne, who has starred in several Mexican pictures. She is playing the feminine lead in "Liga."

Gabriel Soria, Mexican producer who has won five gold medals awarded in this country for the best pictures of the year, has lost control of his latest high award winner, "Mala Yerba" ("Marcela"), named the best Mexican film of 1940, he told the Federal Attorney General in making a charge of fraud against the Compañia Financiera Mexicana, S. A., a local financing firm, and its operators, Jaime and Juan Sourasky.

Sr. Soria alleges that the company charged him $62,000 in excessive interest on loans to finish and market the picture, and that the Souraskys forged documents that gave them control of the film. The Souraskys entered a general denial of the charges.

▽

A film scenarist is running for the governorship of a state for the first time in Mexico. He is Antonio Mediz Bolio, poet and author, who wrote the scenario for "La Noche de las Mayas" ("The Night of the Mayas"), tragedy of the Maya Indians of Yucatan State, a film that was a hit in Mexico and abroad. Sr. Bolio seeks to be governor of Yucatan.

▽

A series of short subjects is being produced in Mexico City by Juan Jose Segura, painter, and Cosme Hinojosa, Jr., son of an ex-Mayor of Mexico City. The pictures are to be released in November.

▽

"Meet John Doe" (Warners) set an exhibition record in Mexico this Summer by remaining for five weeks at the Cine Rex, a local first-run theatre that seats only 1,000. The picture was titled "The Supreme Command" here. Its prices varied from 43 cents during the first three weeks to 32 cents for the rest of the engagement.

Editing English Film

Alfred Hitchcock is supervising the cutting and editing of "Target for Tonight," the Royal Air Force documentary picturing an actual air raid on Germany. The cutting was undertaken in Hollywood at the request of Sidney Berstein, former British circuit operator who is now an official of the British Ministry of Information. Mr. Berstein brought the print from England with him. It is reported that The March of Time is considering taking the picture for distribution by RKO.

Chicago Theatre Changes

Several switches and promotions have been made in the Warner Chicago theatres. Waldon Ryan goes from assistant manager of the Rhodes Theater to assistant manager of the Venetian, Racine, Wisc. George Finley switches as assistant manager of the Hamilton to assistant manager of the Rhodes; Richard Fahey, from chief of service at the Avalon to assistant manager of the Hamilton; Jack Fleming, from assistant manager of the Cosmo to assistant manager of the Avalon, and John Falco, from chief of service at the Capitol to assistant manager of the Cosmo.

VHIRLWIND ACTION FOR AUDIENCES OF ALL AGES IN OLUMBIA'S NEWEST SENSATIONAL SERIAL!



THE IRON CLAW

Audiences today want thrills...excitement...plus entertainment for adults and kids alike... and here they all are...in a honey of a chapter show... carefully planned...shrewdly made...jammed with top production values!

with

CHARLES QUIGLEY

JOYCE **BRYANT** · WALTER **SANDE** · FORREST **TAYLOR**

Screen play by Basil Dickey, George Plympton, Jesse A. Duffy, Charles R. Condon, Jack Stanley

Directed by JAMES W. HORNE

A COLUMBIA CHAPTER-PLAY

"THE IRON CLAW" MEANS IRON MEN *at the box-office!*

COLUMBIA PICTURES

Set 'Yank' 'Dawn,' 'Major Barbara,' 'Saddle Mountain'

With an international radio hookup, Twentieth Century Fox's "A Yank in the R.A.F." will open for the first time to the general public Friday, September 26th, at the Roxy Theatre, New York City, and at Loew's State, Four Star, and Grauman's Chinese theatres in Los Angeles. The film, which stars Tyrone Power, includes the evacuation of Dunkirk, and actual flying battle scenes filmed in the air over Britain.

There are, and were, other world premieres of consequence, also. Paramount's "Hold Back the Dawn," lead-off picture on the 1941-42 program, began a special prerelease engagement Thursday at Mullin and Pinanski's Metropolitan Theatre, Boston. To an estimated 50,000 visitors in Marshalltown, Iowa, Monogram's "Saddle Mountain Roundup" opened Saturday, September 6th, at the Odeon and Casino theatres, and after a three day Saddle Mountain Roundup, from which the film took its name. Gabriel Pascal's United Artists release, "Major Barbara," opened at the Elgin, Ottawa, Canada, Thursday evening, under the sponsorship of Princess Alice, and with proceeds to the Allied Merchant Seamen's Committee of Canada, and the Navy League of Canada. It was the picture's premiere in the Dominion. Republic's "Ice-Capades" and "The Pittsburgh Kid" are to open at the Loew's Criterion, New York, next Wednesday, and at the Rialto, same city, September 22nd, respectively.

Budget Increased

The advertising and exploitation budget on Warners' "One Foot in Heaven" will be one of the largest in the company's history, it announced this week. Twentieth Century-Fox and the RCA Victor company have joined to boost records and the personality of Glenn Miller and his band, in conjunction with the premieres of the film company's "Sun Valley Serenade."

Twentieth Century-Fox's "A Yank in the R.A.F.," to open Friday, September 26th at the Roxy in New York and the Graumann's Chinese, Loew's State, and Four Star, in Los Angeles, was made by Darryl F. Zanuck, the company's vice-president in charge of production, and a producer. Many of the realistic battle scenes were filmed on the company's spacious Hollywood grounds; others were filmed in actual combat with the Germans—and two cameraman were killed, on that assignment.

The international radio broadcast mentioned, will come from the two cities mentioned, and also from Washington and London. A feature will be greetings from the RAF, the American Eagle Squadron, and from other Americans serving the British.

The Paramount "Hold Back the Dawn" prerelease premiere in Mullin and Pinanski's Metropolitan Theatre, Boston, was marked by intensive publicity by the distributing company and the circuit, and by the personal appearance of Walter Abel, who plays a feature role.

The Monogram "Saddle Mountain Roundup" premiere at the Casino and Odeon theatres, Marshalltown, Iowa, came after three days of the actual roundup from which the film received its name; and an estimated 50,000 persons crowded into the city of 17,000 for the festivities and the screenings. Among those present from Monogram were Max Terhune and Dusty King, two of the three Range Busters; J. D. Chafin, of the George Weeks studio; F. E. Judd, Monogram Iowa franchise holder.

The Canadian premiere of Gabriel Pascal's UA film, "Major Barbara" occurred with the presence of numerous notables of the Dominion, among them the Governor-General and Prime Minister MacKenzie King.

Universal tendered a luncheon to Philadelphia exhibitors, Thursday, at the Warwick Hotel there, honoring Olsen and Johnson, comedians, who attended, and who are the stars, not only of the stage comedy still playing in New York, but also of the Universal release made by Jules Levey's Mayfair Productions.

Twentieth Century-Fox and RCA Victor are cooperating in a campaign for the film company's "Sun Valley Serenade," in its various openings, and for the record company's Miller recordings.

Dealers Tied-In

Record dealers are being offered promotional posters, sheets, window banners, ads, and stickers, and a Glenn Miller Musical Mileposts Album, a five pocket product designed for storing the band leader's best records. The film company, in cooperation with RCA Victor, is running advertisements in the trade press, making pointed reference to the 7,500 Victor and Bluebird Record dealers aiding the film's promotion: the album, the displays, the 300,000 program cards available in the coin-machine field, and the Twentieth Century-Fox three color window banner free to all dealers.

In Chicago, meanwhile, the world preview of the Quiz Kids' first Paramount short was held at the Chicago Theatre at evening shows September 3 in conjunction with a coast-to-coast broadcast, by the same kids that appeared in the short, from the stage of the theatre. The Quiz Kids' performance was repeated at a second show without benefit of broadcasting. Short was a part of the regular Chicago show opening Friday, September 5.

Opening ceremonies were carried over 48 NBC Blue Network stations, with the youngsters broadcasting their regular weekly half-hour program directly from the stage of the theatre for this occasion. Mayor Kelly acted as guest observer.

Several production executives from the Paramount New York studio attended the premiere which was preceded by a press party at the Blackstone Hotel sponsored jointly by Louis G. Cowan, owner of the show, and Paramount. Among the contingent from the eastern studio was Oscar A. Morgan, Monroe Goodman, Richard F. Murray and Leslie H. Rousch, director of the short. Those appearing in the short are Van Dyke Tiers, 14; Richard Williams, 11; Gerard Darrow, 9; Cynthia Cline, 15; and Joan Bishop, 14.

Jenkins Joins Principal

Frank Jenkins, former manager of the Montlake and Uptown foreign film theatres in Seattle, Wash., has returned from a recent trip to California and has joined Al Goldstein's Principal Pictures exchange as an exploitation and advertising representative.

RODGERS A LOEW VICE-PRESIDENT

William F. Rodgers, MGM's general sales manager was elected a vice-president of Loew's the parent company, at a meeting of the board of directors held last week at the home office. Mr. Rodgers' new title is vice-president in charge of sales. Other Loew's vice-presidents are David Bernstein, Arthur M. Loew, J. Robert Rubin, Edgar J. Mannix, Al Lichtman and Sam Katz.

Schine Anti-Trust Trial Date Sought

The Justice Department's second "field" anti-trust suit against a large circuit and the majors will begin trial in November, its representatives in New York said Wednesday. The case is that against the Schine circuit, its subsidiaries, Columbia, United Artists, and Universal, at Buffalo Federal Court. Closing arguments in the Nashville suit are expected in December; so that the Schine case may begin before its close. Approval of a November trial of the Schine suit must be obtained by the Department from Federal Judge John C. Knight, in Buffalo.

U. S. Attorney George L. Grobe filed a bill of particulars last week in the Buffalo District Court, in response to a defense motion in the Schine Circuit anti-trust suit. Signatories of the bill were Herbert H. Borkland, special assistant to the Attorney General and Attorney Seymour Simon. The bill contains statements of what the Government intends to claim during the Schine trial regarding "percentage of first-class pictures released by distributor and non-distributor defendants."

Motions of the plaintiffs in the $5,452,575 Pickwick-Greenwich anti-trust suit against the eight major film companies to dismiss the "separate defenses" of the defendants, will be heard September 16th, in New Haven's U. S. District Court. The "separate defense" incorporated in the answer of United Artists alleged that all three plaintiff corporations, owners and operators of the Pickwick lack the legal capacity to maintain the lawsuit. The other companies confine this allegation to one of the plaintiffs, the Fairfield Holding Company only.

Sisk Joins Blankenship

Andrew Sisk, head booker for Paramount in Oklahoma, has accepted a position as booker with the Blankenship office in Dallas, Texas, it has been announced by Wallace Blankenship, circuit head. Mr. Sisk has been booker for Paramount in Texas and Oklahoma for the past seven years.

Griffith Acquires Theatre

The Griffith Amusement Company of Oklahoma City has added another house to those they control in that city, bringing the total to seven. The theatre acquired is the Redskin, which was opened August 6th by Louis Barton.

Circuit Acquires Radio Station

Lucas and Jenkins, Georgia theatre circuit operators, have signed a contract with the State of Georgia to operate the state-owned Columbia outlet radio station, WGST, guaranteeing the state an income of $50,000 annually from the station.

School Films Promised

An extensive use of motion pictures and radios in classrooms and color films for geography students has been promised by Kenneth C. Ray, who was recently appointed State Director of Education in Ohio.

THE HOLLYWOOD SCENE

Crowds Know

It is a truism of Hollywood that a crowd knows more about what it wants in entertainment than any individual in it.

This truism is no secret, either, to exhibitors, whose perpetually fascinating experience it is to find themselves being congratulated on a picture they consider inferior and panned for booking a film they rate a knockout.

At this point in the carrying-out of the Consent Decree provisions for tradeshowing pictures to exhibitors only, it is in the experience of every showman who has sat through one or more blocks-of-five to have wondered why the comedians are so bad, the music so loud, the dances so mechanical, the pick-up in dialogue, following a musical routine or a gag, so belated. It's of course no secret to showmen, or anybody, that comedies and musicals are timed for audience response, a reasonably exact science worked out in many years of experiment but still depending upon actual test of product before unprepared audiences.

That the tradeshowing of musicals and comedies in small screening rooms to small gatherings of exhibitors, often in the morning and sometimes in bunches of two or more, penalizes the product is generally conceded.

What to do about it is not so self-evident.

Last week, by way of trial, one major Hollywood studio took to Glendale on Friday night, for unannounced presentation to a paying audience, one of the pictures scheduled for tradeshowing this week Monday. Only the trade press was invited to attend. Trade press reviewers saw the picture as audiences will see it, in the presence of a crowd. This company showed them another of its current block under the same conditions on Tuesday.

This week Monday another major Hollywood studio duplicated the experiment, dating a second trial for Tuesday and a third for later in the week.

Whether the device adopted in the studio community, where interest in the raction of the public to product may perhaps be somewhat keener than elsewhere, is susceptible of wider application remains to be seen.

Practicability promises to be the determinant.

Night tradeshowings, with exhibitors of an area foregathering within the theatre of one of them to witness a screening before an audience, loom as a possibility hedged around with certain objections.

Establishment of a preview theatre, to which the public could buy tickets on a sight-unseen basis, has been talked of for years as a Hollywood expedient, prior to and more so since inception of the tradeshow policy, but exhibitor opposition has put a stop to all movements in this direction up to now.

Tied for Lead

Warner Brothers, leading last week, had been caught up with by Metro-Goldwyn-Mayer at close of the period, each studio having eight productions in shooting stage when the week and Del Mar's season of thoroughbred racing ended. (Bing Crosby's followers will be glad to know, by the way, that his turf club did right handsomely this year as to gross, net and general results.)

Twentieth Century-Fox was in second place behind the tied leaders, with six pictures going, Universal and Paramount pairing with four each in third position.

Eleven pictures were finished during the week, ten were started, and thirty more were in preparation.

The vital statistics:

COMPLETED

COLUMBIA
Sing for Your Supper
Lady Is Willing (suspended)
MGM
Shadow of the Thin Man
MONOGRAM
Tonto Basin Outlaw
Here Comes the Marines
PRC
Mr. Celebrity
RKO-RADIO
A Date with the Falcon
Street Girl
REPUBLIC
Down Mexico Way
UNIVERSAL
Vigilantes
Nobody's Fool
Appointment for Love

STARTED

COLUMBIA
Harvard Here I Come
MGM
Steel Cavalry
Johnny Eager
RKO-RADIO
Come On, Danger
REPUBLIC
Gaucho of El Dorado
20TH CENT-FOX
Remember the Day
Rise and Shine
Son of Fury
UNIVERSAL
Keep 'Em Flying

SHOOTING

COLUMBIA
Bedtime Story
GOLDWYN
Ball of Fire
KORDA
Jungle Book
MGM
Woman of the Year
Kathleen
H. M. Pulham, Esq.
Panama Hattie
Her Honor
Babes on Broadway
PRESSBURGER
Shanghai Gesture
PARAMOUNT
Morning After
Malaya
Midnight Angel
Henry & Dizzy
RKO-RADIO
Call Out the Marines
Playmates
REPUBLIC
Jesse James at Bay
SMALL
Corsican Brothers
20TH CENT-FOX
Young America
Confirm or Deny
Lone Star Ranger
UNIVERSAL
White Savage
It Started with Adam
Paris Calling
WARNER
Male Animal
Bridges Are Built at Night
All Through the Night
Body Disappears
Kings Row
Captains of the Clouds
They Died with Their Boots On
Man Who Came to Dinner

Open Season

Detailed on this page a fortnight back, and referred to again last week, was the procedure by which Columnist Hedda Hopper, barred by regulation from witnessing pictures in tradeshow and by agreement from reviewing them in person at time of their sneak-preview tryouts, had managed to achieve the same end by printing reports reputedly supplied her by a reader, one Bob Carl, who had happened to be present at a number of test screenings in his town.

Last week's reference to this evasion of the spirit if not the letter of the rules governing lay press reviewing of pictures was in connection with a reporting of the fact that Columnist Louella Parsons had duplicated Columnist Hopper's procedure, using the report of one Bill Simpson, championed by Miss Parsons as "the original previewer," on a Greta Garbo picture test—shown in his city.

This week's reference to the whole sequence of references is occasioned by Miss Parsons' raising of the ante, so to speak, in her column of September 6.

Miss Parsons quoted a Mrs. F. C. L. as writing to her, "Amateur critics should have as much right to disagree as professionals—and I don't see eye to eye with Bill Simpson about the preview of Garbo's 'The Twins.' Talk about the Hays office banning sweaters! The negligee Garbo gets away with makes the average sweater look like a mother hubbard."

It was the Misses Parsons and Hopper, separately and in that order, who, electing to represent the lay press in general, took the rostrum at the MPTOA-PCCITO convention in Los Angeles last June to express their views on things in general and the then aborning preview regulations specifically.

It was President Ed Kuykendall of the MPTOA who had expressed the exhibitors' wishes in respect to the withholding of critical appraisals of product until generel release of same for exhibition.

Gist of the Parsons-Hopper remarks, was "I love pictures."

President Y. Frank Freeman of the Association of Motion Picture Producers took President Kuykendall's recommendations under advisement and proceeded to implement exhibitor wishes in the matter by issuing a manifesto regarding the previewing of pictures for the lay press.

Provisions of this manifesto have been abided by generally.

The Misses Hopper and Parsons have not, personally, attended sneak-previews uninvited or written reviews of product before the appointed date.

Readers Carl, Simpson and, now, Mrs. F. C. L., presumably do not know the rules.

Columnists Parson and Hopper do.

AS A PLAY



AS A PLAY!

"The Little Foxes" proved one of the most phenomenal money shows in a decade. Opening in New York to sensational notices and terrific business, it maintained capacity pace for a solid year of 408 consecutive performances. Its road show tour was an even greater triumph. For 45 wonderful weeks it played 113 dates in big cities and small towns. In every section of the country — East, West, North, South — it rolled up attendance and money records that are still the amazement of local showmen.

SAMU

P

BETTE DAVIS

HERBERT

TERESA WRIGH

Directed by

From the Stage Su

Distributed by

AS A PICTURE



AS A PICTURE!

"The Little Foxes" was hailed by trade and lay press critics as greater than the play. Now in its fourth week at Radio City Music Hall, it's pulling crowds that tax the capacity of the world's largest theatre, forcing the house to open its doors earlier, close later . . . with the tapes up from early morning to late evening. From every possible angle of box-office evidence, this outstanding motion picture is destined to sweep the country from metropolis to hamlet, just as did the play.

LDWYN
S

LITTLE FOXES

ARSHALL
CHARD CARLSON
M WYLER
Lillian Hellman
IO Pictures, Inc.

Stage Opens in Philadelphia

With Katherine Cornell re-opening the Forrest Theatre on September 8th with "The Doctor's Dilemma" for a week, the 1941-42 legitimate theatre season in Philadelphia got off to an early, and according to all portents, unusually active season. With more shows in prospect than the Forrest and Locust St. theatres at the present moment can accommodate, Lawrence Shubert Lawrence, managing director of the two Shubert houses here, indicated that it might be necessary to take over another house to provide for all the bookings. The Locust St. house opens its season September 15th with "Johnny Belinda" for a two-week bookings. With the Erlanger Theatre being prepared for the operation of first-run photoplays by William Goldman, the only other theatre in the center of the city available for legitimate stage shows is the Walnut St. Theatre, an independen house.

Musicals Abound

An indication of the good legitimate theatre weather ahead is found in the number of musicals booked into the Forrest. Following the Katherine Cornell production, there is a steady succession of musicals booked into the house for the next two months, starting September 15 with George Abbott's "Best Foot Forward" starring Hollywood's Rosemary Lane, for two weeks, "Louisiana Purchase," which originally opened at the Forrest two years ago, returns on September 29 for two more weeks.

The new "Ziegfeld Follies" is scheduled to arrive next, after which comes "Hellzapoppin," to be followed in November by "Panama Hattie" with Ethel Merman, the date uncertain until the run of the Olson-Johnson spectacle is fixed. Following the Ethel Merman show, the Forrest goes dramatic for two weeks with Fredric March in "Hope For a Harvest" and then follows with three more musicals, pre-Broadway showings of the new Vincent Freedley musical, "Let's Face It"; George Hale's "High Kickers" with George Jessel and Sophie Tucker; and "Nice Dreaming" with Jessie Mathews.

Tentatively set to follow are Cornelia Otis Skinner in "Theatre," "Women Aren't Angels" with Reginald Denny and Bobby Clark and the first of the Theatre Guild revivals in "Ah Wilderness."

The Locust St. house follows its opening attraction with "Separate Rooms" on September 29, which is expected to go beyond the usual two weeks and then has "The Corn Is Green." Others tentatively set for the house before the end of the year are the Maurice Evans-Judith Anderson production of "Macbeth," "Claudia," "Arsenic and Old Lace," "Tobacco Road" and "Watch on the Rhine." In addition, the Locust St. will have most of the six subscription shows of the American Theatre Society to be brought here by the Theatre Guild while the Forrest gets the Philadelphia Forum subscription series for three productions.

Two Lubitsch Films for Fox

Ernst Lubitsch will produce Clare Boothe Brokaw Luce's Broadway play, "Margin for Error" for Twentieth Century-Fox, it was announced this week. "Margin" will follow "Self-Made Cinderella" with Ginger Rogers, which is the first Lubitsch film for the Fox studio, with production scheduled to begin early in December. Arch Oboler, radio script writer, has been assigned to work on the script for the Clare Luce play.

LEE SAYS INDUSTRY HELPS PUBLIC MORALE

Speaking before the convention of Southeastern Theater Owners at Jacksonville, Fla., on Tuesday, Claude F. Lee, head of the Paramount's public relations department, cited the Senate's rejection of the proposed 15 per cent tax on theatre admissions as evidence of the Government's awareness that the motion picture industry contributes to the public morale and works in behalf of the national defense effort.

Mr. Lee declared: "This tax burden was not increased because members of Congress believed the proposal an excessive load on a harassed people seeking relief through much-needed entertainment. In my opinion the overwhelming majority of Senators, Congressmen and Government officials in Washington, look with favor and approval upon the patriotic cooperation which this industry is extending to authorized activities of national defense."

Circuit of Eight Started in Northwest

The United Theatres Corporation of eight houses in southwest Washington and western Oregon has been launched by Bill Forman, who for some years was with the Starling Theatres of Seattle.

Headquarters of the new chain will be located in Seattle. In the pool are the Visalia, Longview, Wash., an 800-seat house now being completed and scheduled for October opening; Bill Ripley's Liberty and Roxy in Longview and his new Kelso Theatre in Kelso, Wash.; the Liberty in Kelso, formerly operated by Basil Basher.

It is announced that both Mr. Ripley and Mr. Basher will be associated with the new company.

Forman's "Columbia" and Roxy in St. Helens, Ore., and the first-run Grand Theatre in Salem are also included in the new company.

Don Harrington has been named city manager for the two houses in St. Helens, Ore.

Open Da-Vue

The 900-seat Da-Vue, Dayton, Ohio, suburban theatre, recently completed by the Libson-White interests, Cincinnati, was formally opened last week and will operate evenings, Saturdays, Sundays and holidays at a 25-cent scale, with 10 cents for children. Ted Lehmeiere is managing the house.

Indiana Firm Incorporates

Roberts' Theatrical Enterprises have been incorporated at the Indiana secretary of state's office, for the operation of motion picture theatres. Incorporators are Willis W. Roberts, Lois Roberts and Wymond Ritter, Jr.

Shubert Theatre Leased

The York-Haven Enterprises, Inc., of which Morris A. Nunes is president, have taken over the Sam S. Shubert theatres in New Haven under the terms of a long term lease according to Berk & Krumgold, theatre realty specialists of New York.

Engles, NBC Chief Resigns

Anticipating the official pronunciamento from NBC headquarters of the artists' bureau purchase reportedly arranged between Merlin H. Aylesworth, former NBC president, and Daniel S. Tuthill, executive of the company's bureau, George Engles, vice-president and managing director of the concert division resigned last Friday. Following his resignation, Mr. Engles left immediately for an indefinite vacation in New England and it could not be learned whether or not he plans to return to the concert management field. Mr. Engles joined NBC in 1928 to head the artists' service.

At NBC offices last Monday, executives would not comment on the Engles resignation or the pending Tuthill-Aylesworth association. It was indicated, however, that some official word would be forthcoming by midweek. It is believed, in some quarters, that both Rubey Cowan, who handles talent, and Frank Jones, of the concert division, will continue their operations under the Tuthill-Aylesworth banner, but that Bertha Brainard, chief of program and talent sales division, will remain with NBC to handle the packaging end of the network's valuable programs, such as "Information Please," "Fibber McGee and Molly" and others.

Another NBC resignation announced over the week-end was that of William Kostka, director of publicity, who will leave NBC on September 26th for a post with the Institute of Public Relations, Inc.

Moffa Reopens Two Houses

Albert A. Moffa, operator of the Central Theatre, open-air theatre at Central Park in Allentown, Pa., has closed a deal with Daniel Shimer to operate the long-closed Astor and Ridge theatres in that city. The Astor is being remodeled for a mid-September opening as a first-run house. The Ridge, dark for 15 years, will also undergo repairs and improvements for an early opening for the showing of action pictures.

Griffith Schedule Set

Under a new agreement signed between Edward H. Griffin, producer-director, and the Paramount studio, he will continue as one of the studio's chief film makers. His next assignment will be the screen version of the Broadway play "Out of the Frying Pan."

William Quinn Promoted

William J. Quinn, manager of the Normandie theatre in New York City, since December, 1938, has been appointed supervisor of the Raybond Theatres Corp., New York circuit of which the Normandie is a unit. The appointment was made by David Weinstock, president of the circuit.

Fish Joins RKO

Bradley Fish, former San Francisco manager for Grand National, has joined sales staff of RKO's 'Frisco exchange, in charge of the San Joaquin Valley territory. Mr. Fish replaces Earl Stein, who goes into the branch office to succeed George Seach, away on a long leave of absence.

'KICK IN THE PANTS OFTEN HELPS', RICHEY OF MGM TELLS EXHIBITORS

Industry Can Turn Criticism to Good Advantage, SETOA Convention Hears; Greater Unity Seen as One Result

"A good kick in the pants turns out to the advantage of the kicked," frequently, H. M. Richey, exhibitor relations chief of Metro-Goldwyn-Mayer, on Tuesday told members of the Southeastern Theatre Owners Association at their annual convention in the George Washington hotel at Jacksonville, Fla.

The film industry is beset by many kicks, currently, he observed, but he predicted that the adversity of the moment would bring increasing unity between all branches of the trade and solidify the common endeavours of both exhibition and production-distribution. "A new appreciation on the part of the public of our industry" is already apparent, he indicated.

Analyzing current conditions in the trade Mr. Richey listed the chief causes of "heartaches and sleepless nights" for theatre owners and distribution executives. These include, he said, the consent decree, five picture selling, which has not come up to expectations, increasing taxation, outside criticism, a million young customers withdrawn to army camps, lost foreign markets "and now a Congressional investigation of the industry because we are too damned patriotic."

Sees "Greatest Opportunity"

He warned against viewing the adverse forces with pessimism. "I see ahead for our business the greatest opportunity we ever had to cash in on every one of the stumbling blocks," Mr. Richey told the delegates.

"In the first place we all know that business is better and will continue to improve. Reports from all over the country tell the same story—that since July there has been a general upturn in business, and unless all signs fail it will continue to improve," the MGM spokesman told the Dixie theatre operators.

Excessive comment on the slow start of the upswing was a disadvantage to the industry insofar as it reached the general public, he observed. Among showmen, however, it has stimulated their interest and effort and has marked 1941 as "the year of the reawakening of showmanship." From his travels Mr. Richey reported that he found theatre plants in the best condition in years and theatre men more aware of the need of showmanship and planned selling than ever.

Particular tribute to the institutional advertising supplied by many newspapers during the summer was voiced by Mr. Richey. He characterized as invaluable the "Movie Vacation" plan inaugurated by the Philadelphia *Bulletin* and spread by Abe Montague of Columbia and others. "It was a tremendous impetus for the business," he said.

Discussing the consent decree, Mr. Richey admitted discontent over it in many quarters. For exhibitors, however, the arbitration system has been a definite asset, he noted. "A record of the decisions rendered, particularly in clearance show an overwhelming majority in favor of the exhibitor and many sore spots cleared up," he said. "While the system may not be perfect I bevlieve it will improve as time goes on."



A full program of entertainment and sightseeing was arranged for wives of convention delegates under the direction of Mrs. M. C. Moore. Enjoying the program here are Mrs. Mary Brockett, Mrs. W. R. Griffin, Cullman, Ala.; Mrs. H. V. Manning, Etowah, Tenn.; Mrs. Fred Weis, Savannah, Ga.; Mrs. L. S. Bach and Mrs. J. Harrison, Atlanta, and Mrs. Moore.

Previous statements by MGM spokesmen emphasizing the company's intention of doing everything to make the consent decree work, not only in letter, but spirit, were echoed by Mr. Richey. "We didn't ask for it, but we intend to tolerate within our organization no violations of the decree," he remarked.

Conciliation has been adopted as a general policy in the case of arbitration complaints, he indicated, adding that it is his company's intention to settle complaints before they reached arbitration hearings. "We urge you as theatre owners, however, if you have a complaint take it to arbitration and get it settled."

Despite many objections to the blocks-of-five selling system imposed by the decree, and a somewhat slow start on 1941-42 selling operations the speech indicated advantages for both exhibition and distribution through new sliding scale percentage plans and other contract changes. Furthermore, it will increase exhibitor discrimination in the purchase of pictures, decrease the dissipation of product caused by long runs, and may result in more careful Hollywood casting and story selection.

Draft Affected Business

The withdrawal of more than a million young men from civilian life to the army has had a noticeable effect on picture business, Mr. Richey admitted. However, he predicted that with films the chief source of camp entertainment they will end their enlistments as more avid fans. Moreover, the general public, and defense workers in industry are turning to picture in increasing numbers for escape from headlines and relaxation, he reported.

Commenting on the Congressional probe of films instigated by Senators Wheeler, Nye and Clark, among others, Mr. Richey predicted that it would prove a boomerang by bringing "most graphically to the American public the service that the motion picture industry renders in a time of emergency."

"I don't believe we owe any apology to anyone for hating Hitler and his principles," Mr. Richey told the delegates. "I believe that when the investigation has been concluded the American public is going to have a new realization of the efforts that we have put forth." He cited the cooperation of theatre owners in showing defense short subjects, the USO drive, and the production of training films as instances of industry aid to the government.

Body blows of criticism, taxation and legislation have brought the unity movement to head, Mr. Richey said.

"My hope for the future," Mr. Richey told the exhibitors in closing, "is that you will more often give us the benefit of your advice so that in addition to delivering to you good motion pictures you will assist us to assist you in the marketing of them to the public."

M. C. Moore, SETOA president and operator of the Riverside theatre, Jacksonville, presided at the convention session. Guy A. Kenimer, operator of the Florida theatre, Jacksonville, was general chairman of the meetings.

Kuykendall Urges Unity

A warning that the movie industry must take hold together in combatting critics who would tear down the industry, was sounded by Ed Kuykendall, MPTOA president, in the opening session of the SETOA convention. He urged exhibitors and others to speak well about the industry which has been good to them.

"We have a peculiar business and we must work together or someone else will take us over," Mr. Kuykendall warned.

Problems touched on by the speaker included television, labor, the consent decree, shortage of product, "forcing of shorts," the taxes, attendance, the USO drive, and the congressional investigation.

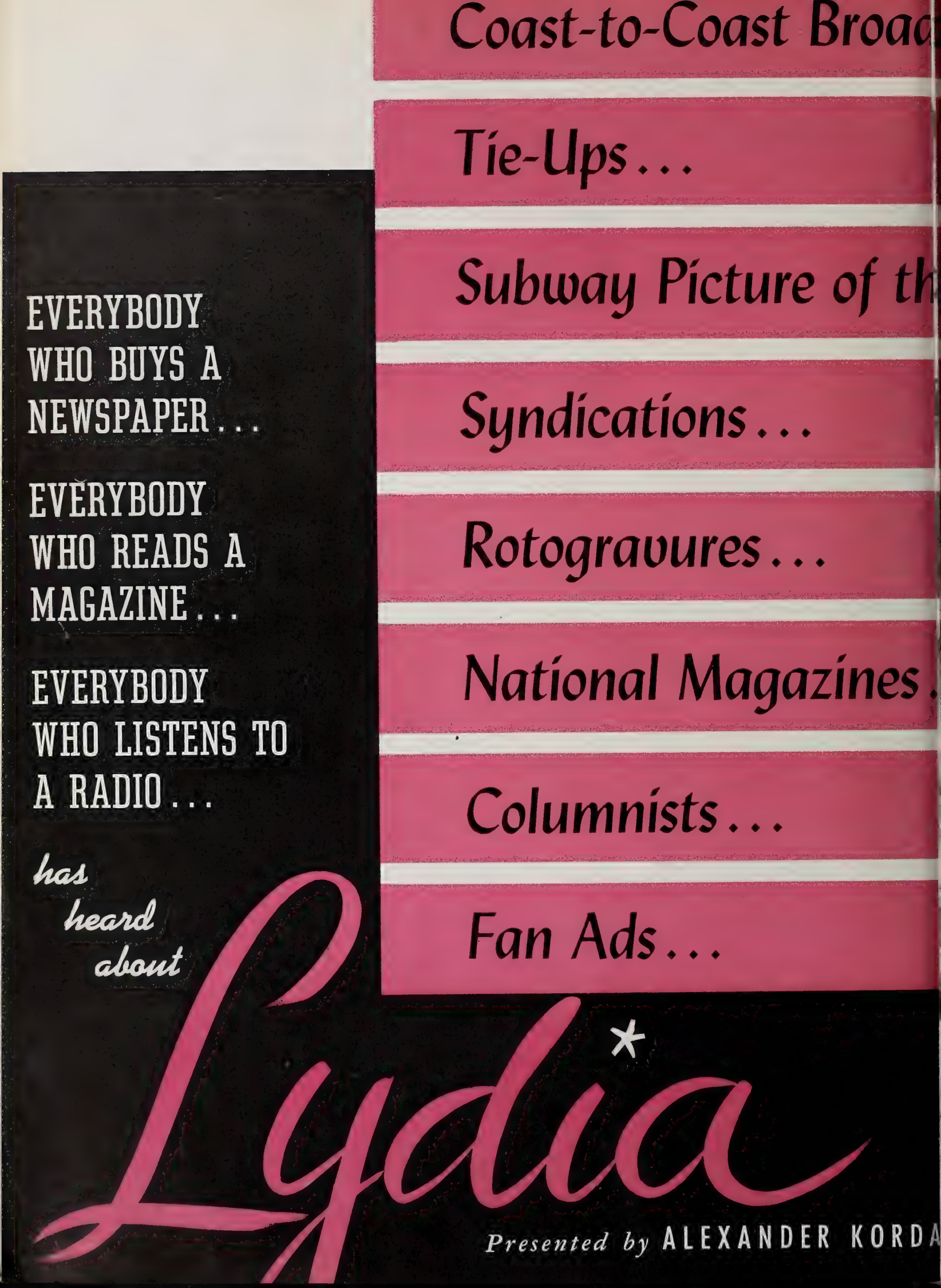
Explaining the admission tax raise Mr. Kuykendall said those in Washington are hunting for billions of dollars and they want no general statements as to why the tax should not be put into effect, but only facts and figures. Hopes of a compromise were expressed.

The speaker warned against the "forcing of shorts" and said reports indicate the forbidden practice has again been resorted to by some ambitious salesmen.

He urged full support of the USO drive as one of the finest causes the industry has ever assisted.

Mr. Kuykendall told the exhibitors that the trade papers were their best bet in previewing pictures. He pointed out that they have trained people who know their business and believed that many of the exhibitors would return to their trade papers for trade show information.

Mayor John T. Alsop, Jr., of Jacksonville welcomed the convention to the city and the response was made by Colonel Thomas E. Orr. M. C. Moore, president, was in charge of the business sessions.


Coast-to-Coast Broad
Tie-Ups...
Subway Picture of th
Syndications...
Rotogravures...
National Magazines
Columnists...
Fan Ads...
EVERYBODY WHO BUYS A NEWSPAPER...
EVERYBODY WHO READS A MAGAZINE...
EVERYBODY WHO LISTENS TO A RADIO...
has heard about
Lydia
Presented by ALEXANDER KORDA



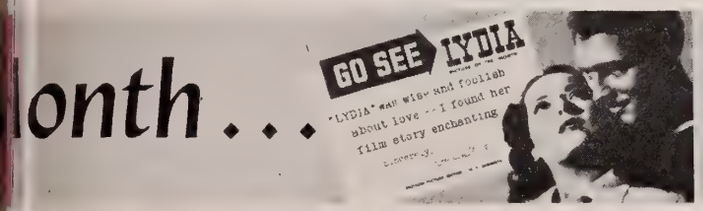
Merle Oberon appears as guest star on first Kate Smith fall program!

Lux Theatre dramatizes "Lydia" with Merle Oberon in the starring role!

Youth Builders program featuring Merle Oberon reached 12,000,000 young people from coast to coast!



Chesterfield ad seen by 23,000,000; Calox ad in Life, Saturday Evening Post, Look and Collier's; Jolene Shoes, Royal Crown Cola and other national products to millions more. "Lydia Fashions" publicised to 3,500 stores!



Chosen as The Best Picture for September over *all* pictures released by all companies this month. 18,000 car cards read by 5,000,000 people a day!



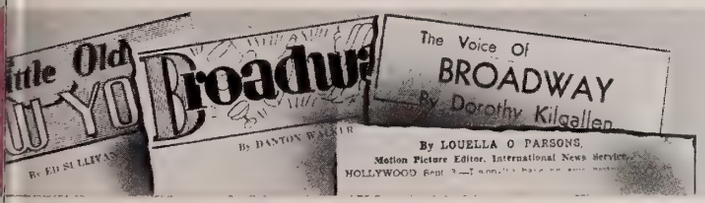
Intensive coverage led by a three-column N. E. A. feature in 250 big city newspapers!



Full page breaks in roto and color, including the New York Sunday News with its 3,500,000 circulation!



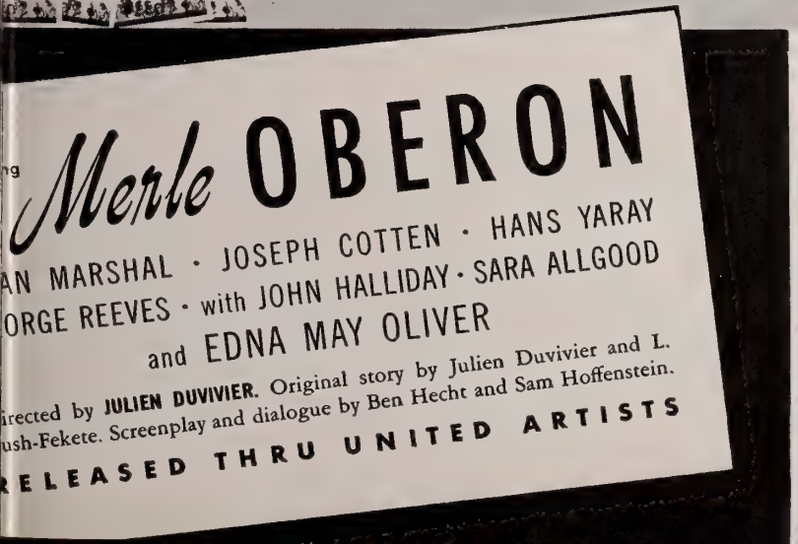
Collier's interviews Merle Oberon . . so does "This Week." Full pages in Harper's Bazaar, Town & Country and America's twelve favorite fan magazines! Covers on Modern Screen, Silver Screen, Movie Story!



Plugs by Jimmie Fidler . . . by Louella Parsons . . . Oberon raves by Dorothy Kilgallen, Ed Sullivan and Danton Walker!



Full page schedule in Modern Screen, Fawcett Publications, Photoplay Movie Mirror, Screenland, Silver Screen, Movie & Radio Guide, Screen Guide and Ideal Women's Group!



Next attraction RADIO CITY MUSIC HALL

SUBURBANS THREATEN DOWNTOWN SHOWS

City Fathers Frown on Minneapolis Suburbans; Council Studies New Restrictions

by ROBERT MURPHY
in Minneapolis

"Encroachment" of suburban theatres in the Minneapolis area this week appeared to be threatening a policy of Minneapolis city fathers with which theatremen have been heartily in concurrence.

For some years the city council, heeding the plaints of showmen that the city already was overseated, have refused to issue licenses for new theatre building. Minneapolis, with about 500,000 population, is served by some 50 theatres. But while theatre building in the city has been restricted, surrounding suburbs have been increasing their seating capacity steadily, and drawing Minneapolis business.

The city council's license committee—which is divided on the subject, but so far in favor of theatremen—several times has refused H. L. Griffiths permission to build a new de luxe house in a heavily populated Hennepin avenue district, a mile each way from any other house.

Refuse Some, but Suburbs Grow

A recent application to build a new house on the North Side was turned down, as several previous had been, when housewives appeared to testify to the friendship in which they held operators of existing theatres. The Nicollet Amusement Co. more recently was refused a permit to construct a new house in another district which has no first-class house.

Several other requests for permits to build new theatres at other outlying business centers have been uniformly turned down.

But, since this policy went into effect, the Edina theatre in Edina—the theatre is located a half block from the Minneapolis city limits, and the Westgate, located just across the street from Minneapolis proper, have gone into operation.

The St. Louis Park theatre, in St. Louis Park, draws a heavy proportion of its business from Minneapolis. On Aug. 14 Abe and Louis Engler of Hopkins, four miles from Minneapolis, will open the de luxe $150,000 Hopkins theatre, a 1,200-seat house, the largest suburban house in Minnesota.

Already operators of the smaller Royal theatre in Hopkins, they will continue operation of that house. Hopkins' population is 4,300. A good proportion of the Hopkins theatre's business must come from Minneapolis.

The New Brighton village council is considering an application for a permit to construct a $60,000 theatre there. New Brighton, a few miles from the city, has no theatre now. It is the site, however, of a new small arms plant which within a few months will employ 8,000 persons.

Inasmuch as thousands of residences in the tonier home sections in Minneapolis are closer to suburban theatres than to neighborhood or downtown houses, a good proportion of theatre business goes to sections in which the Minneapolis city council has no power to restrict building.

The council's policy has not been a matter of law but one of practice. There is a well defined split in the council, and in the license committee, on the issue, and it was feared in some circles that more "encroachment" might swing enough votes to throw the field open to new theatre builders.

If the policy were abandoned, it was believed there would be four or five or possibly a half dozen new theatres building within a few months.

What to do about the situation was a question. It was believed that any effort to restrict building in suburbs would meet with the assertion that suburbs have a right to the construction, employment and taxes which a theatre provides.

Virginia Censors Have Biggest Year in 19

The annual report of the Motion Picture Censor Board of Virginia for the year ending July 1, 1941, shows that the division had its most profitable year since its inception 19 years ago.

Gross collections amounted to $39,297 and after deducting all expenses a profit of $19,771 was turned over to the State Treasurer. This was an increase of $1,121 over the previous year, which was the biggest up to that time.

Some 1,389 films were screened during the year with a total footage of 5,126,000, compared with 1,312 films with footage of 4,867,000 the previous year. Twenty-six eliminations were ordered during the year and three pictures were rejected in toto. These were "Tomorrow's Children," "Highway to Hell" and "He."

Detroit Group Increases

According to an announcement from Carl W. Buermele in Detroit, the membership of Co-Operative Theatres of Michigan is being increased by seven to an all-time high of 107 theatres. New members include two houses still under construction in the suburban area—the Mel in Melvindale by Louis Schlussel, and the Berkeley in Berkeley by John Igna; two houses recently opened—the Clawson in Clawson, by Irving Belinsky, and the Shores at Saint Clair Shores, by R. R. Shook; two houses acquired by existing Co-Op members—the Town in Detroit by Ben and Lou Cohen, and the Apollo in Detroit, by Saul Korman; and one previously unaffiliated Detroit house, the President, operated by Bernard Brooks.

David Milgram Honored

David Milgram, head of Affiliated Theatres, independent circuit in Philadelphia, was presented with a Distinguished Service Certificate by the Central North Philadelphia Memorial Post of the American Legion. The presentation was made in recognition of Mr. Milgram's work as campaign manager for the annual Northern Liberties Hospital maintenance drive.

Aber to Philadelphia

Ted Aber returned to the Philadelphia exchange of Paramount as salesman, assigned to cover the New Jersey territory. He had been with the home office, where he covered the Brooklyn territory.

OBITUARIES

Creelman, Writer, Dies in Fall

James Ashmore Creelman, writer and son of the noted war correspondent and editor, the late James Creelman, fell to his death on Tuesday from the roof of the 18-story New York apartment house in which he resided. His body landed in a rear courtyard. Mr. Creelman had been living with his sister, Mrs. Frederick Morgan Davenport, née Eileen Creelman, motion picture critic for the New York *Sun*.

Mr. Creelman was 45 years old. He was a graduate of Yale and was the author of a play on which the film, "Dancers in the Dark," starring George Raft and Miriam Hopkins, was based.

He leaves his sister, Eileen Creelman, who is in Mexico with her husband, and his mother, Mrs. Alice L. Creelman. His father died in Berlin in 1915, at the climax of his career as one of the most famous newspapermen of his day.

James Dean Dies at 47; Was Acme Pictures Head

James W. Dean, former president of Acme Pictures, died September 6th in a St. Petersburg, Florida, hospital at 47 years, after a long illness.

Mr. Dean, a newspaperman also, and at one time general manager of the Newspaper Enterprises Association, was one of the cofounders of Acme Pictures, from which he retired six years ago to reside at Pass-A-Grille, an island resort on Florida's West Coast. He had formerly lived in Cincinnati.

Survivors are his widow, Mrs. Gladys Dean, his son, James, three brothers and a sister.

Arthur Stone

Arthur Stone, one of the founders of the St. Louis projectionists' local, 143, died September 6th, at his home in that city, aged 60. He had been a member of the Projection Advisory Council, and at one time represented labor on the Missouri State Adjustment Board of the National Recovery Act.

Michael Alexander

Michael Alexander, manager of the Roxy Theatre, Minerva, Ohio, was fatally injured September 7th in an automobile crash at Alliance. He was 45.

George F. Olendorf

George F. Olendorf, treasurer of the Tootle Company, operators of theatres in the Middle West, and of an outdoor advertising company, died in Springfield September 4th, at 68.

Newsreel Theatre Planned

Texas Newsreel Theatres, Inc., has announced that a new theatre will be built in Dallas. The firm purchased a two-story building in mid-August for $271,500 and plans to spend $80,000 remodelling it into a theatre seating 600. Texas Newsreel Theatres, Inc., is a subsidiary of the Telenews Theatres chain of the east, mid-west and west coast.

GUARDIANS OF QUALITY

EASTMAN negative films—in their respective fields—faithfully record the astonishing beauty of modern screen productions. In fact, the films' ability to more than keep pace has had a lot to do with the general improvement in quality. Eastman Kodak Company, Rochester, N. Y.

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for general studio use

SUPER-XX
when little light is available

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for backgrounds and general exterior work

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are the execution of an ideal of motion picture trade journalism which commands, inside and out—the screen industry, an unapproached readership and reader acceptance

MOTION PICTURE HERALD
MOTION PICTURE DAILY

IN COURTS

Suit for Foreign Films Profits Brought in New York

Michael M. Wyngate, Inc., as assignee of Joseph Auerbach, sued for $203,082 damages in New York Supreme Court last week, against Chiel Weissman, alleging that in 1932, Mr. Auerbach gave to Mr. Weissman $112,000 for production of European films, with the alleged understanding Mr. Auerbach was to receive 40 per cent, the defendant 60 per cent, of the proceeds.

Also asserted is that Mr. Weissman owes the plaintiff $17,698 on "Masquerade" and $62,000 on "Mayerling," this representing profits here and in Europe.

Watch Michigan Decision

The Michigan Supreme Court's setting aside of a title deed to the Eastwood Park amusement enterprise, on grounds grantors misunderstood its nature, is seen as affecting fate of four Midwest Theatres, inasmuch as Jacob Schreiber, former owner of the theatres, has a similar suit pending, contending the bill he signed was thought by him temporarily granting operation, rather than a bill of sale

Carroll Sues Paramount

Earl Carroll, producer, sued Paramount in New York Federal Court Monday charging the film company failed to fulfill an agreement by which Mr. Carroll assertedly was to produce a film based upon revues he had staged. The film was "A Night at Earl Carroll's," released, the plaintiff stated, over his protest, and an injury to his reputation. He asks $300,000 damages.

Sues Cincinnati

Hyman Rosen has filed a taxpayers' suit to enjoin Cincinnati from buying, for $225,000, the property of the Music Hall, now in bankruptcy. The plaintiff charged the city would turn the property to the Music Hall Association, without compensation or accounting. The Hall is used for films occasionally.

Name Dispute

A temporary restraining order against the Azteca Theatre's use of the title "World's Fair Follies" was obtained by the Follies Theatre, burlesque house operated by Frank, Roy, and T. V. Dalton, last week. Both houses are on Main Street, downtown Los Angeles.

Cain Sues Universal

James M. Cain, newspaper man, novelist, author of "The Postman Always Rings Twice," and for a while with the Paramount studio, is suing Universal for plagiarism, charging the film "When Tomorrow Comes" resembles portions of his book, "Serenade."

Burgess Sues Play Bureau

Gelett Burgess, New York author, and the Bobbs-Merrill Co., Indianapolis publishers, have filed copyright infringement suit in the United States District Court, in Cincinnati, against the Banner Play Bureau, Inc., a California corporation, and Jerome Beach, its Cincinnati representative, charging that Mr. Burgess wrote a book, "Love in a Hurry," originally titled "Married While You Wait," in 1913, and granted exclusive publishing rights to the Bobbs-Merrill Co., although retaining the copyright, and that the Banner Play Bureau produced "Stray Cats," which was largely based on the book.

Fox West Coast Acquires Three

Three additional independent theatres are to be operated by the Fox West Coast circuit, it was announced last week at Los Angeles. The theatres are the Nuart, 600 seats; the Tivoli, 700 seats, and the new theatre now being built on Picvo Boulevard, that city. The first two named are also in west Los Angeles.

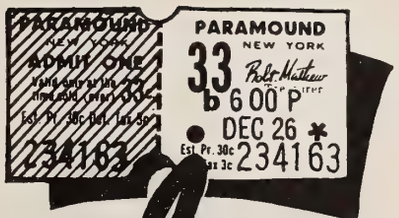
George Bourke remains as operating partner.

Hearing on GE, Westinghouse $1,000,000 Settlement Offer

Referee A. J. Halpin will hold a hearing October 3rd in New York County Courthouse, New York City, to consider, on behalf of Radio Corporation of America stockholders, a $1,000,000 offer from Westinghouse and General Electric attorneys to settle a consolidated derivative suit brought by a minority of RCA stockholders against the two utilities and certain officers and directors of the radio company, more than three years ago.

That action charged conspiracy and a waste of approximately $500,000,000 of RCA assets for a long period.

In litigation, a court has already dismissed $262,000,000 of the original amount.



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WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ADVENTURE IN WASHINGTON: Herbert Marshall, Virginia Bruce, Gene Reynolds—A good picture that pleased all. Should have more stories like this about what is going on around us in the different walks of life. Did nice business. Gene Reynolds should go places. Running time, 84 minutes. Played August 21-27.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

AMAZING MR. WILLIAMS, THE: Melvyn Douglas, Joan Blondell—A swell slap-stick comedy. Believe better title could have been given it. But still the picture is swell. Patrons sure gave this a whirlwind of laughter. Would like to see more like this. Running time, 86 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

BLONDIE GOES LATIN: Penny Singleton, Arthur Lake, Larry Simms, 'Daisy"—The best (so far) of the series. The musical numbers put this in the above average class. Played May 11.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town and rural patronage.

DOCTOR TAKES A WIFE, THE: Loretta Young, Ray Milland—A good comedy that slipped at the box office. Running time, 89 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

HER FIRST BEAU: Jane Withers, Jackie Cooper—A swell little program picture that received swell comments. A nice little story that can happen in any town or any home. Running time, 78 minutes. Played August 7-13.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell—A swell comedy. Two perfect stars for a perfect picture. If Columbia would stick to pictures like this instead of those $12.50 gangsters, it would be better for all. Running time, 92 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth—It's pictures like this that break down the morale of our industry. How this picture staggered out of Hollywood is beyond me. Positively no good. Running time, 70 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

SWEETHEART OF THE CAMPUS: Ruby Keeler, Harriet Hilliard, Ozzie Nelson—Just a programmer. Comments both ways. Jitterbugs should not miss it. Played on a double. Running time, 68 minutes. Played August 21-27.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

TIME OUT FOR RHYTHM: Ann Miller, Rudy Vallee, Rosemary Lane, Glen Gray and his Casa Loma Band, Brenda and Cobina—A good musical with catchy songs. Big cast of known names drew the crowds. This one has song, dance, women and comedy. Running time, 75 minutes. Played August 7-13.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

First National

HIGH SIERRA: Humphrey Bogart, Ida Lupino, Joan Leslie—Disappointing in every way, particularly at the B. O. Played August 14-16.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart—Not as good as "Dodge City," but still good. Wait! Who put Miriam Hopkins in there as a singer? Whoever did must have been doped. She can't sing so why let her? Running time, 120 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

Metro-Goldwyn-Mayer

BAD MAN, THE: Wallace Beery, Lionel Barrymore, Laraine Day—Very poor. Wallace Beery should not be cast in an unsympathetic role. Played July 24-25.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

BARNACLE BILL: Wallace Beery, Marjorie Main, Virginia Weidler—Very good, especially for us, as fishing is one of our most important industries. Some of you "land lubbers" should take a trip down this way and try your hand in one of the best fishing sections on the Atlantic Coast. Incidentally, if any of you are interested, I will be glad to send you any information you desire, on our fishing and hunting. Played August 22-23.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town and rural patronage.

BARNACLE BILL: Wallace Beery, Virginia Weidler—Let Metro talk us into playing this on Sunday to the second low for 1941. Picture did not please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—This feature was very much enjoyed by my patrons and had many good comments. Star value helped sell the story. Would recommend this one. Running time, 96 minutes. Played August 23.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

LITTLE NELLIE KELLY: Judy Garland, George Murphy, Charles Winninger—Very good little picture to normal business on Scotch nights. Played August 25-27.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

PEOPLE VS. DR. KILDARE, THE: Lew Ayres, Lionel Barrymore, Laraine Day—I don't worry about my box office when I play a "Kildare" picture. They just naturally come. This was one of the best of the series. Everyone is very much upset that Mary gets killed in the next picture. Do not want to see it, etc. Good business. Running time, 115 minutes. Played August 20-21.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell—Good picture but only fair business, as I had a carnival for opposition. Running time, 90 minutes. Played August 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TRIAL OF MARY DUGAN: Laraine Day, Robert Young—Fair picture, but did not draw. One of my little patrons likes Robert Young "because he looks so much like you." This must be true for something hurt the picture terribly.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

TRIAL OF MARY DUGAN: Laraine Day, Robert Young—This is a good program picture, the best I have seen Robert Young play in a long time. Glad to see him get a chance. Laraine Day was good. Good business and satisfied customers. Running time, 90 minutes. Played August 25-26.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

ZIEGFELD GIRL: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—This was very good. A little too long, perhaps. Running time, 131 minutes. Played July 20-21.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Paramount

LIFE WITH HENRY: Jackie Cooper, Leila Ernst, Eddie Bracken—Very good for small towns. Business excellent. Running time, 74 minutes. Played July 23-24.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—A riot of laughter. Hope and Crosby are a great pair and more of them would be well appreciated. Running time, 84 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, John Barrymore—In spite of its age, it broke all box-office records since opening. I can see why it still held up. Why can't they make pictures like this now, instead of war. Running time, 110 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

UNTAMED: Ray Milland, Patricia Morison, Akim Tamiroff—A picture you get tired of after the first time. Who let Patricia Morison in there? She is no actress and never will be. Running time, 83 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

WEST POINT WIDOW: Anne Shirley, Richard Carlson—Good enough picture but so weak on star power it failed to draw. Running time, 62 minutes. Played August 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

ANGELS WITH BROKEN WINGS: Binnie Barnes, Gilbert Roland, Mary Lee—A nice little picture that pleased everyone who came; but that wasn't many as we had to "buck" a $200 Jackpot. Played August 13-14.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town and rural patronage.

ANGELS WITH BROKEN WINGS: Binnie Barnes, Gilbert Roland, Mary Lee—Played as double bill. Good little picture which pleased the week-end trade. Running time, 62 minutes. Played August 22-23.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

ANGELS WITH BROKEN WINGS: Binnie Barnes, Gilbert Roland, Mary Lee—This did not hit the fancy of my patrons. Many said they did not like it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

CAROLINA MOON: Gene Autry, Smiley Burnette, June Storey, Mary Lee—Played repeat showing to average business. Not the best Autry, but still good. I'd like to know what type piano June Storey was playing while Autry was singing the "Si Si" number. Did anyone notice its sound?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HURRICANE SMITH: Ray Middleton, Jane Wyatt—Good action picture which pleased the week-end crowd. Middleton should be a good draw when he catches on, as they seem to like him. Running time, 70 minutes. Played August 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LADY FROM LOUISIANA: John Wayne, Ona Munson—This is a very pleasing little picture, but no special.—Sammie Jackson, Jackson Thetare, Flomaton, Ala. General patronage.

RKO Radio

DEVIL AND MISS JONES, THE: Jean Arthur, Robert Cummings, Charles Coburn—Excellent picture. Did good business. Perfect cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GIRL, A GUY AND A GOB, A: George Murphy, Lucille Ball, Edmond O'Brien—Personally thought it was silly, but the customers seemed to like it and that's what pays dividends. Running time, 89 minutes. Played August 28-29.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

VIVACIOUS LADY (REISSUE): Ginger Rogers, James Stewart—This picture fooled me. Did good business, perfect print and people really liked it. A very good re-issue.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century-Fox

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—Very good and business satisfactory. Running time, 91 minutes. Played August 3-4—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HERE I AM A STRANGER: Richard Greene,

Richard Dix, Brenda Joyce—See review on "When Tomorrow Comes," Universal.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings, Charlotte Greenwood—Good picture to excellent business. Played August 21-23.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

RIDE ON, VAQUERO: Cesar Romero, Mary Beth Hughes—Good. These "Cisco Kid" westerns are well liked here—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RIDE ON, VAQUERO: Cesar Romero, Mary Beth Hughes—An excellent western, and if allocated where it belongs, would make the exhibitor some money.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WESTERN UNION: Robert Young, Randolph Scott, Dean Jagger, Virginia Gilmore—This picture was enjoyed by all. Was a beautiful colored super-western. Good business. Running time, 96 minutes. Played August 18-19.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

United Artists

CHUMP AT OXFORD, A: Stan Laurel, Oliver Hardy—I picked up this old comedy and did fair business on family night. Running time, 63 minutes. Played August 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PASTOR HALL: Nova Pilbeam, Sir Seymour Hicks, Wilfrid Lawson—A lot of walk-outs on this propaganda film.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

POT O' GOLD: James Stewart, Paulette Goddard, Charles Winninger—Nothing big, but pleasing business. Fair.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

PRISON WITHOUT BARS: Corinne Luchaire, Edna Best, Barry Barnes—The script must have been lost when they made this one. Yes, the script and the business. Whoever dug this up had better bury it, but fast! Audience, what there was of it, was restless all the way through. Running time, 79 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

Universal

FLAME OF NEW ORLEANS, THE: Marlene Dietrich, Roland Young, Bruce Cabot—Lost money on this as my people will not come to see Dietrich. Picture is fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

INVISIBLE WOMAN, THE: John Barrymore, Virginia Bruce, John Howard, Charlie Ruggles—Good program picture; nothing more.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LADY FROM CHEYENNE, THE: Loretta Young, Robert Preston, Edward Arnold, Gladys George—A very good picture. Trailer killed it off as it was very poor.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SPRING PARADE: Deanna Durbin, Robert Cummings, Mischa Auer—A swell picture which forgot to leave cash at the box-office. Her pictures are good but people seem to know what they are going to see and don't come. Running time, 89 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

TROPIC FURY: Richard Arlen, Andy Devine—A fairly good little feature. Good for week-end. Running time, 65 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

WHEN TOMORROW COMES: Irene Dunne, Charles Boyer—Booked with "Here I Am a Stranger," which made the best Thursday-Friday-Saturday business since opening. Carried out too long in spots, but otherwise a good one. Running time, 90 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

Warner Brothers

FLIGHT FROM DESTINY: Thomas Mitchell, Jeffrey Lynn, Geraldine Fitzgerald—A real picture that deserves best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HERE COMES THE NAVY (Reissue): James Cagney, Pat O'Brien, Gloria Stuart—Still a good picture which drew best of Warner product this season. Played August 18-20.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan—This is a good picture and we did a fair business, but 50% is too much for a small town to pay. Running time, 123 minutes. Played July 27-28.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Short Features

Columbia

SCREEN SNAPSHOTS SERIES: One of our most popular shorts.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town and rural patronage.

SO LONG, MR. CHUMPS: Stooges—Up to par with others of this series.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town and rural patronage.

Metro-Goldwyn-Mayer

ALLEY CAT, THE: Technicolor Cartoons—Very good colored cartoon.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town and rural patronage.

GHOST TREASURE: Miniatures—Entertaining one reeler about searchers for gold. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREAT MEDDLER, THE: Miniatures—Very good.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

HOMELESS FLEA, THE: MGM Cartoons—One of the best MGM cartoons we have played and got lots of laughs. Running time, 8 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

KIDDIE KURE: Our Gang Comedies—Pretty good for this series. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MEMORY TRICKS: Pete Smith Specialties—Amusing. Running time, 9 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MIDNIGHT SNACK, THE: Technicolor Cartoons—Very good color cartoon. Running time, 8 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MORE ABOUT NOSTRADAMUS: Miniatures—Very good short subject referring to this great fortune teller. Running time, 9 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MRS. LADYBUG: Technicolor Cartoons—Excellent cartoon. Running time, 8 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NEWS OF THE DAY: Too much war news and propaganda. Our patrons show no interest until the short section comes. It is too bad that we must dish out such stuff to our people.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

1-2-3 GO: Our Gang Comedies—Average "Our Gang" comedy. Good lesson for jay-walkers. Running time, 10 minutes.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

QUICKER'N A WINK: Pete Smith Specialties—This series very interesting. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

YE OLDE MINSTRELS: Our Gang Comedies—One of the best "Our Gang" I have played this year. Running time, 10 minutes.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Paramount

BOB CHESTER AND ORCHESTRA: Headliners—Not much. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

DELHI: Fascinating Journeys—Very good. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FORGOTTEN MAN, THE: Benchley Comedies—Good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

TWINKLETOES IN HAT STUFF: Animated Antics—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

PICTURE PEOPLE: No. 6—Just fair. Running time, 10 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

WHEN WIFIE'S AWAY: Leon Errol—These Errol comedies excellent fillers.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

DOG'S DREAM, A: Terrytoons—A dandy black and white cartoon. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ICE CARNIVAL, THE: Terrytoons—Very good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS, NO. 93: Willkie makes a war speech as usual. This man is getting to be really good. I think he is ripe for 2-reel comedies now.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

SAGEBRUSH AND SILVER: Magic Carpet—Entertaining reeler dealing with ghost towns. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOLDIERS OF THE SKY: Adventures Newscameraman—Entertaining one reeler about parachute jumpers. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

BEAT ME DADDY EIGHT TO THE BAR: Musicals—A fair musical short. No comments from the

(*Continued on following page*)



(Continued from preceding page)
public. Running time, 9 minutes.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

MOUSE TRAPPERS: Color Cartoon—A good cartoon that the children enjoyed over the week-end. Running time, 9 minutes.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

WOODY WOODPECKER: Color Cartoon—One of the best colored cartoons of the year. Give us more like this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

HERE COMES THE CAVALRY: Technicolor Specials—These colored two-reel patriotic subjects of Warners have been excellent. Too bad to drop the quality to this. Just a filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HISTORY REPEATS ITSELF: Hollywood Novelties—No. No. Terrible.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

OLD GREY MAYOR: Bob Hope Re-Issues—This re-issue was not so well liked.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THROWING A PARTY: Elsa Maxwell—If you never play it, you haven't missed anything. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TORTOISE BEATS THE HARE, THE: Merrie Melodies—An excellent colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WE, THE ANIMALS, SQUEAK: Looney Tunes Cartoons—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Miscellaneous

PROOF OF THE PUDDING: United States Health Service—Very good one reeler. Furnished gratis. Play it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Serials

Republic

ADVENTURES OF CAPTAIN MARVEL: Tom Tyler—One of the best serials I've played in years.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ADVENTURES OF CAPTAIN MARVEL: Tom Tyler—The best serial we have played in several years. All of our "young" cowboys put up their guns and started wearing capes; some of them tried to fly by jumping out of windows.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town and rural patronage.

TWO PRODIGALS RESUME REPORTS

Two contributors whose reports have been missing from the What the Picture Did for Me department for some time resume their contributions with this issue. They are:

B. R. Johnson, Orpheum Theatre, Nipawin, Sask., Canada.

Raymon Paul, Seabreeze Theatre, Beaufort, N. C.

Read the reports from these and other contributors in the adjoining columns.

JUNGLE GIRL: Frances Gifford, Tom Neal—Starts off with a bang. The kids now will probably try their luck at swinging through the trees. A popular game with the kids around here is "Let's Play Serial," whatever the current one happens to be.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town and rural patronage.

KING OF THE ROYAL MOUNTED: Allan Lane, Robert Strange, Lita Conway—Good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

SKY RAIDERS: Donald Woods, Billy Halop, Robert Armstrong—This serial is not popular at all with my patrons. The children even complain.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Bassler Joins Kane

Robert Bassler, Twentieth Century-Fox studio associate story editor in Hollywood, has been appointed production assistant to Robert Kane. He will be in charge of the Kane unit while Mr. Kane produces in England.

Crouch with Soundies

William F. Crouch is the new director of publicity and advertising for the Soundies Distributing Corporation of America, Chicago.

Unoccupied France Sees Old American Films

American films made two years ago and earlier are being shown in theatres in unoccupied France, it was said in New York last week by J. H. Westreich, Warner foreign representative, who arrived from that country recently. The old films are preferred over new Nazi pictures, some of which were made in Paris, he said.

A new imposition by Vichy officials, he said, is the banning of still pictures of American stars from theatre lobbies and interiors. Pictures of French and German players are permitted, however, he explained.

Mr. Westreich was released from the French Army about six months ago after working on a railroad project in French Equatorial Africa.

Ullman Back from Coast

Frederic Ullman, Jr., vice-president of RKO Pathe News, returned to New York from Hollywood on Tuesday, bringing with him the first release of "Picture People" for the new season. The initial subject of this series, centered around the activities of Hollywood stars off the lot which was launched last year, is called "Stars in Defense" and features Anne Shirley, Margaret Lindsay, Sigrid Gurie and Binnie Barnes. The short, as the title suggests, is tied up with the participation of screen stars in national defense activities. "Stars in Defense" will be distributed nationally through RKO on September 12th.

Cinema Lodge Affair

The Cinema Lodge of the B'nai Brith will hold its annual banquet and ball October 18th at the Hotel Astor, New York, with Robert Weitman, manager of the Paramount, and David Weinstock, circuit operator, in charge. The membership will meet specially next Tuesday to consider the affair.

Hattie Helborn Retires

Miss Hattie Helborn, for many years secretary to Nicholas M. Schenck, president of Loew's, Inc., retired from office Monday, September 8th. She will be succeeded by Miss Mae Levintan, who for the past eight years has been secretary to Oscar A. Doob, head of Loew's Theatres advertising and publicity department.

M. P. Associates Resume

The new season luncheon meeting of New York's Motion Picture Associates was held Thursday at the Hotel Lincoln, that city, with Joseph J. Lee, president, in charge.



FROM CAMERA TO SCREEN ...QUICK!

Why take chances? Use and specify Railway Express—the fast, sure service that speeds up speed on films, equipment and promotion material. Low rates. Real economy. It pays.

—And—

For *super-speed* use *Air Express* 3 miles a minute

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

SMART ADVICE

There are huge mouthsful of meat in the Arnold Stoltz articles on novelty heralds. At the moment, this observer is getting a lot of nourishment out of the last paragraph in the second of the series, on a following page. It reads:

"I will close with a word of caution. Not only will you cheapen your theatre and admissions by sweetening the deal with offers of free passes, but it is an immediate showing of weakness in what you have to sell. If prizes are necessary, the merchant usually has some item he is pushing to furnish as such."

There is a campaign recently come to this desk having to do with a tiein and the author of it proudly declares he put it over for "only 25 passes a day." The promotion ran a week and thus the theatreman committed himself for 150 seats free of charge.

The idea does not register as worth that many ducats. The impression is that the manager had given more than he got. Perhaps he lacked the salesmanship that Stoltz emphasizes to sell the tieup on an even-Stephen basis.

Whatever the purpose, every pass given is a seat given away. A seat given away is money out of the till. That would be something to inject into pass-free managers.

▽ ▽ ▽

GET 'EM WHILE THEY'RE GOING

Now that business is on the up and new product promising to have great strength, it would be time again to treat with the exhibitor attitude in various quarters taking the position that when grosses are favorable little advertising is necessary.

That was brought into the conversation last week by one of the boys who came up with the old chestnut as an alibi for the obvious lack of exploitation in his situation, and in his circuit. With long lines re-forming at the ticket window, why tell folks about something on which they are already sold, went his argument.

Advertising agencies agree that boom times are not the easiest times to convince accounts on the value of consistent advertising. Many a manufacturer with more orders than he can fill fails to see why he should keep on beating the drum.

The answer to that one is the easiest on any quiz program. We give it to the short-visioned theatreman to serve his case, as well. Especially when the grosses are fat, and stay that way, the time is now to tell the customers, tell 'em and tell 'em again.

Established advertising values of any good brand name depend importantly upon intelligent repetition. Theatre appeal reacts similarly, despite those who would argue the difficulties of standardizing motion picture entertainment.

Some years back, one of the circuits bought out a neighborhood independent theatre noted for the consistency of its capacity business. The main reason for it was credited to a terrific 24-sheet coverage, maintained week-after-week over a wide area. Since the house was doing a steady S.R.O., the new bossmen figured the extensive posting an advertising waste and cut it down. It was just a question of time, and not too much time, before grosses dropped alarmingly.

Of course, the heads figured a lot of reasons for it, but the right one. In the end, they saw the light. The posting was restored. And so were the grosses.

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KUGELL WRITES EDITORIAL

It was a two-column character shot of Marlene Dietrich that Manager Manny Kugell had planted with the Bridgeport Times-Star to break with a routine story on the amusement page the day ahead of his "Manpower" opening at the Warner. Came the AP story on the star's recent accident in Hollywood, and the editor slammed the photo on page-one to go with the wire flash, heading it "Bad Break for Marlene—Good for Manny." An additional paragraph carried the title, theatre and date and credited Kugell for the inspiration.

How did all this come about? Let Manny tell. In the telling he writes an editorial on the boxoffice value of newspaper goodwill:

"You've preached, many a time, be on good terms with your newspapers. Well, here's the answer. The editor thought enough of me to give me the 'break' when he had the chance to do so. Without his goodwill the AP story of Marlene's injury would be just another squib in some inside page of the paper. With his goodwill it became the climax of a campaign that rolled up one of the highest grosses of the year at this theatre."

A-Mike Vogel

Round Table In Pictures



Eye-arresting was the 75-foot sign along the main highway entering Denver, which was planted ahead and during run of "Citizen Kane" by Manager Mickey Gross and publicity director Ted Halmi for the engagement at the RKO Orpheum Theatre.



Lobby slant that proved a natural was that used by Carl Rogers for "Ringside Maisie" at Loew's Granada, in Cleveland. Using a 40x60 enlargement of "Maisie" with her face cut out, patrons were invited to insert their head in the opening, with photographer on hand.



Four "ghosts" touring streets of Pittsburgh in bannered old-vintage auto was stunt used by Publicist Ken Hoel and Manager Bill Zeilor for "Hold That Ghost" at the Harris Senator Theatre.



Ahead and during run of "After Mein Kampf" at the University Theatre, in the Bronx, lad dressed as a Nazi storm trooper and two others dressed as British soldiers toured streets followed by fourth chap with sign reading "They're taking him to see" etc.



With folks coming from all parts of the United States and Canada to witness the annual Calgary Stampede, in Alberta, Can., Round Tabler Pete Egan cracked local dailies with stories and art on his "Wagons Roll at Night" float which brought the theatreman first prize. Truck appropriately bannered created quite a flash.

RKO Theatremen Go to Town With 'Tom, Dick, Harry'

Campaigns on "Tom, Dick and Harry" by RKO Theatres over the nation found ready acceptance, reports Harry Mandel, circuit ad head, especially in the universally effective letter-writing contest tied in with papers on the subject, "Who would you marry—Tom, Dick or Harry?" Readers were invited to write 100-word-or-less letters why they would choose one of these young men as the ideal husband. Cash and tickets were given as prizes. The contest slant was also plugged in the circuit's four-page weekly Newsette, with a letter in a girl's handwriting signed by Ginger Rogers, asking patrons to advise her on who to marry, "Tom, Dick or Harry." Blowup of the letter was used in many of the theatre lobbies.

In the metropolitan section, the Westchester houses of the circuit arranged for full page co-op spreads, theatre credits prominently carried in all the individual ads. The New York area houses ran trailers asking that patrons not reveal the ending of the picture and for further buildup announced that no one would be seated in the last five minutes of the feature.

Weinstein Plants Lobby Switchboard

Extensively circulated by all the theatres in local telephone buildings were cards announcing Ginger, as Janie, the telephone operator, cards carrying stills showing the star at the switchboard. At the RKO 58th Street, Manager A. Weinstein used an actual switchboard in the lobby, with operator answering calls on the date. Lobby stunt in many of the situations was a large wheel, with spokes carrying various masculine names. Women patrons were invited to spin the wheel to "find out the name of the man you will marry."

Street ballyhoos were notably effective, the RKO Albee, in Brooklyn, putting out three men with long beards. One was dressed in street clothes, one in tails, the third in overalls. Accompanying signs read: "We're Tom, Dick and Harry. We won't shave until Ginger Rogers marries one of us." Other lobby-attention getters included full-length figure of Rogers in bridal dress, copy reading: "Here comes the bride . . . but whose bride is she?" Hangers alongside said "Will she marry Tom," etc.

Among the RKO managers directly concerned with these campaigns and particularly the newspaper letter-writing tiein, were Frank Smith and Walter Ahrens, Palace, Chicago; Eddie Sniderman and Maurice Harris, Proctor's Newark; Larry Grieb and Fred Herkowitz, Albee, Brooklyn; J. Di Lorenzo, Proctor's New Rochelle; C. Oelreich, Keith's White Plains; Pat Grosso and Ray Malone, district publicists in other situations. Of the Mandel home office staff, John Cassidy and Peggy Foldes, cooperated in planting the contest across the country.

Flex Features Limerick Contest

At Keith's, Syracuse, Jack Flex put on three contests for the date, one a last-line limerick hookup, a second, on prominent people named Tom, Dick or Harry, and the third on the pressbook suggestion, the "date on $1.80" contest. Radio station ran an announcer's tiein, asking listeners to submit list of popular announcers whose first names were either Tom, Dick or Harry. Co-op ads were numerous.

In conjunction with the tenth anniversary of the Fox, in Phoenix, Ariz., Manager Frank E. Hollis also plugged the date with the "$1.80" contest via a radio hookup wherein merchants bought time and gave prizes for the best answers. Campaign was highlighted with a special newspaper anniversary edition in which much space was given over to the attraction.

Original dresses worn by Ginger in the picture were obtained for display by "Mac" MacEachron, at the Malco Paramount, Jackson, Tenn. Previous to this, the window carried a sign announcing the coming display for added attention. Mac also promoted ice-cream company for cards distributed throughout the area, cards carrying shot of Ginger eating ice-cream plus copy.

"LET'S HEAR FROM YOU"

Williams' Street Ballys

To exploit his dual bill of "Ringside Maisie" and "That Uncertain Feeling" at Loew's, in St. Louis, Rex Williams stationed a number of attractive young girls on street corners to distribute cards with gags from films, the girls attired in sweaters with title letters. In addition, a miniature prize ring was set up in lobby. Street bally for "That Uncertain Feeling" had the same gals distributing cards calling attention to the "keeks" episodes in the picture.

Loew Poli New England Circuit Inaugurates New Movie Season

The sixth annual Loew Poli New England theatres new movie season celebrated by 13 units in seven Massachusetts and Connecticut towns, was inaugurated by Harry F. Shaw, division manager, and Lou Brown, ad and publicity head with a different method than usual to call attention to the coming product.

From the Metro-Goldwyn-Mayer studios in Hollywood, theatres opening the season with "Dr. Jeykll and Mr. Hyde," received what is said to be the largest postcard ever passed through the local postoffices. The card, 40 by 60 inches in size, carried a message of congratulations from Spencer Tracy on the seasonal activities, the reverse side featuring stars of the picture. In each case, the card was addressed to the individual manager and also served for window display purposes. For additional display in lobbies, there were wires of congratulations from stars of other studios. Exhibits of star stills, called "Gallery of Stars" were also installed by the theatremen.

The annual new season slogan contest, conducted through papers in the various towns, was put on again, the winning entry proving to be: "Loew Poli Picture Parade. Victorious new movie season of greater entertainment." The slogan, carried in all theatre advertising and on marquee valances, was worked in universally with the "V" symbol for further attention. Fronts were gaily bannered, as were stores in the theatre blocks. Street parades were held and in almost every situation invitation openings included the attendance of civic officials and local prominents. Co-op newspaper advertising was extensive, the dailies furthering the promotion with full pages of publicity having to do with the new pictures and featured by a statement by J. R. Vogel.

In all spots, the local Loewmen got behind the ball in pushing the circuit drive and effecting added promotions of their own devising. These managers include Matt Saunders, Morris Rosenthal and Harry Rose, of Bridgeport; Bob Russell, Bob Portle and Ted Teschner, of New Haven; Ed Fitzpatrick, of Waterbury; Joe Samartano, of Meriden; Lou Cohen and Fred Greenway, of Hartford; George Freeman, of Springfield; H. H. Maloney and Joe Anstead, of Worcester.

"Pot o' Gold for Britain" Stunt Arranged by Hamilton

Tying in with the local "Bundles for Britain" drive, John J. Hamilton, of the Brandon Theatre, in Brandon, Vermont, for his date on "Pot o' Gold" contacted chairmen of the "Bundles" committees in nearby towns and secured from them a large sign reading "Pot o' Gold for Britain" and planted it together with immense pot in front of his theatre.

Patrons were invited to place any old gold or other contributions in the container. Opening night of picture was designated as "Bundles for Britain Night" and a percentage of the gross was donated to the fund as the theatre's offering in addition to material collected. Dailies came through with stories on the good-will builder.

"LET'S HEAR FROM YOU"

Afternoon Club Started At Drive-in by Harris

In order that Buffalo's Drive-In Theatre may be used during the idle afternoon hours, Manager Milton Harris recently announced the formation of a social club which enables the residents and folks in the surrounding area to use the 30 acres of graded ramps as well as the field behind the theatre as a recreation center.

Through the medium of newspaper ads, screen and program, Harris invited patrons to conduct their picnics and family reunions at the theatre. Dates were made in advance, with playground facilities arranged for youngsters.

STAGE PRESENTATIONS MARK BEAUTY CONTESTS

Wide Publicity Obtained with Promotions Endorsed by Civic Organizations and Merchants

Founded nearly 150 years ago, advent of the local parish in Belen, New Mex., is celebrated annually with an elaborate Fiesta, this year's festivities marked by a first-time selection of a Fiesta Queen, initiated through the efforts of Manager Carmon Phillips and tied to the first anniversary of his Onate Theatre. Phillips put on the theatre birthday celebration for the week ahead of the Fiesta, featuring the anniversary observances with a voting contest for the Queen.

Entrants in Fiesta costume appeared on the stage during the first night of the "Week" for an initial showing before the audience, patrons receiving voting blanks worth 50 votes. On succeeding nights, patrons were given 10-vote blanks and to encourage participation, photos of entrants and their names were shown in the lobby. Winner was crowned Queen in stage ceremonies by the city's mayor on night before the Fiesta, rewarded with cash prize and theatre term pass. Next four were appointed ladies-in-waiting and similarly awarded, the court taking part in the Fiesta parade riding on an elaborate theatre float.

Publicity on the tiein was vast with the local dailies running the contest on page one and papers in the area making much of it. This was especially noted in the Albuquerque, New Mex., press which carried three-column stories and photos of the Queen, a first-time that a Belen event had secured such prominent mention.

Merchants Work With Kramer

Enthusiastically endorsed by Les Kaufman, Fanchon & Marco St. Louis ad head, is the campaign waged by Manager Harris Kramer, of the suburban F. & M. Tivoli, in nearby University City, a Beauty Pageant to find "Miss University City" to represent the community Chamber of Commerce at a citywide pageant. Kramer had 25 leading merchants in his situation sponsoring individual entrants, each of the girls being widely publicized by their sponsors through newspaper and other advertising with the winner chosen by audience applause.

Contest publicity was built up by the theatreman with a series of tieins, started with a dinner to the entrants and sponsors by the Chamber of Commerce. Three parades to different parts of the county were held, Kramer promoting the use of new convertibles, colorfully bannered with Pageant advertising. The parades escorted by motorcycle police stopped at leading restaurants where the girls attired in bathing suits were dinner guests, the occasion widely advertised by their hosts. The girls also appeared at a charity ball game where they marched around the field and were introduced over the p.a. system. Further appearances at the municipal swimming pool also brought extra publicity.

The finals at the theatre were put on with Hollywood premiere fanfare, girls and escorts brought to the Tivoli in chauffeur-driven cars. Girls entered the lobby over special runway and were interviewed over the theatre p.a. Publicity in the neighborhood and downtown papers was extensive and continuous, the merchants being so pleased with the results that, according to Kaufman, the theatre is now considered by the city as the local point of all such civic activities.

"Bick" Finds Air Queen

Discovering that an air carnival was planned by the University of Georgia School of Aviation, in Athens, Manager Frank Bickerstaff, L & J City Manager, in that situation, tied in by selling the committee on the idea of a Queen to preside over the doings, "Bick" being appointed to handle the arrangements. The theatreman immediately contacted all airports within a hundred mile radius, asking for photos of girls for representation in the activities, the photos to be forwarded to the air cadets at famed Randolph Field, for voting on the winner. The Round Tabler also brought the celebrations to the notice of all newsreels, calling attention to the expected participation of champion glider record holders. In keeping with the proceedings, "Flying Wild' was booked as the screen attraction at the L & J Georgia during the carnival.

Since it was found that army regulations prevented the cadets from voting for the Queen, "Bic" had the winner decided by audience applause, the cup presented on the the stage night before the carnival opened. At the air field where the program was put on, the winning girl was introduced to the crowds, the Mayor participating in a further presentation for added publicity.

When the newsreel pictures arrived, the L & J head put on a previewing for the carnival committee, airport personnel, the Mayor and other prominents. The showing was covered by the dailies for front page attention which also mentioned the feature picture and theatre dates.

Kidwell Aids "Miss Ohio" Search

As part of the Ohio Firemen's convention, to be held this year in Kent, a statewide bathing beauty contest is held, the finalists competing at the convention for the title of "Miss Ohio." Eliminations are put on by various towns to select district representatives, and in Kent, Manager Ed Kidwell was able to land the local competition to be decided upon the stage of Schine's Kent.

To stimulate entries, the Schiner promoted gifts and through Pat McGee, district manager, obtained a loving cup to be awarded the winner with the compliments of Don Ameche, whose "Kiss the Boys Goodbye" was dated in the period covering the stage proceedings. The local papers and the nearby Akron press gave the event lots of publicity and photo breaks, Kidwell reporting nearly 300 inches landed in advance.

This being the season of girl competitions reports from members having to do with other beauty contests and pageants will be reported in next week's issue.

"R" Stunts Build Skelton Opening

The citizenry of Sharon, Pa., was recently concerned with the identification of a letter "R" which overnight was lettered on street corners and appeared in one-column blocks in the papers. Curiosity kept mounting until the day ahead of "Whistling in the Dark" at Warners' Liberty, when a street ballyhoo of a man carrying umbrella and back banner was sent out by Manager Bob Wanamaker to stand near the "R" letters, the banner reading: "Rain or Shine, I'm going to see the Western Premiere of," etc. As a followup, the man distributed cards of explanation: "Saturday is 'R' Day in Sharon for Red Skelton," etc., etc.

Over Station WPIC the day ahead, Wanamaker arranged tiein with a featured whistler, listeners-in invited to call the theatre and whistle the opening bars of the song "Whistling in the Dark" featured on the program. First 15 so doing were awarded guest tickets. The Warnerman reports an immediate jam of the house telephone line as a result.

Calling further attention to the western Pennsylvania premiere of the picture were two-color mimeographed postcards mailed to names in the surrounding area. Bob also promoted a large number of mystery magazines for theatre distribution, with picture announcements pasted on front covers. Libraries were covered with bookmarks on mystery yarns and miniature telegrams in parked cars announced a "flash" of the premiere. Further comment at the theatre was aroused with a number of boys spotted in the audience who "whistled their heads off," to quote Wanamaker, when the trailer came on.

"LET'S HEAR FROM YOU"

Merchant Tieup and Contests Aid Loomis on "Serenade"

What proved to be a "natural" was tieup effected by Dale Loomis with the J. C. Penny Company for engagement of "Penny Serenade" at the Roxy, in Peru, Indiana. Uniformed usher distributed cards to which a cent was pasted, copy on one side read: "Save your pennies to see," etc., and reverse "Save pennies by trading at." Merchant stood cost of printing and distribution. Week ahead, patrons received change in imprinted envelopes with copy: "Don't forget your pennies and don't forget to see."

Also good for attention was the theatreman's offer to give 100 pennies to each baby born during engagement. Penny guessing contest was landed in clothing store window with guest tickets to those guessing correct number in bowl, while another contest offered tickets to those correctly guessing dates on pennies. Aiding on the campaign was James Ackron, assistant manager.

"LET'S HEAR FROM YOU"

Rogers' "Blossoms" Contest

A baby contest, arranged by Carl Rogers, Granada, Cleveland, preceded the "Blossoms in the Dust" engagement there. Prizes were donated by local merchants cooperating with the house, stores advertising the tieup in papers.

Ghosts Picket on "Hold That Ghost"

Previous to the opening of "Hold That Ghost" at the Florida, St. Petersburg, Fla., Manager Walter Tremor reports a classified ad reading:

"Ghost Wanted to picket the Florida theatre unfair to serious ghosts. Hold That Ghost, Monday, Tuesday and Wednesday, is a hilarious, ridiculous comedy not in keeping with the dignity of the ghost profession. (Signed) Ghost Local No. 554."

Oddly enough, writes Tremor, the ad drew a number of replies, about eight persons of both sexes applying for the job. This was commented upon by the dailies which called further attention to the date with a two-column shot and caption of a ghost picket line in front of the theatre devised by the Round Tabler as an elaboration of the stunt suggested in the Universal pressbook. Four boys draped in white and carrying "unfair" signs made up the picket line, signs carrying copy similar to that in the classified ad above.

Several days in advance, during breaks, trailers and newsreels, only, ushers were dressed in ghost costumes, and tricked-up ghostly figures made up of sheeting and built around floor lamps were planted in lobby and mezzanine. Large beaver board ghosts with laughing faces were incorporated into the front.

During the run, lobby was darkened and lighted candles placed around the displays with caution taken to guard against fire and accident hazards. Thus, an eerie atmosphere was created and made more so by a ghost costume worn by the doorman.

"LET'S HEAR FROM YOU"

Radio Plugs Aid on "Cockeyed Sailors"

Teaser radio slant over WPIC was instituted by Bob Wanamaker ahead of "Three Cockeyed Sailors" at the Liberty, Sharon, Pa., plugs over regular theatre program one week ahead. Continuity in these plugs was achieved by mention of playdates thus: "In seven days you'll howl at"; "In six days you'll scream at," etc., climaxing in three announcements over program day ahead.

For street bally, rowboat on trailer toured the city appropriately bannered. Three ushers dressed as sailors sat in bow, as truck stopped lads alighted and started shooting crap on street corners. As crowds gathered they distributed heralds. Four days ahead theatre staff called subscribers with spiel: "Hello, Joe, I just noticed where Three Cockeyed Sailors starts at the Liberty on".

"LET'S HEAR FROM YOU"

Darby Gets Rita Quigley For Personal Appearance

Since Rita Quigley, young Fox star, was playing in person at the Westport Country Playhouse at the same time Jim Darby at the Norwalk, in Norwalk, Conn., was playing one of her pictures, "Ride, Kelly, Ride," the enterprising theatreman contacted her agent and he agreed to have the star make a personal appearance on the theatre stage. Next step by Jim was to contact Mayor Frank T. Stack, who was on hand to introduce Miss Quigley to the audience.

THE FINISH NEARS

Tearin' and rarin', Quigley Awards hunters speed up as the ending of the Quarter nears. As noted in these columns, the pace continues evenly, with 56 entrants taking down 54 Fortnighters. Who and from where, as usual, is set down.

HERMAN ADDISON
Schine's Oneonta, Oneonta, N. Y.

DAVE BACHNER
Warners', Cleveland, Ohio

WALLY BAKER
Empress, Stockport, England

BOB BEREZIN
Elgin, Ottawa, Ont., Canada

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

LIGE BRIEN
Warners' Belmar, Pittsburgh, Pa.

LESLIE CAMPBELL
Strand, Trail, B. C., Canada

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

ARTIE COHN
Warners'Roosevelt,Philadelphia,Pa.

BEN COHN
Warners' Frolic, Chicago, Ill.

FRANCIS DEERING
Loew's, Houston, Tex.

GEORGE A. DELIS
Palace, Canton, Ohio

BARNEY DE VIETTA
Huish, Price, Utah

E. V. DINERMAN
RKO, Cincinnati, Ohio

BILL ELDER
Loew's, Indianapolis, Ind.

TED EMERSON
Omaha, Omaha, Neb.

DICK FELDMAN
Paramount, Syracuse, N. Y.

JACK FLEX
Keith, Syracuse, N. Y.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

SAM GILMAN
Loew's, Harrisburg, Pa.

MILT HARRIS
Drive-In, Buffalo, N. Y.

KEN HOEL
BILL ZEILOR
Harris Senator, Pittsburgh, Pa.

GEORGE IRWIN
Paramount, Grand Forks, N. D.

BILL ISRAEL
Warners' Fox, Philadelphia, Pa.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

LES KAUFMAN
Fanchon & Marco, St. Louis, Mo.

BOB KESSLER
Warners' Benn, Philadelphia, Pa.

LEE KLINE
Warners'Orpheum,Philadelphia,Pa.

HAROLD KOREN
Schine's Arcade, Cambrideg, Md.

MANUEL KUGELL
Warners', Bridgeport, Conn.

GEORGE LABY
Victory, Holyoke, Mass.

STAN LAMBERT
Warners' Venetian, Racine, Wis.

JULIUS LAMM
Warners' Uptown, Cleveland, Ohio

RALPH LEHMAN
Ritz, McGhee, Ariz.

ED MAY
Schine's Russell, Maysville, Ky.

KEN PRICKETT
Long-Griffith's El Rancho
Victoria, Tex.

JIMMY REDMOND
Bonham, Fairbury, Neb.

ROY ROBBINS
Warners' Karlton, Philadelphia, Pa.

CARL ROGERS
Loew's Granada, Cleveland, Ohio

HARRY ROSE
Loew's Poli, Bridgeport, Conn.

JOHN ROWBERY
Utah, Cedar City, Utah

DAVE SABLOSKY
Norris, Norristown, Pa.

JOE SAMARTANO
Loew's Poli Palace, Meriden, Conn.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

F. B. SCHLAX
Warners' Kenosha, Kenosha, Wis.

CHUCK SHANNON
Warners' Whitehall, Pittsburgh, Pa.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN TERRELL
Loew's Capitol, Washington, D. C.

HAROLD THOMAS
Fulton, Fulton, Ky.

TED TESCHNER
Loew's Poli Bijou, New Haven, Conn.

ROBERT WANAMAKER
Warners' Liberty, Sharon, Pa.

WALTER TREMOR
Florida, St. Petersburg, Fla.

From date of this issue there remain exactly 13 days in the Third Quarter. That means, counting the current Period there are two Fortnights to get in those entries for Quarter-Master consideration. Closing date for the Third Quarter is set as September 27th. Final results of the Third Quarter will be posted in the issue of October 4th.

EXPLOITATION BRIEFS FROM A-FIELD

A local jeweler was promoted for a wrist watch by Al Myers, manager of Warners' Ritz, York, Pa., as prize for the best model submitted of a sky raider. One of the model clubs in town fostered a special club to make models for the contest in behalf of "Sky Raider." All model clubs and centers were contacted and announcements made in public schools.

▽

Lin Sullivan, acting manager of Warners' Grand Theatre, Camden, N. J., for "Footsteps in the Dark," had photos taken around town and persons identifying themselves received free admission. Taken with his own camera, the snap-shots were placed on a cleverly devised one-sheet which rested in front of the theatre.

▽

Wally, Leach, manager of Warners' State Theatre, Chester, Pa., used guessing contests to advantage. For "Pot o' Gold," he used a gold-fish bowl full of gilded pebbles to lure patrons to his message on the picture. Three crates of apples were promoted from a market for an apple-guessing contest on "The Lady Eve."

▽

"Flight from Destiny" received a personal endorsement trailer and herald from manager Sam Teitelbaum, of Warners' Commodore, Philadelphia. He sold "Honeymoon for Three" with a unique card idea, the front devoted to the picture, back to "You Can Reveal the Mystery of Anyone's Age" and a complete analysis. Bottom copy plugged the picture on angle that regardless of age, "Honeymoon for Three" is guaranteed to be a hilarious hit.

▽

Harry Clemens, manager of Warners' Imperial-60th St. Theatre, Philadelphia, used a gag card, warning: "You'll Be Short-Changed In Your Entertainment If You Fail To See 'Cheers For Miss Bishop' Starring," etc. Then followed an endorsement of the picture. The card was signed by the house cashier, who handed it to all patrons one week in advance of playdates.

▽

Highlight of B. DeVeitti's campaign for "Rage in Heaven" at the Price, Price, Utah, was a white cat in a cage placed in the lobby, accompanied by a sign reading: "This cat carries the clue to the James Hilton story . . . .," etc.

▽

Excellent newspaper breaks were accorded Francis Deering's most popular salesgirl contest in connection with his opening of "The Big Store" at Loew's, in Houston. Cash prize was offered winner, with tickets to runnersup, cooperating paper running ballot boxes daily.

▽

Stenciling streets in the vicinity of the Paramount Theatre, in Grand Forks, N. D., was the way George D. Irwin ushered in his double-horror show of "Man Made Monster" and "Horror Island." As a giveaway, bally man covered area with banner reading: "We dare you to see," etc. In addition, jaloppy bally with scare copy was also much in evidence.

CAMPBELL TIES CONTEST TO LOCAL SCENERY

To build interest in "Shepherd of the Hills" at the Strand Theatre, in Trail, B. C., Leslie V. Campbell held a contest which he dubbed "Compare our scenery with that you will see in Shepherd of the Hills." Cash prizes and tickets went to those submitting best snapshots of local scenic beauties. Entries were displayed in lobby with appropriate credit cards.

Ahead of "Strike Up the Band" at the Roxy, in Clearfield, Pa., Wilford N. Sklar promoted numerous windows which were tied directly to the picture, special lobby display was erected for the occasion and one-sheet boards planted both inside and out.

▽

Months ahead of the opening of "The Great Dictator" at the Elgin, in Ottawa, Bob Berezin planted a six foot cutout of Chaplin out front. Title letters were made of wood three inches thick and a half foot high, stills from the picture were also displayed outside. Front of box office was giant cutout of Chaplin, with the cashier selling tickets through wide open mouth. Lights behind eyes worked with flasher.

▽

Ahead of "I Wanted Wings" at the Warner Whitehall, in Pittsburgh, Chuck Shannon had two boys march through streets carrying 24-sheet mounted on banner. Sheet was rolled up when they started and as they approached intersections, they would open up the sheet so that it was visible to passersby. Promoted from airport were sample flight charts.

▽

Through cooperation of leading stores, Frank Shaffer at Warner's Dixie," in Staunton, Va., distributed imprinted cellophane bags to merchants for use in handing out change. Copy on envelope read: "Save this dollar and have the time of your life when you see Jimmy Cagney and Bette Davis in the funniest comedy of the year, The Bride Came C.O.D."

COSTUME DESIGNING CONTEST AIDS "FITZ"

Featured by Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., ahead of "Wild Geese Are Calling" was a dress designing costume. Giant blackboard was set up in lobby week ahead and patrons were invited to step up and draw a costume for Miss Bennett.

Cooperating daily ran two-column story and spot announcements were landed on women's shopping program over WATR.

In conjunction with the opening of "Dive Bomber" at the Warner Fox, in Philadelphia, Manager Bill Israel arranged with the recruiting department of the U. S. Navy for theatre display of latest type aviation equipment being used in the Navy. Appropriate explanatory cards accompanied each piece of equipment.

▽

Search for the typical local Hardy family was held in local papers through tiein arranged by Francis Deering for "Life Begins for Andy Hardy" at Loew's in Houston, Tex. Winner and family were guests of the management opening night, paper coming through with human interest stories and four-column art spread.

▽

Latest novelty giveaway used by Arnold Stoltz at Warner's Avon, in Utica, N. Y., ahead of "Kiss the Boys Goodbye" were booklets of promoted lipstick tissues. Inserted in envelopes, copy on outside included such slats as "use these when you Kiss the Boys Goodbye," "You'll give him an extra kiss if he takes you to see," etc., etc.

▽

Ahead of "The Reluctant Dragon" at the Hollywood Theatre, in LaCrosse, Wis., Hank Howard through tieup with baby apparel shop distributed heralds with blue imprint of baby footprints, supposedly those of Baby Weems. Space was provided for footprints of local infants, those coming closest to Weems receiving promoted gifts.

▽

Teaser lobby stunt arranged by Morris N. Steinkritz for date on "Man Hunt" at the Rogers Theatre, in Brooklyn, featured a treasure chest which was filled with sand and "V" buttons. Patrons were invited to scoop the sand for the buttons.

▽

Reported as highly successful again this year was Cy Condon's annual baseball matinee at the Huish Theatre, in Elko, Nevada. Sponsored by the Junior Chamber of Commerce, "Winning Baseball," the National League film, and other sports shorts were featured.

▽

For date on "Blood and Sand" at the Long-Griffith El Rancho, in Victoria, Texas, Round Tabler Ken Prickett distributed teaser folders, one with "Personal for Men Only" on the cover and the other directed to the female contingent. Inside spread intended for the men carried cut of Rita Hayworth, while the gals' folder featured one of Tyrone Power. Both carried picture copy together with playdates, etc.

▽

One week before opening with "The Devil and Miss Jones," Bert Leighton, manager of Warners' Grand Theatre, Lancaster, Pa., he obtained a devil costume, mask and dummy, which, together with stills, was placed on display at the novelty shop where all high school students passed by. Window displays were promoted at all stores near the schools. Three downtown stores used photos of Jean Arthur in bathing suit. The picture was also announced on the radio and at the school baseball field one day before opening.

Doughboy Photo Contest Aids Kalberer on "Buck Privates"

Open to friends, relatives and sweethearts of local "Buck Privates" was the photo contest planted by A. J. Kalberer at Switow's Indiana, in Washington, Ind., whereby ballots were run in cooperating paper and folks invited to send in snapshots of boys in uniform. Guest tickets were awarded doughboys on the basis of the location of the Army camps in which the lads were stationed and additional passes went to those submitting the photos. In addition, Kal offered to host any private home on leave during the showing of that picture. In connection with the recent Friday, the 13th, the Round Tabler added a box to his regular ad in which he offered free admission to anyone purchasing a ticket on that day which ended with the number 13.

For "Love Crazy" Kal distributed cellophane capsules which supposedly contained pills, copy in each read: "Our word. The funniest picture ever made, William Powell and Myrna Loy in " etc. etc.

"LET'S HEAR FROM YOU"

"Wings" Screening Held By Callow at Air Rally

Opening gun of Ev Callow's campaign on "I Wanted Wings" at the Fox Theatre in Philadelphia was the special screening held at Ambler in conjunction with the Air Rally held for the benefit of the R.A.F. Large quantity of newspaper breaks resulted with mats and press stories in all neighborhood and foreign newspapers throughout the city. "Wings" folders were distributed through mailing list of U. S. Army Recruiting Service, one-sheets displayed in all recruiting boards throughout the city and commentator for cab company devoted entire program to the picture.

Through cooperation of TWA window display was planted in main ticket office, department store featured six of their windows to picture displays, five and dime plugged sale of model airplanes and jewelry and hotel cards were spotted in downtown hotels and apartment houses.

"LET'S HEAR FROM YOU"

Perdue Gives Screen Test For "Ziegfeld Girl"

Highlighting his "Ziegfeld Girl" campaign at the Kansan Theatre, in Parsons, Kans., with a contest to find the local "Miss Ziegfeld of 1941," Barnes Perdue presented an engraved loving cup to the winner, who was selected on beauty, personality and poise by out-of-town judges. In addition topper was a technicolor motion picture test made on stage of the winner.

Using 16 mm. equipment, the camera was set up on table in the auditorium and the girls were "shot" as they appeared on stage. The winner was filmed as she received the cup and several "shots" were made of different poses and closeups. These were shown on the screen following week, which was good for additional business.

Publicity included teaser ads used in local daily well in advance of regular ads, papers coming through with stories and art ahead and for the finals. An art panel was placed in the theatre lobby two weeks in advance and moved to the sidewalk day of the show.

On Novelty Advertising and How to Make It Pay

Use Salesmanship Instead of Dollars, Says Warnerman

by ARNOLD STOLTZ,
Manager, Warners Avon, Utica, N. Y.

The novelty herald is a true godsend to the manager with a small advertising budget, because it is something the entire cost of which can be promoted from outside the theatre. The manager should first determine which line of business the individual tie-up will best benefit and then select from among that guild one of the live-wire merchants. His next step is to personalize the original layout with actual copy inserting the name of the particular store he is aiming to sell. If worst comes to worst, a little erasing for the next prospect is easily done. Thus, not only are you showing the merchant his name in print but you also make him realize that you have actually given his store thought and consideration. This will make the merchant receptive, if nothing more, liberal with his time. If he turns you down he will be apologetic and practically a surety for another tie-up.

There are no set rules in selling theatre promotions other than those applied to the sale of any other line. However, I would like to list a few suggestions that you might find handy.

"Separate Your Shots"

It is not necessary to know personally the merchant you are going to sell. The fact that you have pencilled his name in on your layout will prove its merit again by serving as an introduction.

If your herald has merit in your mind, don't worry if you have to deal with a chain store or a store whose advertising must be approved by an advertising agency. They are as easy to sell on novelties as the small merchant but sell them early as it usually takes a little longer.

Separate your shots so as not to hit the same merchant too frequently. Even though successful tieups may be of benefit to him, too frequent promotion tends to dull the edge and make him less exploitation-minded in the future.

Give consideration to your methods of distribution. For example, a herald made up like a prize-fight ticket could be advantageously distributed in pool rooms, cigar stores, bowling alleys, etc., whereas a strictly feminine herald would be suicidal in the same spots.

Avoid Telephone Contacts

I should like to add a few dont's, the most important of which are:

Never try for a tieup over the telephone. The merchant will not give your promotion any more import than you yourself consider it. When you phone him, he may be doing one of a dozen things that he might consider more important at the time and thus cannot give his full attention to what you have to sell. He might be out of humor, a signal you would observe in a personal call and heed. Then, too, telephone conversations allow the prospect to say "no" more readily, whereas a strong personal dissertation may win him over. Not all merchants can visualize and "seeing is believing."

Don't distribute heralds tied in with one drug store near another drug store or whatever corresponding line the participating merchant might be in. Aside from the bad taste of such a move, the one you offend might be the one in line as your next prospect.

Don't promise more heralds than you are actually going to print and distribute. Quantity is not paramount in making a sale. A merchant would rather have preferred distribution and an outstanding ad than quantities of straight pamphlets.

In discussing costs don't be afraid to include expense for the labor of folding, assembling, or stuffing your novelties. For example, when you ask a merchant for a certain sum, for say, 5,000 envelopes containing a certain item, he is versed in costs and will know the amount is about the actual cost of the entire outlay. But he also will realize that you are doing your share in dealing with the problems of assembling and distributing, as well as having mothered the *IDEA*. Thus, the merchant should never be responsible for more than the actual cash outlay and this will guarantee continued good feeling and he can be added to your lists of "regulars."

Is Against Pass "Sweetening"

Remember that two of the most eye-catching subjects are sex intelligently handled, and humor, because not only do they sell your show on the finished herald but likewise they help to sell the tie-up to the merchant. The most outstanding example in recent years and one that I quote to hard-to-sell stores is the fact that for years straight publications tried to sell fashions to men, without success, then along came Esquire with its tongue in its cheek and made us all "Joe Collegians" by a joke here and a petty girl thar!

I will close with this word of caution. Not only will you cheapen your theatre and admissions by "sweetening" the deal with the offer of free passes but it is an immediate showing of weakness in what you have to sell. If prizes are necessary with your herald, the merchant usually has some item he is pushing and will be glad to furnish the merchandise as such.

The above is the second of the series on novelty advertising, particularly heralds, by Arnold Stoltz, who specializes in this unique form of promotion. The first, in the issue of Aug. 30, told of the general plan of the Stoltz operations. If Arnold has any more to say about it—and we expect he does—the members will hear about it accordingly.

YOU ARE INVITED TO JOIN UP

A. ALBERT COHAN
joined the Schine organization in 1939 as doorman-student-assistant manager and after three months became assistant manager. Much of his experience was gained in Gloversville, New York, where he participated in campaigns and learned the art of putting on stage and road shows. Albert manages Schine's Regent Theatre in Geneva N. Y., from where we now hear from him.

▽

MARION B. SHEPHERD
is the manager of Waters' Circuit Norwood Theatre in Birmingham, Alabama. His first job was that of assistant manager at the Wylam Theatre in the same city and then he was transferred to the Central Park Theatre. A new move brought him to the Fairfield, just prior to his receiving his present assignment.

▽

FRED R. RODLEY
was initiated into his theatrical career in 1912 in Redlands, Calif. For 14 years Fred was an operator and also was in the theatre program business or amusement guides. The rest of the time was spent in the management of various houses, among them being the Liberty in Healdsburg, Golden State in Oakland, Liberty in Redlands, Colma in Colma, Harvester in Corcoran, San Andreas at San Andrea. At the present time, Fred is the manager of the State Theatre in Petaluma, Calif., which house is owned by the Santa Roas Amusement Co.

▽

JAMES WAGNER
manages the Cedar Theatre, for the Pizor Circuit in Philadelphia, Penna. A page-boy's job at the New York Capitol Theatre started him off in showbusiness in 1924 and then he acted as an usher for Keith. Jim left there to work in a booker's office and soon became an agent on his own, representing artists for night clubs and productions. He also produced and managed flash acts. When vaudeville went out, Jim went with it but returned to his first love of working in a theatre, securing an assistant manager's post for Skouras on Long Island. The Meredin Theatre offered him a manager's position which he accepted and soon after he came on to his present spot.

▽

ELMER W. CUPP
began in theatre business about 12 years ago as a projectionist. He later took up management and was situated at the Watseka Theatre in Watseka, Ill., Lorraine and Princess houses in Hoopeston, Ill. and the Paxtonian in Paxton, Ill., the latter being the theatre he now skippers, which belongs to the McCollum Circuit.

▽

FRED CONRAD
started with Warner Bros. at the Aberdeen Theatre, Aberdeen, Wash., as relief usher. He then moved into the jobs of regular usher, doorman and assistant manager. After three years at the last assignment he resigned and left showbusiness. However, Fred couldn't stay away too long and returned to manage the Monte Theatre in Montesano, Wash., where he is now located.



LILLIAN DEIGMAN, of Cranston, R. I., to ED McBRIDE. Groom manages Loew's State in Boston.

▽

KERMIT PRINCE
started to work for the Reinhart Amusement Company in 1932 and shortly after moved to the Mozart Theatre, Canton, Ohio. A transfer brought him to the State in the same sector. In 1938 Kermit was given the manager's position at the McKinley Theatre, in Canton and is very happy in his duties there.

▽

EDDIE PECK
began in showbusiness in 1935 at the Rex Theatre in Rapid City, S. D., where he acted as marquee boy and went from there to the Elks Theatre, same town, as janitor. The next job he undertook was that of doorman. Two years later Ed was switched back to the Rex, this time in a managerial capacity and also spent time in the booth learning to operate. In 1940 he moved to the Hot Springs Theatre, Hot Springs, S. D., which house belongs to the Black Hills Amusement Company circuit, where he is now skipper.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

GEORGE E. KEENAN
manages the Opera House, a Graphic Circuit theatre in Millinocket, Maine. It was in the advertising and publicity department for Warner Bros. in Philadelphia, Pa., where George was initiated into showbusiness and three years later found him in the theatre department as assistant manager at the Circle and Forum houses, same city. The next move brought him into a managerial post at the Ambassador, then to the Avalon, before his present spot.

▽

WHIT L. THORNTON
is at the Imperial Theatre, Tarrant, Alabama, which house belongs to the Waters Theatre Company circuit. Whit has been in the moving picture business for about 12 years, eight of which kept him in a manager's situation. Your activities in Tarrant would be of interest to our other members, Whit, and so we invite you to keep us informed.

▽

CHARLES NUMEROFSKY
acts as the assistant manager of Rugoff and Becker's Surf Theatre in the Coney Island section of Brooklyn, New York. An usher's job brought Charles into this industry and a promotion made him chief of service. In 1937 he secured an assistant's post.

▽

MAX MINK
is the manager of the RKO Regent Theatre in the metropolitan district of New York City. He started in 1929 at the RKO Temple as usher, then became captain, assistant chief of staff and assistant manager. Was then transferred to the Plaza Theatre, Schenectady, as assistant manager and treasurer. Moving to New York, he covered the Tilyou, Dyker, Greenpoint, Apollo, Uptown, Midtown and Alhambra as assistant. His first managerial assignment was at the Orpheum in Brooklyn, just previous to his present house.

▽

ROBERT ROBERTS
has the assistant manager's job at the Malco Majestic Theatre, Stuttgart, Arkansas. In 1932 Bob started as a billboy and the next year secured an usher's job which lasted for three years, after which time he left the theatre. In 1937 Bob returned to the fold as an assistant manager and three years later was sent to Winona, Miss., as relief manager for a month. When he returned to Stuttgart he obtained his present position.

▽

MAURICE CREW
was a part-time usher at the Paramount Theatre in Waterloo, Iowa, in 1929. Advancements the two succeeding years made him chief usher and assistant manager at the same house. Maurice then was moved to Des Moines, Iowa, as manager of the Roosevelt, then to the Uptown. The New Hiland Theatre, also in Des Moines, was opened by Maurice in 1938 and the next year he became the skipper of the house where he now is, the Strand, in Waterloo, Iowa. Maurice is a member in good standing, paying his "dues" to the Round Table and is a frequent Quigley Awards Fortnighter.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1421-A, MOTION PICTURE HERALD.

FOR SALE, THEATRES IN SEVERAL STATES now operating. Have several listed for lease as well. Let me know what size and where you desire to operate. BOX 1432-A, MOTION PICTURE HERALD.

FOR SALE: FULLY EQUIPPED THEATRE, small town, N. Y. State. BOX 1433, MOTION PICTURE HERALD.

FOR SALE: WESTERN MINING TOWN THEatres. No opposition. Buildings and equipment require money. No sacrifice. Write 3132 AMES, Denver, Colorado.

WANTED: THEATRE SOUTH EASTERN TERritory approximately 2000 population. Good equipment, reasonable price. WM. GREENE, 957 Church Street, Decatur, Ga.

NEW GENERAL EQUIPMENT

WHY NOT REPLACE YOUR METAL DISPLAY frame mouldings with newest design to conform with your architecture? Prices and literature on lobby and front display metal frames supplied upon request. BOX 1419-A, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1426-A, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR SALE — COMPLETE EQUIPMENT AND chairs from 700 seat theatre. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

NEW AND USED HOLMES EDUCATORS, SIMplex Projectors. Low Intensity lamps, complete sound systems. (Sound features) — real money-makers for better class showmen. WESTERN FEATURE FILMS, 1018 S. Wabash, Chicago.

FOR SALE—USED PROJECTION EQUIPMENT. FARMERS SAVINGS BANK, Pierson, Iowa.

USED THEATRE CHAIRS. BUY NOW BEFORE rise of prices. 40,000 good used American Seating Company type chairs of various kinds. We rebuild, recondition all models. PHIL FURST SEATING COMPANY, 354 West 44th Street, New York.

WILL BUY FOR CASH ALL TYPE TICKET registers in good condition especially Gold Seal and Simplex Automaticket ticket issuing machines. Send complete details. Box 1440-A, MOTION PICTURE HERALD.

Complete set of modern theatre equipment. Lost lease. F. MAHONEY, 1429 Sixth Avenue south, Ft. Dodge, Iowa.

CLEANING HOUSE — YOUR OPPORTUNITY — Cushion seats, 39c; Peerless Arcs, $79.50; Imported spotlight carbons, 80% discount; Portable projectors from $59.50; Hand microphones, $4.95; Hand rewinds, set $4.75. Bargain bulletins free. S. O. S. CINEMA SUPPLY CORPORATION, New York.

BUSINESS BOOSTERS

BRAND NEW THEATRE PREMIUM IDEA SOON available to theatres. Men in key film centers wanted to act as local distributors on commission basis. Only those qualified with theatre and film experience and financially able need apply. Give complete background and reference in first leter to arrange interview. Box 1416-A, MOTION PICTURE HERALD.

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $15 for 10,000. Box 1434, MOTION PICTURE HERALD.

KEENO AND BINGO CARDS, $2.00 PER THOUsand; 10,000 lots 25% discount. Die cut numbered 1 to 100. Cash with order. BOX 1442, MOTION PICTURE HERALD.

POSITION WANTED

PROJECTIONIST, 13 YEARS' EXPERIENCE. NOW employed, theatre closing August 31. References. BOX 621, Escondido, California.

THEATRE MANAGER, EXPLOITATION OR booker. NICHOLS, Curtis Hotel, Minneapolis, Minn.

EXPERIENCED MANAGER OVER DRAFT AGE seeks permanent connection. Will consider any reasonable offer. Write Box 1441, MOTION PICTURE HERALD.

PROJECTIONIST: AGE 45. TWENTY YEARS EXperience, single, sober, reliable, go anywhere. ARTHUR BLAIR, General Delivery, Indianapolis, Indiana.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

1941 EDITION OF FAME. EDITED BY TERRY Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

OUT SOON—THE NEW 1941-42 MOTION PICture Almanac. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Anyone in the motion picture industry should have a copy. Be sure to send in your order today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRINTING SERVICE

THEATRE BLOWUPS. SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

HERE IT IS



The new 1941-42 PRODUCT DIGEST Section (see opposite page) presents each week all information about product essential to the exhibitor in buying and booking——

COMPLETE RELEASE CHART
SHOWMEN'S REVIEWS
ADVANCE SYNOPSIS
LEGION OF DECENCY RATINGS
AUDIENCE CLASSIFICATIONS
EXPLOITATION REFERENCES

And above all, the release chart itself is a cumulative master index to all Product Digest content—a living catalogue of 1941-42 production.

Use **PRODUCT DIGEST**

PRESERVE ALL COPIES FOR PROPER CONTINUITY

PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Smilin' Through

(Metro-Goldwyn-Mayer, 1941-42)

A Thrice-Told Tale

Adapted from the Broadway stage play of the 1919-20 theatrical season, this third motion picture venture of "Smilin' Through" still contains all the dramatic impact, all the softness of sentimental romance, all the warmth of human interest and appeal, filled as it is with everyday material of everyday life, all the laughs and tears that color normal existence, and all the tension and suspense of a frustrated love that made the previous presentations successful at the box office and in the theatre.

"Smilin' Through" was first presented by the Selwyns at the Broadhurst Theatre in New York with Jane Cowl in the starring role. In July, 1921, under the producership of Joseph M. Schenck the first motion picture version was released with Norma Talmadge. Again in 1932 the play was brought to the screen, this time with Norma Shearer, Fredric March and Leslie Howard in the leading roles. Sidney Franklin directed both productions. For a third time under the aegis of Victor Saville, producer, and Frank Borzage, director, "Smilin Through" has emerged with its smooth and smart format still slick and sophisticated and with the double advantage of star value and Technicolor. Jeanette MacDonald and Brian Aherne are two points of the stellar triangle. As the third member, Gene Raymond comes back to the screen after a protracted exile.

The story is told in the two periods of the 1840's and the war years of 1914 to 1918 with a suburban London locale. The story was synopsized in the Product Digest section of the September 6th issue of MOTION PICTURE HERALD.

Brian Aherne's performance as the aging and philosophic uncle is the kind the customers talk about and urge their family and friends to see, while many in the supporting roles contribute performances commending praise. Ian Hunter as the church vicar, Frances Robinson as "Ellen" the maid, Eric Lonsdale, Jackie Horner and David Clyde distinguish themselves.

There is nothing in either dialogue or situation that will cause showman or spectator embarrassment, but since the story is without comedy or adventure it will have little appeal to those who have not felt at least the first pangs of young romance. For exploitation the picture's appeal will be best directed to those who are pleased and entertained with softer and the more sentimental brand of program fare.

Previewed in the Metro-Goldwyn-Mayer projection room in New York at a screening for the trade press. The assembled fourth estate said the picture had come up to their expectations after comparing it with the 1932 *version.*—GEORGE SPIRES.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Victor Saville. Directed by Frank Borzage. Based on a play by Jane Cowl and Jane Murfin. Photographed in color by Leonard Smith, ASC. Musical director, Herbert Stothart. Recording director, Douglas Glearer. Art director, Cedric Gibbons. Associate, Daniel C. Cathcart. Set decorations, Edwin B. Willis. Special effects, Warren Newcombe. Montage effects, Peter Ballbusch. Gowns by Adrian. Men's costumes. Gile Steele. Make-up cratd by Jack Dawn. Film director, Frank Sullivan. Running time, 100 minutes. Release date not set. Adult audience classification.

CAST

Kathleen Moonyean Clare	Jeannette MacDonald
Sir John Carteret	Brian Aherne
Kenneth Wayne Jeremy Wayne	Gene Raymond
Reverend Owen Harding	Ian Hunter
Ellen	Frances Robinson
Willie	Patrick O'Moore
Charles (Batman)	Eric Lonsdale
Kathleen (as a child)	Jackie Horner
Sexton	David Clyde
Dowager	Frances Carson
Woman	Ruth Rickaby

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

A Yank in the R.A.F.

(20th Century-Fox, 1941-42)

Adventure Over Dunkirk

Bearing the signature of Darryl F. Zanuck as producer and directed by Henry King, this tale of an American aviator who joined the R. A. F. at a time when Britain was dropping nothing heavier than leaflets on Berlin and continued in the service to participate in the evacuation of Dunkirk is packed with audience values.

On the talent side there are striking performances by Tyrone Power as the American aviator, by Betty Grable, surpassing herself as the girl in love with him against her common-sense, by John Sutton as her British suitor, and by Reginald Gardiner as the admirer who is always about to meet her but never does. These are backed by solid acting on the part of all hands.

For most of the running-time, the film stays within the channel of humor, the growing seriousness of the war in the background being noted only in casual, fleeting references. Then it plunges abruptly into the dramatic when the R. A. F. is ordered to obtain mastery of the air over Dunkirk at any cost and the fliers are sent aloft to clear the skies of enemy aircraft while the Navy rescues the entrapped battalions. Scenes comprising this climactic portion of the picture are among the most impressive war incidents ever filmed.

Already beneficiary of much newspaper and magazine publicity, the picture comes to showmen pre-sold to a large public.

Commencing with outbreak of the war and ending after Dunkirk, the story has the impact of history, not propaganda.

The happy ending, filmed after early preview audiences protested the killing of the hero at Dunkirk, fits the picture snugly into the pattern of audience requirements generally.

Worked into the picture are three musical numbers, night club routines, led by Betty Grable.

Lew Edelman was associate producer.

Witnessed at the Alexander theatre, Glendale, where a special screening for the trade press was arranged without notice to the paying customers. From the tone, vigor and enthusiasm of the audience's response, the picture appears to have all the attributes of a top flight hit.—W. R. W.

Produced and distributed by 20th Century-Fox. Producer, Darryl F. Zanuck, Associate producer, Lou Edelman. Director, Henry King. Lyrics and music by Ralph Rainger and Leo Robin. Photographed by Leon Shamroy. Edited by Barbara McLean. P. C. A. certificate No. 7368. Release date, Oct. 3, 1941. Running time, when seen in Glendale, 97 minutes. General audience classification.

CAST

Tim Baker	Tyrone Power
Carol Brown	Betty Grable
Wing Commander Morley	John Sutton
Roger Pillby	Reginald Gardiner
Corporal Harry Baker	Donald Stuart
Squadron Leader	Morton Lowry
Al	Ralph Byrd
Thorndyke	Richard Fraser
Flight Lieutenant Redmond	Denis Green
Flight Lieutenant Richardson	Bruce Lester
Wales	Gilchrist Stuart
Group Captain	Lester Matthews
Canadian Major	Frederick Worlock
Mrs. Fitzhugh	Ethel Griffies
Headwaiter	Fortunio Bonanova
Instructor	James Craven
Radio Operator	G. P. Huntley
Intelligence Officers	Stuart Robertson, Dennis Hoey

The Release Chart and complete index to Product Digest starts on page 268.

Skylark

(Paramount, 1941-42)

Diversion for Grownups

Tradeshown last in the second Paramount block, this exercise in the field of adult comedy outshines its package-mates in point of marquee strength, production polish and expertness generally. A bit outspoken for the juvenile trade, and concerning itself with some adult matters in a blandly casual manner, it packs a lot of entertainment for the mature.

Producer-director Mark Sandrich, known for his success in the handling of the Jack Benny pictures, some of the Astaire-Rogers films and other enterprises of note, surpasses himself in his treatment of this different and more difficult type of production. Starting with a story which is, at bottom, the familiar triangle, he carries it from an unfamiliar beginning to the inevitably familiar ending without once falling into the familiar channels followed by his innumerable predecessors over the route. The effect thus achieved is that of newness, unexpectedness, surprise, all the solids of entertainment.

Claudette Colbert, whose portrayal of the wife excels anything she'd done since "It Happened One Night," is heroine and late in the picture, victim, of a boat-cabin adventure in knock-about comedy that had the tradeshow crowd laughing like happy customers.

Ray Milland and Brian Aherne, as husband and would-be husband respectively, turn in performances profitable to the picture and to their stellar reputations.

Binnie Barnes, Walter Abel, Grant Mitchell and Mona Barrie lead a supporting cast so rich in talent that such players as Warren Hymer and Hobart Cavanaugh are used for mere bits.

The story boils down to the ramifications of a situation in which a wife, discovering on her fifth wedding anniversary that her husband is subordinating their romantic relationship to business interests, obtains a divorce and prepares to marry another man but changes her mind, finally, in favor of remarrying her original mate.

Involved in telling of the tale are several sequences, considerable dialogue and much business inappropriate for juvenile eyes and ears.

Tradeshown at the Ambassador Hotel theatre, Los Angeles, where laughter during the unreeling and comments afterward indicated enthusiastic approval.—W. R. W.

Produced and distributed by Paramount. Producer-director, Mark Sandrich. Photographed by Charles Lang, Jr. Edited by LeRoy Stone. P. C. A. certificate No. 7085. Release date, not set. Running time, when seen in Los Angeles, 93 minutes. Adult audience classification.

CAST

Lydia Kenyon.....Claudette Colbert
Tony Kenyon.....Ray Milland
Jim Blake.....Brian Aherne

Man at Large

(20th Century-Fox, 1941-42)

Girl Meets G-Man

Here is a spy story, average for its class, replete with F. B. I. men, German secret agents, British Naval Intelligence and a girl reporter who should have been arrested midway for obstructing justice. But Marjorie Weaver is sufficiently innocent, attractive and persistent to hold on until the spy-ring has been uncovered, and her natural charm disclosed a spangled bandeau and shorts. She gets her man.

A good bit of territory is covered in brief, if not always coherent, snatches of prison camps, resort cottages, a newspaper city room—movie style—and a blind man's house wired for sound. Not even the F. B. I., represented by George Reeves, seems to take it too seriously, and the patrons should have some good laughs with their thrills.

Director Eugene Forde maintained a fast pace throughout, keeping the suspense well within the audience's attention, span and intelligence.

The film was produced by Ralph Dietrich.

Previewed at the projection room to a trade press audience which held its breath or chuckled at the appropriate times.—E. A. CUNNINGHAM.

Produced and released by Twentieth Century-Fox. Director, Eugene Forde. Producer, Ralph Dietrich. Photography, Virgil Miller. Art directors, Richard Day, Lewis Creber. Set decorations, Thomas Little. Film editor, John Brady. Costumes, Herschel. Sound, Oscar Lagerstrom, Harry M. Leonard. Musical direction, Emil Newman. P. C. A. Certificate No. 7482. Running time, 69 minutes. Release date, September 26, 1941. General audience classification.

CAST

Dallas Davis ..... Majorie Weaver
Bob Grayson ..... George Reeves
Max ..... Richard Derr

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Ladies in Retirement

(Columbia, 1941-42)

Danse Macabre

"Ladies in Retirement" is a macabre, moody story laid in the gloomy surroundings of an old house on an English marsh, and is splendidly portrayed by players and camera. Its characters are unsympathetic, its romance illicit, its humor on the gruesome side; its motivation the love of a girl for her two insane sisters. It promises to be hailed by critics as an artistic triumph, which it is in all departments from production to technical.

That it has power to move audiences deeply is manifest, but its suitability for his type of patrons can be judged only by the exhibitor himself. Coming at a time when grosses indicate comedy is the chief craving of theatregoers, this Lester Cowan-Gilbert Miller picturization of the London and New York stage hit may be a welcome contrast.

The housekeeper-companion of a woman who lives on donations of her former lovers brings her two sisters, who are insane, to live at the home on the marshes. Fearful of having her sisters sent away and possibly confined in a government asylum, the girl murders her employer, hides her body and forges the employer's name to checks for expenses. A thieving nephew of the sisters, fugitive from embezzlement charges, stumbles onto the scheme and attempts blackmail. The climax comes when the nephew, after having an affair with the maid in the house, is captured by the police and the murderess, knowing that the Catholic nuns in the nearby priory will care for her sisters, gives herself up.

Ida Lupino as the murderess, Elsa Lanchester and Edith Barrett as the mad sisters, and Isobel Elsom as the murdered woman are the cast's standouts, all of them turning in excellent performances. Miss Barrett makes her film debut and Miss Elsom appears in her first American film. Louis Hayward as the nephew, Evelyn Keyes as the maid, Emma Dunn, Queenie Leonard and Clyde Cook complete the cast.

Charles Vidor has turned in the best directorial achievement of his career with "Ladies in Retirement." The task of creating and maintaining moods, yet giving them a semblance of tempo, was accomplished neatly.

Attempts of producer Cowan to buoy with comedy the ponderousness of the material meet only with occasional success. The camera technique of George Barnes is outstanding and did much for the film.

Previewed at the Alexander theatre, Glendale, to a press-professional and paying audience which was deeply and audibly impressed. Opinion was that the comedy was not sufficient to leaven the tragedy; and that it presented a knotty problem for exploitation.—V. K.

Produced and distributed by Columbia. A Lester Cowan production in association with Gilbert Miller. Directed by Charles Vidor. From the play by Reginald Denham and Edward Percy as produced in New York and London. Photographed by George Barnes. Production designed by David Hall. Art direction by Lionel Banks. Musical score by Ernst Toch. Musical director, M. W. Stoloff. Edited by Al Clark. Assistant director, George Rhein. P. C. A. Certificate 7405. Running time, when seen in Glendale, 92 minutes. Adult audience classification.

CAST

Ellen Creed.....Ida Lupino
Albert Feather.....Louis Hayward
Lucy .....Evelyn Keyes
Emily Creed.....Elsa Lanchester
Louisa Creed.....Edith Barrett
Leonora Fiske.....Isobel Elsom
Sister Theresa.....Emma Dunn
Sister Agatha.....Queenie Leonard
Bates .....Clyde Cook

Married Bachelor

(Metro-Goldwyn-Mayer, 1941-42)

Romantic Comedy

Following this year's style for gay and fanciful comedy farces with the accent on bed and boudoir, Metro-Goldwyn-Mayer presents "Married Bachelor," an innocuous little story of a young husband who sells someone else's book, "A Bachelor Looks at Marriage," and poses as the author and a bachelor to raise money to pay off a $17,000 gambling debt to a big city gangster.

Robert Young has the role of the young husband whose success as an author wins him a radio program giving marital advice. Ruth Hussey, as the wife, makes her husband live the life of a bachelor and it is upon this theme that the story unfolds.

Produced by John W. Considine, Jr., and directed by Edward Buzzell, much of the comedy is derived from the gangland slang of Sheldon Leonard, remembered for a similar portrayal in "Tall, Dark and Handsome," in which Cesar Romero was starred last season.

Supporting these players are Felix Bressart, as the old and penniless professor who really wrote the book and who is the brains behind the "bachelor's" theories, Lee Bowman as the publisher, and Sam Levene, who, for his characterization as the horse race bookie, gathers his share of the many laughs.

Previewed in the Metro-Goldwyn-Mayer projection room in New York where a trade press audience laughed often and audibly expressed their approval of the picture at its conclusion.—GEORGE SPIRES.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by John W. Considine, Jr. Directed by Edward Buzzell. Photographed by George Folsey, ASC. Musical score by Lennie Hayton. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Harry McAfee. Set decorations, Edwin B. Willis. Gowns by Kalloch. Film editor, Ben Lewis. Running time, 81 minutes. Release date, not set. P.C.A. certificate number, 7587. Adult audience classification.

CAST

Randolph Haven.....Robert Young
Norma Haven.....Ruth Hussey
Dr. Ladislaus Milic.....Felix Bressart
Eric Santley.....Lee Bowman
Johnny Branigan.....Sheldon Leonard
Cookie Farrar ..... Sam Levene

The Return of Daniel Boone

(Columbia, 1940-41)

Western

A western is a western for a' that, and "The Return of Daniel Boone" falls under this category.

The hero under the sombrero is none other than the grandson of Daniel Boone, who carries on in the traditions of his illustrious ancestor in name and deed. "Dan Boone," enacted by Bill Elliott, becomes associated with "Leach Killgrain" (Ray Bennett) and "Mayor Elwell" (Walter Soderling). The "Mayor" boosts taxes to the point where the ranchers cannot pay, and "Killgrain's" nefarious plot is to buy the lands at foreclosure sales. Nothing of the sort happens, not with "Dan Boone" around.

Bill Elliott, while not a western glamour boy, is very adept with his hands, especially with a gun in them. Betty Miles is too busy doing some fancy shooting on her own account to supply any love interest as the heroine. Dub Taylor sings a song or two and spends the rest of the time resisting the blandishments of "Melinda" and "Matilda," enacted by the Rodik Twins.

Reviewed at the Central Theatre in New York, where the audience seemed amused at the ease with which Bill Elliott out-draws and outfights his opponents.—IRENE SMOLEN.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Assistant director, Milton Carter. Director of photography, Philip Tannura. Film editor, Mel Thorsen. Sound engineer, George Cooper. P. C. A. Certificate No. 7223. Running time, 61 minutes. Release date, May 7, 1941. General audience classification.

CAST

Dan Boone.....Bill Elliott
Ellen Brandon ..... Betty Miles
Cannonball ..... Dub Taylor
Leach Killgrain..... Ray Bennett

Gentleman from Dixie

(Universal, 1941-42)

Blue-Grass Comedy-Drama

Showmen who have prospered with exhibition of the Tex Ritter Westerns produced by Edward Finney can make a special point of notifying their customers that this turning of the producer away from the field of horse-opera and into the domain of straight comedy-drama is an item quite out of the ordinary for their interest.

To be sure, Producer Finney brought over to this new field of endeavor that foundation-factor of audience interest, the horse, but this is a race horse and he not only wins his event but plays an important part in the story by trampling the villain and thus solving everybody's problems.

The scene is the Blue Grass country, without too many of the hackneyed trimmings, and the plot moves along steadily against a background of music supplied by the Clarence Muse singers.

Jack La Rue, as the hero under a cloud; Mary Ruth, an eight-year-old accomplished in musical and an actress besides; Clarence Muse as an hostler, and leading the singing assignment, and Mist-a-Shot, the trick horse, stand out as to performances.

Direction by Al Herman is successful in maintaining momentum and mood without sacrifice of plausibility.

Produced with no designs upon Music Hall playing time, the film is a tribute to Producer Finney's talent for making a budget yield screen value.

Previewed at the California Studios, Hollywood, to the expressed satisfaction of a large turnout of press and profession.—W. R. W.

Produced by Edward Finney. Distributed by Monogram. Directed by Al Herman. Photographed by Marcel Le Picard. Edited by Fred Bain. P. C. A. certificate No. 7364. Release date, Sept. 5, 1941. Running time, when seen in Hollywood, 63 minutes. General audience classification.

CAST

Thad Terrill	Jack La Rue
Margaret	Marian Marsh
Jupe	Clarence Muse
Betty Jean	Mary Ruth
Lance	Robert Kellard
Brawley	John Holland
Aunt Eppie	Lillian Randolph
Prosecutor	John Elliott
Warden	Herbert Rawlinson
Kirkland	I. Stanford Jolley
Announcer	Joe Hernandez
Secretary	Phyllis Barry
Jumping Jack	Mist-a-Shot

and the
Clarence Muse Singers

A Day in Soviet Russia

(Anglo American, 1941-42)

Soviet Documentary

Autres temps autres moeurs is the natural consideration when Soviet pictures enter the box office arena. This record of life in the Soviet Union comes at a time when Russia is an ally of the democracies. This consideration, plus the answer it will supply to the natural curiosity of the audience should put "A Day in Soviet Russia" in the front box office class. The film is completely uncontroversial, without any political tendencies, and has Quentin Reynolds giving a vivid and racy commentary.

The film was taken on one day, August 24, 1940, by 97 cameramen stationed all over the Union, from the frozen wastes of the Arctic to the Asiatic edges of Vladivostock. It opens at dawn on the Eastern seas, closes with the Red Star shining over the Kremlin. Glimpses of Kalinin, Stalin and Budienny are mixed with shots of the holiday homes of the working people decorated for service in the factories. The 97 cameras penetrate into factories and mines, catch the Red Army tanks and sunbathers in the Azov Sea, stop here for a Khirghiz wedding, there for a tennis tournament in Moscow, show automobile and motor boat trials, ballets on a battleship, Pravda being printed, linger on mountain tops, scud through wheatfields.

It is necessarily a hurried and an incomplete survey and better passages have been seen than some, but it is interesting and its absence of disquisition and direct propaganda will aid its passage through the projectors.

Shown to a mixed trade and press audience in London the film provoked much intermittent applause and was accorded an extremely warm ovation at its close. The topical angle seemed to be the one which exhibitors were bent on exploiting.—Aubrey Flanagan.

A Central Newsreel Studio production. Distributed by Anglo-American. Supervising editor: Herbert Marshall. Editor, Sidney Cole. Directors, M. Slutsky and R. Karmen. Scenario by B. Yagling and M. Tseitlin. Chief cameramen, R. Karmen, M. Oshurkov and B. Nebylitsky. Lyrics by V. Lebedev-Kumach. Music by Daniel Pokrass. Commentary by Quentin Reynolds. Running time, 60 minutes. General audience classification.

Sing Another Chorus

(Universal, 1941-42)

Musical Comedy

Off in 64 minutes, and no strain on the mentality during any of them, this fabrication of tunes that tinkle and gags that serve their purpose is something for double-billing showmen to have in mind against that day when the long, tragic, sombre or intellectual super-production, just now becoming plentiful, comes to playdate.

The seven songs numbers in this, by Milton Rosen and Everett Carter, take care of a good deal of the running time. They are sung by various members of the cast and, for the most part, danced by one or more of the principals backed by a small chorus.

The performance of these numbers occurs in the course of a story about the backing of a musical show by a dress goods manufacturer, complete with sheriff bearing attachment, and this telling of the tale is enough like the "Tillie the Toiler" telling of it to suggest that showmen who use both attractions separate them widely on the calendar.

A point of exploitability is the fact that this film marks the ascension of Jane Frazee to star-billing.

Production by Ken Goldsmith is equal to the demands of the enterprise, as is direction by Charles Lamont.

Previewed at the studio to a press audience which manifested no signs of fervor for or against.—W. R. W.

Produced and distributed by Universal. Associate producer, Ken Goldsmith. Director, Charles Lamont. Music by Milton Rosen and Everett Carter. Photography by Jerome Ash. Edited by Arthur Hilton. P. C. A. certificate No. 7458. Release date, September 19, 1941. Running time, when seen at studio, 64 minutes. General audience classification.

CAST

Andy Peyton	Johnny Downs
Edna	Jane Frazee
Stanislaus	Mischa Auer
Mr. Peyton	George Barbier
Francine La Verne	Iris Adrian
Peggy	Sunnie O'Dea
Ralph	Joe Brown, Jr.
Theodore Gateson	Walter Catlett
Ryan	Charles Lane
Morris	Peter Peters
Boris	Ronald Peters
Rosario & Antonio	("Los Chavalillos Sevillanos")

Gambling Daughters

(Producers Releasing Corp., 1940-41)

Melodrama

This is a mystery-melodrama with a background set in a fashionable girls' school. The plot unfolds the tribulations of two wealthy students who become embroiled in the blackmailing schemes of a mysterious gambler and his two thug-minions. In executing the orders of the chief, to the detriment of innocent victims, the underlings involve the girls deeply in mounting gambling debts. The girls are forced to steal precious jewels from their parents, whereupon the insurance company puts a detective on the case to trace down the clues. The ace detective becomes an instructor in the school, learns how the girls are being intimidated and finally uncovers the identity of the gambling den's chief who turns out to be none other than the French professor in the institution.

The plot is rather weak, but producer T. H. Richmond and director Max Nosseck, with the help of a cast including Cecilia Parker, Roger Pryor, Robert Baldwin and Sigi Arno, manage to hold the interest of the audience until the final denouement.

Viewed at the New York Theatre before a large afternoon audience, predominently male, who seemed to enjoy the film.—J. E. Samuelson.

Produced and released by Producers Releasing Corporation. T. H. Richmond, producer. George R. Batchelier, in charge of production. Melville Shyer, associate producer. Ben Winkler, sound engineer. Mack Stengler. Director of photography, A. S. C. Joe Dill, assistant director. Frank Sylos, art director, Max Nosseck, director. P. C. A. No. 7463. Running time, 67 minutes. Release date, August 1, 1941. General audience classification.

CAST

Diana Cameron	Cecilia Parker
Chance Landon	Roger Pryor
Jimmy Parker	Robert Baldwin
Lillian	Gale Storm
Prof. Bedoin	Sigi Arno
Katherine	Janet Shaw
Walter Cameron	Charles Miller
Nick	Eddie Foster
Dean	Alfred Hall
Gloria	Judy Kilgore
Jane	Gertrude Messinger
Dorothy	Marvelle Andre
Mary	Roberta Smith

Doctors Don't Tell

(Republic, 1940-41)

Melodrama About Medicine

Doctors, who heal mankind, and criminals, who destroy mankind, are the two conflicting social forces which conflict in this interesting picture.

"Dr. Ralph Sawyer" (John Beal) and "Dr. Frank Blake" (Edward Norris) who have just been graduated and open offices together, reach a minor variance over the affections of "Diana Wayne" (Florence Rice), night club singer, and a major variance over ethics. In an effort to make money quickly so he can marry "Diana," "Blake" accepts the blandishments offered by "Joe Grant" (Douglas Fowley), a gangster. "Sawyer" leaves "Blake" and becomes a Medical Examiner in the District Attorney's office. When the gangster is involved in a murder, he forces "Blake" to operate on his face to remove a scar, and thus avoid identification. Contrary to the title, "doctors do tell"; "Blake" appears at the trial of the gangster to give the necessary testimony. He loses "Diana," his license to practice medicine, and then his life.

The principals all turn in good performances: John Beal is properly serious as the ethical doctor, Florence Rice is engaging as the heroine and Edward Norris is attractive as the doctor who learns too late the value of virtue.

Jacques Tourneur, director, keeps the picture moving at an agreeable pace.

Previewed at the company projection room before a small trade-press audience, who seemed interested in the proceedings.—Irene Smolen.

Produced and distributed by Republic. Associate producer, Albert J. Cohen. Directed by Jacques Tourneur. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Edward Mann. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe by Adele Palmer. P. C. A. Certificate No. 7579. Running time, 65 minutes. Release date, August 27, 1941. General audience classification.

CAST

Dr. Ralph Sawyer	John Beal
Diana Wayne	Florence Rice
Dr. Frank Blake	Edward Norris
Barney Millen	Ward Bond
Joe Grant	Douglas Fowley
Dr. Piper	Grady Sutton
Tom Wayne	Bill Shirley
Judge	Joseph Crehan
Montes	Paul Porcasi
Supt. Duff	Russell Hicks
Dr. Watkins	Howard Hickman

Among the Living

(Paramount, 1941-42)

Melodrama and a Mad Man

This thriller-chiller type melodrama stands head and shoulders above its kind in point of realism, plausibility and performance. It opens in a graveyard, moves to the basement of a supposedly haunted house where a mad man has been imprisoned for fifteen years, then releases the maniac to roam the town and follows him through a sequence of murders to his death in the graveyard where the picture started. It's got everything the shock film trade demands.

Produced with far more skill and imagination than most pictures in its field, this thriller stays within the bounds of logic and packs for that reason a wallop few have equalled. The mad man who commits the murders does so for a reason that squares with the realities of dementia and they are the more terrible because realistically motivated. A sequence in a cheap cafe is a masterpiece of sordid reflexes, the maniac's pursuit and murder of a girl he meets there are terrifyingly authenticated and the final sequences in which a mob storms the haunted house in quest of the killer are without precedent in their impact.

Performances by Albert Dekker, as the maniac and his twin brother; Susan Hayward, as the flirtatious companion of the unsuspected mad man, and Harry Carey, as the doctor who knows the secret but does not reveal it until three lives have been lost, are powerful in every particular.

Production by Sol C. Siegel is tops for the field it serves and direction by Stuart Heisler makes every inch of footage an effective part of the powerful whole.

Subject matter and treatment by and large, suggest limiting the film to adult presentation.

Tradeshown at the Ambassador Hotel Theatre, Los Angeles, to approximately 60 persons who seemed wholly absorbed in the proceedings.—W. R. W.

Produced and released by Paramount. Sol C. Siegel, producer. Stuart Heisler, director. Assistant director, Arthur Black. Photographer, Theodore Sparkuhl. P. C. A. No. 7374. Running time, when seen in Hollywood, 68 minutes. Release date not set. Adult audience classification.

CAST

John Braden } Albert Dekker
Paul Braden }
Millie ..... Susan Hayward
Elaine Braden ..... Frances Farmer
Dr. Ben Saunders ..... Harry Carey

(Review reprinted from last week's Herald)

Last of the Duanes

(20th-Fox, 1941-42)

Zane Gray Remake

George Montgomery is today's star of this remake of a Zane Grey story remembered by oldsters in show business as among the money-makers of its kind in yesteryear. This telling of the story is achieved in 57 minutes and without expansions for purposes of super-exploitation, but is nevertheless a solid Western within its pretentions.

Performances by the veteran Francis Ford and William Farnum, in secondary roles, are items to remark upon to the customers.

The story, it will be recalled, is about the son of a murdered sheriff who, setting out to obtain justice in a country and time suited to six-gun heroics, gets into various troubles and out of them on his own power. Mr. Montgomery and associates attend to the details admirably.

Direction by James Tinling keeps the story line clear and the action flowing smoothly.

The film is from the Sol Wurtzel side of the studio.

Screened at the studio for the trade press, which seemed to accept it favorably.—W. R. W.

Produced and released by Twentieth Century-Fox. Sol M. Wurtzel, executive producer. James Tinling, director. Director of photography, Charles Clarke. Art directors, Richard Day, Chester Gore. Set decorator, Thomas Little, Film editor, Nick De Maggio, Costumes, Herschel. Sound, W. D. Flick, Harry M. Leonard. Musical director, Cyril J. Mockridge. P. C. A. No. 7369. Running time, when seen in Hollywood, 57 minutes. Release date, September 26, 1941. General audience classification.

CAST

Buck Duane ..... George Montgomery
Nancy Bowdrey ..... Lynne Roberts
Kate ..... Eve Arden
Luke Stevens ..... Francis Ford
Euchre ..... George E. Stone
Major McNeil ..... William Farnum
Bull Lossomer ..... Joseph Sawyer
Captain Laramie ..... Truman Bradley
Tom Duane ..... Russell Simpson

We Go Fast

(20th-Fox, 1941-42)

Contemporary Comedy

More notable for the novelty of its background material than for use made of it, this light comedy of contemporary manners as reflected by two motorcycle policemen and people who come in contact with them furnishes mild amusement along somewhat unusual lines.

Lynn Bari, in a way remindful of Claudette Colbert, and Alan Curtis, whose portrayal suggests John Garfield, Sheila Ryan, Don De Forest and Ernest Truex, provide the principal entertainment, Gerald Mohr figuring importantly after entering the picture at midpoint.

The story, which alternates as to emphasis on two lines, concerns a breakdown of motor traffic regulations following the handing down of a fixed verdict in a court action, and a swindle practiced upon a refrigerator manufacturer by a bogus foreign potentate. Concentration upon one or the other might have produced a more effective result.

Slang, wisecrack and the more physical variety of humor are relied upon, not always successfully, to get laughs, the story never becomes very earnest.

Screened at the studio for the trade press on the date of tradeshow, those present finding some amusement in sections of the dialogue.—W. R. W.

Produced and released by Twentieth Century-Fox. William McGann, director. Director of photography, Harry Jackson. Art directors, Richard Day, Lewis Creber. Set decorator, Thomas Little. Film editor, Fred Allen. Costumes, Herschel. Sound, Alfred Bruzlin, Harry M. Leonard. Musical director, Emil Newman. P. C. A. No. 7481. September 19, 1941. Running time, 64 minutes. General audience classification.

CAST

Rose Coughlin ..... Lynn Bari
Bob Brandon ..... Alan Curtis
Diana Hempstead ..... Sheila Ryan
Herman Huff ..... Don Deforest
Harold Bruggins ..... Ernest Truex
Nabob ..... Gerald Mohr
J. P. Hempstead ..... George Lessey
Carberry ..... Paul McGrath
Dimwit ..... Thomas Duggan
Thin Man ..... Arthur Hohl
Lieutenant Bardette ..... James Flavin
Frank Futter ..... Arthur Loft
Salesman ..... Charles Arnt
Lawyer ..... Charles Trowbridge

FEATURE SERVICE DATA

To aid showmen in checking: Round Table Exploitation; Audience Classification; Legion of Decency Rating

Aloma of the South Seas (Para.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation, Aug. 30, '41, page 58

Bad Lands of Dakota (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Belle Starr (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1

Charlie Chan in Rio (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2

Criminals Within (Prod.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1

Doctor Kildare's Wedding Day (MGM)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2

Feature Service Data is completely indexed in The Release Chart starting on Page 268.

Dude Cowboy (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1

Flying Blind (Para.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1

Ice-Capades (Rep.)
1940-41 Production
Audience Classification—Adult
Legion of Decency Rating—Class A-2

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Lydia (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Our Wife (Col.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class B

Rawhide Rangers (Univ.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1

This Woman is Mine (Univ.)
1940-41 Production
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Unfinished Business (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

When Ladies Meet (MGM)
1940-41 Production
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Birth of the Blues

(Paramount, 1941-42)

Crosby Croons a Hit

About half way through this more or less historical accounting for the rise of rhythmic music in the world, Bing Crosby steps into the chorus of "Melancholy Baby" and sings the rafters right off of the auditorium. He had the exhibitors present at the Los Angeles trade-show forgetting their buyer-resistance utterly and clapping like just that many happy ultimate consumers.

But "Melancholy Baby" is just one of nine hits tunes of other years sung by Mr. Crosby and others in this hit musical of today and tomorrow. Among the others are "Cuddle Up a Little Closer," "Wait 'Till the Sun Shines Nellie," "Memphis Blues," "By the Light of the Silvery Moon," done in the illustrated song media and with technicolor lending a note of authenticity to the slides, and that old reliable "St. Louis Blues" itself. There's a new song by Johnny Mercer, additionally, which belongs in this classic catalogue.

When it isn't musical, which is most of the time, the picture is concerned with depicting the rise of ragtime from its dusky beginnings in the late nineties to a healthy hold on the population in 1915 or thereabouts. The tale is told in terms of the adventures of a jazz band headed by Mr. Crosby as clarinetist and vocalist with Mary Martin as feature singer and Brian Donlevy blowing hot licks on a trumpet. Rochester is along as valet to supply some comedy, J. Carrol Naish is met up with as an early day gangster to provide some menace and Tiny Carolyn Lee as Miss Martin's infant aunt, supplies the charm of cuteness.

Victor Schertzinger, never more at home than in direction of a picture pertaining primarily to music, missed never a chance to combine story and score with loss to neither and profit to both.

Monta Bell rates a bow as associate producer.

The film compares most directly, as to type, with "Alexander's Ragtime Band," its appeal in large part being based upon the appeal of the old song hits and their power to reawaken memories of its audience. Orchestration of these is in the mode of the period of their origin. There's no age limit or other ceiling on the film's potential usefulness.

Tradeshown at the Ambassador Hotel Theatre, Los Angeles, following "Among the Living" to the manifest satisfaction revealed in applause during and after of the 50 representatives of exhibition present.—WILLIAM R WEAVER.

Produced and released by Paramount. B. B. De Sylva, producer. Associate producer, Monta Bell. Director, Victor Schertzinger. Assistant director, Hal Walker, Photographer, John Seitz, P. C. A. No. 7330. Running time, when seen in Hollywood, 86 minutes. Release date not set. General audience classification.

CAST

Jeff Lambert.....Bing Crosby
Betty Lou Cobb.....Mary Martin
Memphis .....Brian Donlevy
Aunt Phoebe Cobb.....Carolyn Lee
Louey .....Rochester
Limpy .....Warren Hymer
Wolf .....Horace MacMahon
Tuxedo .....J. Carrol Naish

(Review reprinted from last week's Herald)

Mexican Spitfire's Baby

(RKO Radio, 1941-42)

Lupe and Leon Continue

This, the latest of the Lupe Velez-Leon Errol "Lord Epping" series, is of the same pattern as the previous efforts, a pattern for the most part designed for frequent belly-laughs. The title stems from one of the earlier of the series.

It is a robust—and sometimes rough—comedy of errors centered around the usual blundering endeavors of Errol—Uncle Matt—to bring happiness to the one-year married Velez and Charles Buddy Rogers, by arranging for them to adopt a French war orphan. The measures for the adoption are placed in the hands of "Lord Epping"—the other half of the Errol doublerole, and when his Lordship arrives with the luscious and grown-up Fifi, the war orphan, things, as to be expected, happen. They happen just a bit too long for continuous laughter and attention, but while they happen, the comedy rocks ahead, not at all times, however, for family patronage.

In addition to the star names, there is the usually sputtering and continental-mannered Fritz Feld to add to the mirthful confusion, which he does as the fiancee of Fifi, whom he misplaced at the boat. Fritz, as an officer in the French Chasseurs—pronounced "chaser" by Zazu Pitts, another contributor to the fun—pushes the comedy a notch higher with his attempts to duel Errol to assuage his honor.

The story, if the Velez-Errol duo needs one—moves on to a resort hotel, where Errol tries to hide Fifi, while "Uncle Matt" squares his ever-suspicious wife and the more suspicious Lupe. Arrive "Lord Epping," Mrs. Epping and a host of others and everything is finally cleared up in the conventional farce comedy manner. In addition to custard pies and knives, some mud-spattered double-barreled dialog is thrown which is hardly needed to swell the goodly laugh total.

Previewed in the RKO Radio New York exchange projection room to a small press audience and a scattering of exhibitors who for the most part gave evidence of being amused by the antics.—A. MIKE VOGEL.

Produced and released by RKO-Radio. Cliff Reid, producer. Leslie Goodwin, director. P. C. A. No. 7417. Release date not set. Running time, 70 minutes. Adult audience classification.

CAST

Carmelita .....Lupe Velez
Uncle Matt / Lord Epping .....Leon Errol
Dennis .....Charles "Buddy" Rogers
Miss Pepper.....Zasu Pitts
Aunt Della.....Elizabeth Risdon
Pierre .....Fritz Feld
Fifi .....Marion Martin
Chumley .....Lloyd Corrigan
Lady Epping.....Lydia Bilbrook
Hotel Clerk.....Jack Arnold

(Review reprinted from last week's Herald)

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Glamour Boy

(Paramount Pictures, 1941-42)

Musical Comedy Romance

Producer Sol C. Siegel and his colleagues have turned out a superior all around gloom chaser. Funnyman F. Hugh Herbert, he of the expressive hands and zaney antics, contributed additional dialogue to the picture, which offers a proper setting for Paramount's singing young star, Susanna Foster.

The plot has a Hollywood background with a new twist. Jackie Cooper plays a juvenile actor, who at 18 is a soda jerker, waiting for a come-back into pictures. Marathon Studios hires him to coach a new juvenile in a remake of one of the former star's successes. In a projection room, the old "Skippy" and the new, view a few sequences of the film. In reality, the audience watches Jackie Cooper studying himself on the screen as the real youngster who played the part more than ten years ago. It is a good bit and the preview audience liked its novelty.

The older boy gets embroiled in studio politics, loses his job and is responsible for the quick rise and fall of a girl he has undertaken to advise on how to become a star. The hitherto obnoxious new juvenile resolves his predecessor's troubles to the confusion of all and to his own smug satisfaction.

The story is handled lightly and ably by director Ralph Murphy, and the best laugh lines probably were those contributed by Hugh Herbert. Jackie Cooper plays his juicy part to the hilt, Susanna Foster sings a few songs in a pleasant coloratura, but it's Darryl Hickman as the youngster whom the customers will remember. Walter Abel, in the role of Marathon Studio's chief, gets a good deal of comedy into his portrayal and the rest of the cast, including Jackie Searle, Ann Gillis, Edith Meiser and William Demerest add to the general gaiety.

"Glamour Boy" is of a type to be welcomed by juveniles and their mamas and papas, too.

Previewed at the Normandie Theatre, New York, where an exhibitor and trade press audience showed interest.—J. E. SAMUELSON.

Produced and released by Paramount. Sol C. Siegel, producer. Ted Tetzlaff, director. Assistant director, Fred Spencer. Photographer, Dan Fapp. P. C. A. No. 7502, Running time, 80 minutes. Release date not set. General audience classication.

CAST

Tiny Barlow.....Jackie Cooper
Joan Winslow.....Susanna Foster
A. J. Colder.....Walter Abel
Billy Doran.....Darryl Hickman
Brenda Lee.....Ann Gillis
Georgie Clemons.....Jackie Searle
Hank Landon.....William Wright

(Review reprinted from last week's Herald)

Night of January 16th

(Paramount, 1941-42)

Murder and Mystery

Here is a murder-mystery the unity and impact of which place it near the all-time top of its class. Sol C. Siegel, producer, Joseph Sistrom, associate producer, and William Clemens, director, have concocted a story certain to please all lovers of this type of drama, from presidents up and down. From its arresting beginning to its climax, the story runs along smoothly, without cheap, melodramatic tricks, until, in synthesis, the parts fit as neatly as a jig-saw puzzle.

The three characters around whom the picture revolves are 'Bjorn Faulkner" (Nils Asther), who has to explain a missing $20,000,000 to his board of directors; 'Kit Lane" (Ellen Drew), who has a secretarial and personal interest in "Faulkner," and "Steve Van Ruyle" (Robert Preston), a sailor, who has inherited a position on "Faulkner's" board of directors. "Faulkner" is presumably murdered, "Kit Lane" is falsely accused of the murder, and "Van Ruyle" assumes the responsibility of solving the mystery, clearing "Kit Lane" of the murder charge, and then giving her his own name.

The cast is uniformly excellent. Nils Asther makes a most attractive villain-tycoon; never did a man explain away a missing $20,000,000 more gracefully. Miss Drew is a very pretty secretary-heroine and Robert Preston turns in a neat performance as the sailor-sleuth. There are also some excellent comedy sequences by a drunk and a gasoline station proprietor.

The sets throughout the picture are lavish, elaborate and ahead of their time in decor.

Previewed at the Normandie Theatre in New York, where a trade-press audience responded appreciatively to the humorous sequences and applauded spontaneously at the end.—IRENE SMOLEN

Produced and released by Paramount. Sol C. Siegel, producer. William Clemens, director. Assistant director, "Dink" Templeton. Photographer, John Mescal. Produced on the New York stage by A. H. Woods. P. C. A. 7167. Running time, 80 minutes. Release date not set. General audience classification.

CAST

Steve Van Ruyle.....Robert Preston
Kit Lane.....Ellen Drew
Bjorn Faulkner.....Nils Asther
Tilton .....Clarence Kolb
Attorney Polk.....Don Douglas
Wakefield .....Roy Gordon
Nancy Wakefield .....Margaret Hayes

(Review reprinted from last week's Herald)

Fantasia

(RKO-Walt Disney)

Screen Poetry

"Screen poetry" perhaps best describes Walt Disney's "Fantasia." The general box office value of "screen poetry" is an unknown quantity.

There is a charm in many of the images created by the vivid imaginations of Mr. Disney and his fellow workers which is without equal in previous motion pictures. The picture is built around eight classical music selections played by the Philadelphia Orchestra directed by Leopold Stokowski; Deems Taylor supplies the connecting narration. The selections are "Toccata and Fugue in D Minor," Bach; "The Nutcracker Suite," Tchaikovsky; "The Sorcerer's Apprentice," Dukas; "The Pastoral Symphony," Beethoven; "Rites of Spring," Stravinsky; "Dance of the Hours," Ponchielli; "Night on Bald Mountain," Moussorgsky and "Ave Maria," Franz Schubert.

Previewed at the Broadway theatre in New York to an audience of some 1,500 *members of the press and other invited guests who, after being puzzled in the beginning, enthusiastically applauded artistic and technical triumphs, and at the end were speculating about the film's box office possibilities.*

Produced by Walt Disney Production. P. C. A. Certificate No. 5920. Running time, 135 minutes. Release date, not set. General audience classification.

Complete review published November 16, 1940

Charley's Aunt

(20th Century-Fox)

New Season Flagship

This flagship of the company's first block-of-five pictures for sale under consent decree conditions is in every sense a man-o'-war, a dreadnaught built to breast any storm or shatter any claim which may be riding the sea of show business.

Big gun of the craft is, of course, Jack Benny, top man in radio and among the tops in films at this point, and the big news about him in this picture is that he's better in it than he ever was in any other.

Equivalent in firing range is the play it pertains to, a property which has amused virtually every adult and most of the children now living, not once but many times, yet has distinguished itself, notably in the case of last year's sensationally successful Broadway revival, as perhaps the most sure-fire repeater in the annals of comedy.

Archie Mayo, director. William Perlberg, producer. P. C. A. No. 7438. Running time, 81 minutes. Release date, Aug. 1, 1941. General audience classification.

Babbs	Jack Benny
Donna Lucia	Kay Francis
Jack Chesney	James Ellison
Amy Spettigue	Anne Baxter
Stephen Spettigue	Edmund Gwenn

Complete review published July 26, 1941

The Smiling Ghost

(Warner Brothers)

Mystery Comedy

Producer Edmund Grainger and Director Lewis Seiler, responsible for Warners estimable drama "International Squadron," also made this one. This is a comedy. The manner of disclosure of the plot is deficient in suspense and humor.

That plot concerns a wealthy and beautiful girl, who the scandal sheets describe as "The Kiss of Death Girl." Men who become engaged to her meet violent death. For a stipulated sum, a newly graduated chemical engineer, agrees to be engaged to the girl. Various attempts are made on his life by "The Smiling Ghost."

Associate producer, Edmund Grainger. Directed by Lewis Seiler. P. C. A. Certificate No. 7392. Running time, 71 minutes. Release date, September 6, 1941. General audience classification.

CAST

Lucky Downing	Wayne Morris
Lil Barstow	Brenda Marshall
Elinor Fairchild	Alexis Smith
Norton	Alan Hale

Complete review published August 16, 1941

TABLOID REVIEWS

Reviews on this page have been condensed from the review published in the issue indicated in each case. These pictures are all 1941-42 product reviewed prior to the August 30th issue. These reviews are carried for their reference value.

Father Takes a Wife

(RKO)

Swanson Returns in Comedy

After an absence of seven years, Gloria Swanson returns to the screen in Lee Marcus' production of the RKO Radio picture, "Father Takes a Wife," co-starring with Adolphe Menjou. Miss Swanson's last film was the Fox "Music in the Air," in 1934. In a well-paced comedy written by Dorothy and Herbert Fields, the one-time Keystone and Mack Sennett star has ample opportunity to show that she still is a good trouper, and waltzes through a number of comedy scenes with ease, grace and charm.

Story plot centers around the senior member of a large shipping concern, who, after spending twenty-five years building a career, goes off the deep end and falls in love with a glamorous actress.

The picture provides good, light entertainment, principally because of the comedy situations and some keen-edged darts in the dialogue.

Produced and distributed by RKO. Produced by Lee Marcus. Directed by Jack Hively. P. C. A. Certificate No. 7293. Running time, when seen in Hollywood, 79 minutes. Release date Oct. 3, '41. General audience classification.

CAST

Frederick Osborne, Senior	Adolphe Menjou
Leslie Collier	Gloria Swanson
Carlos Bardez	Desi Arnaz
Frederic Osborne, Junior	John Howard
Enid Osborne	Florence Rice
Aunt Julie	Helen Broderick

Complete review published July 19, 1941

Lydia

(United Artists)

Drama

There's no other word for it. "Lydia" is terrific! Between them, Alexander Korda, producer, and Julien Duvivier, director, have taken the script which Ben Hecht and Sam Hoffenstein provided and turned out a romance-drama of taste, charm and pathos. Not since "Wuthering Heights" has Merle Oberon, as the title character, given so vital and enchanting a performance. Her "Lydia" leaves the shadows of the screen and brings all the verisimilitude of a woman's love story with forceful impact to the audience.

The plot of "Lydia," closely allied to "Un Carnet de Bal," which Mr. Duvivier wrote and directed in France three years ago and which was released here as "Dance of Life," traces the tale over a 40-year period of a young girl born into a Boston Back Bay family of wealth and position who, during her lifetime, is beloved of four men, only one of whom is fortunate enough to have known her love.

This is not a film for the children. Tell your patrons to leave them home, but to bring everybody else in the family, including Aunt Jennie, because "Lydia" provides 103 minutes of fine entertainment. It's romance at its best.

Produced and released by United Artists. Alexander Korda, producer. Julien Duvivier, director. P. C. A. No. 7289. Running time, 103 minutes. Release date, September 25th, 1941. Adult audience classification.

CAST

Lydia Macmillan	Merle Oberon
Granny	Edna May Oliver
Richard	Alan Marshal

Complete review published Aug. 23, 1941

Buy Me That Town

(Paramount)

Gangsters Go Straight

This treatment of the racketeer-regeneration theme is a substantial program-balancer.

Strength of the story emanates from a fresh basic situation, a racketeers' cash purchase of an unincorporated town, impoverished by closing of the factory which established it. His racket is to provide a hideout for wealthy men evading arrest, defaulters and such, by arresting them for speeding and holding them in jail, safe against other claims upon their persons. He and his aides, who take the town positions of authority, are won over to honest ways by local associates, including of course a girl, and they repel a former pal and boss who attempts to take over, restoring the town to prosperity when they reopen the factory to handle a national defense contract.

Played for comedy rather than melodrama, although not neglecting this aspect, the picture ripples along its course without overdoing sentiment or the pastoral note.

Produced and released by Paramount. Sol C. Siegel, producer. Associate producer, Eugene Zukor. Director, Eugene Forde. P. C. A. No. 7233. Running time, 70 minutes. Release date not set. General audience classification.

CAST

Rickey	Lloyd Nolan
Virginia	Constance Moore
Louie	Albert Dekker
Barbara Jo Allen	Vera Vague

Complete review published August 2, 1941

International Squadron

(Warner Brothers)

Wartime Aviation

Here's one right off the front pages and into the groove of today's thinking, living and dying.

Here's intimate participation in the bombing of a munitions concentration on the French coast by an American flyer in the R. A. F. who doesn't come back.

Here are today's thrills, for today's audiences, all wrapped up in a story that could be true and may have been many times since September of 1939.

Tradeshown at the Paramount exchange projection room, Los Angeles, to a small turnout of exhibitors who appeared entertained and impressed by the offering.

Produced and released by Warner Brothers. Edmund Grainger, associate producer. Lothar Mendes, director. P. C. A. No. 7198. Running time, 87 minutes. Release date, Oct. 11, '41. General audience classification.

CAST

Jimmy Grant	Ronald Reagan
Squadron Leader	
Mary	Julie Bishop
"Omaha" McGrath	Cliff Edwards
Wing Comdr. Severn	Reginald Denny
Jeanette	Olympe Bradna

Complete review published August 16, 1941

Charlie Chan in Rio

(20th Century-Fox)

Charlie Chan Mystery

For entertainment and commercial purposes this latest episode in the career of Charlie Chan should excite the interest of patrons and exhibitors who have found the series entertaining and profitable. Melodrama, mystery, comedy and a thin but definite trace of romance, suspense and action are combined in the story.

This episode is done in the best tradition of the Sol. M. Wurtzel style, with a maximum entertainment value and a minimum of extraneous matter. "Charlie Chan in Rio" presents the famed character and his son in another case of tracking down a murderess in Rio and eventually exposing and bringing to justice her murderer. This picture, like its predecessors, follows the standard formula which has been used so successfully before.

Produced and distributed by Twentieth Century-Fox. Produced by Sol. M. Wurtzel. Directed by Harry Lachman. Running time, 62 minutes. Release date, Sept. 5, '41. P. C. A. Certificate Number 7370. General audience classification.

CAST

Charlie Chan	Sidney Toler
Joan Reynolds	Mary Beth Hughes
Grace Ellis	Cobina Wright, Jr.

Complete review published Aug. 23, 1941

ADVANCE SYNOPSES *and information*

LADIES IN RETIREMENT
(Columbia)

Drama

PRODUCED by Lester Cowan and Gilbert Miller. Directed by Charles Vidor.

PLAYERS: Ida Lupino, Louis Hayward, Elsa Lanchester, Edith Barrett, Evelyn Keyes.

SYNOPSIS

Adapted from the Broadway stage play of last season by Edward Percy and Reginald Denham, this tells the story of a lady companion (Ida Lupino) who kills her employer when she objects to having the companion's two mentally unbalanced sisters (Elsa Lanchester and Edith Barrett) around the house. Her crime is discovered by a distant relative (Louis Hayward), who takes refuge in the house in flight from the police as a result of a peculation. When he is threatened with exposure if he should talk about the crime, a maid (Evelyn Keyes), who has overheard, rushes off to inform the police.

OUTLAWS OF CHEROKEE TRAIL
(Republic)

Western

ASSOCIATE PRODUCER: Louis Gray. Directed by Les Orlebeck.

PLAYERS: Bob Steele, Tom Tyler, Rufe Davis.

SYNOPSIS

The Three Mesquiteers are Rangers in this one of the series and when refused permission by their superior officer to cross the border into the Cherokee Strip to apprehend outlaws, they overstep their authority and capture a murderer. He is brought to trial, but his brother, thirsting for revenge, brings a reign of terror and kills the jurors, one by one, then retires to the immunity of the Cherokee Strip. The Mesquiteers, disguised as Indians, move into the Strip bringing the outlaw leader and his gang to justice.

HARD GUY
(Producers Rel. Corp.)

Melodrama

ASSOCIATE PRODUCERS: Alfred Stern, Arthur Alexander. Directed by Elmer Clifton.

PLAYERS: Jack LaRue, Mary Healy, Kane Richmond, Iris Adrian.

SYNOPSIS

The chief characters here are a rich playboy, a show girl, her sister, a detective, a westerner and a nightclub owner who operates a marriage-annulment racket. The show girl, in the employ of the nightclub owner, marries the playboy, and after the cash settlement is arranged, has a change of heart. The nightclub owner kills the girl and plants the gun on the drugged playboy. The dead girl's sister, suspecting the nightclub owner, gains his confidence and plots to bring him to justice. In the climactic scene—a gun dual—the nightclub owner is wounded and captured and his marriage racket exposed.

HARMON OF MICHIGAN
(Columbia)

Football Story

DIRECTED by Charles Barton.

PLAYERS: Tom Harmon, Anita Louise, Forest Evasheski.

SYNOPSIS

Tommy Harmon, Michigan's great football star, graduates and instead of accepting a professional spot at a fancy figure, becomes an assistant coach at a small college. He settles in the small town with his bride. But, Tommy doesn't get along with the new head coach and resigns. He takes a pro job. An old beloved coach takes an interest in Tommy and makes him his assistant at Reserve. The head coach is ill most of the season and Tommy, given credit for the showing of the school, is hired as head coach of Wheelock, Reserve's traditional rival. He adopts the dangerous wedge play which results in the injury of a player. He resigns when everyone turns against him, but his old mentor sticks by him and the two move on to a small Pacific college as coach and assistant.

THREE GIRLS ABOUT TOWN
(Columbia)

Comedy

PRODUCED by Sam Bischoff. Directed by Leigh Jason.

PLAYERS: Joan Blondell, Binnie Barnes, Janet Blair, John Howard.

SYNOPSIS

Three sisters (Joan Blondell, Binnie Barnes and Janet Blair) bcome involved with a "dead body" in a hotel where a magicians' convention has just moved out and a morticians' convention has moved in. The sisters try to get rid of the "body" with the help of the manager while a newspaper reporter keeps one step behind. The situations have a comic aspect. The "body" turns out to be merely hypnotized—not dead.

ADOLESCENCE
(Monogram)

Drama

DIRECTED by Louis Gasnier.

PLAYERS: Leon Janney, Eleanor Hunt, Esther Muir.

SYNOPSIS

Reared in a Catholic school, an eighteen-year-old youth, who believes he has a vocation for the priesthood, is taken to live with his father in his palatial Florida home. There he falls in love with his step-sister, ten years his senior. Realizing what is happening, he runs away and joins the R. A. F. Shot down in flames, he is taken to a monastery where he renounces the world to study for the priesthood.

BAD MAN FROM BODIE
(Monogram)

Western

PRODUCED by Scott R. Dunlap. Directed by Spencer G. Bennett.

PLAYERS: Buck Jones, Tim McCoy, Raymond Hatton.

SYNOPSIS

Buck Jones as a United States Marshal goes to the town of Larabie to round up cattle rustlers. He finds a rancher and his wife shot dead. Buck poses as the Bad Man from Bodie, joins up with a rustler gang and is eventually made head man. Buck traps the gang and assumes his status as a marshal.

TWILIGHT ON THE TRAIL
(Paramount)

Western

PRODUCED by Harry Sherman. Directed by Howard Bretherton.

PLAYERS: William Boyd, Brad King, Andy Clyde, Jack Rockwell, Wanda McKay.

SYNOPSIS

"Hopalong Cassidy" (Bill Boyd) and his pals (Brad King and Andy Clyde) answer a rancher's call for help in tracking down a cattle rustler. "Hoppy" discovers that the rancher's foreman is the actual leader of a gang of rustlers and with the assistance of King and Clyde wipe the gang out.

RIDERS OF THE TIMBERLINE
(Paramount)

Western

PRODUCED by Harry Sherman. Directed by Lesley Selander.

PLAYERS: William Boyd, Brad King, Andy Clyde, Eleanor Stewart, J. Farrell MacDonald.

SYNOPSIS

"Hopalong Cassidy" (Bill Boyd) and his pals (Brad King and Andy Clyde) go to the timber country to deliver money to the lumber camp owner (J. Farrell MacDonald). "Hoppy" is regarded as a blackguard emissary of timber thieves. It turns out that the owner has a contract with an eastern magnate to ship a certain amount of wood by a certain date, and that the easterner has caused the trouble so that the contract will be broken. "Hoppy" straightens out the situation.

SECRETS OF THE WASTELAND
(Paramount)

Western

PRODUCED by Harry Sherman. Directed by Derwin Abrahams.

PLAYERS: William Boyd, Brad King, Andy Clyde, Barbara Britton.

SYNOPSIS

"Hopalong Cassidy" in the person of Bill Boyd and his two pals (Brad King and Andy Clyde) attend an archeological expedition into the desert. "Hoppy" discovers a hidden Chinese settlement in the middle of the desert, with a gold mine being worked by the Chinese. He befriends the Chinese and convinces them that they should register the mine with the U. S. government. He is entrusted with the papers to register the mine and does so after outwtting a desperado gang.

STICK TO YOUR GUNS
(Paramount)

Western

PRODUCED by Harry Sherman. Directed by Lesley Selander.

PLAYERS: William Boyd, Brad King, Andy Clyde, Jennifer Holt.

SYNOPSIS

A former Bar-20 cowpuncher, now operating a ranch of his own, is having considerable trouble with rustlers. He sends an appeal to his old boss, who in turn sends out a tocsin call to all the former Bar-20 men. They, in turn, join "Hopalong Cassidy" (Bill Boyd) and his pals (Brad King and Andy Clyde) in a move to exterminate the outlaws who have their hideout somewhere in the Black Buttes.

OUTLAWS OF THE DESERT
(Paramount)

Western

PRODUCED by Harry Sherman. Directed by Howard Bretherton.

PLAYERS: William Boyd, Brad King, Andy Clyde, Jean Phillips.

SYNOPSIS

"Hopalong Cassidy" (Bill Boyd) and his pals (Brad King and Andy Clyde) are sent to Arabia to buy horses from the Sheik, who gives the trio the animals as a gift, thus saving the buyer (Forst Stanley) a goodly sum of money. Adventurers trick Stanly and hold him for ransom. "Hoppy" investigates for himself befor giving the Arabian kidnapers the money. He cleans up the lawless element, with the aid of the Sheik; helps the Sheik fight off marauding attackers, and brings back the horses for the Army Remount Service.

SHORTS
advance synopses and information

SEA RAIDERS (Univ)
Serial—12 *Episodes* (6881-92)

Elliott Carlton—(Edward Keane) and Carl Tonjes (Reed Hadley) heads of Sea Raiders, a foreign sabotage band, are discovered by the Dead End Kids and the Little Tough Guys, a gang of waterfront youths including Billy (Billy Halop), Toby (Huntz Hall), Bilge (Gabriel Dell, Butch (Bernard Punsly) and Swab (Hally Chester). The interference by the boys is annoying to Brach Warren (William Hall), harbor police officer detailed to track down the Sea Raiders.

Billy's older brother, Tom Adams (John McGuire) has designed and built a new type of torpedo boat for the U. S. Navy. Carlton has his men steal the boat.

Battling with the Sea Raiders, Billy and his pals are, in turn, endangered by a fire in a boat-house, a crash in a speeding launch, an explosion in a freighter, a crash in a hydroplane, the sinking of a schooner, near drowning on a whale hunt, a battle with an octopus, an attack of a black panther and the blowing up of an underground arsenal.

Carlton is killed by Tonjes. Tonjes and his gang are finally destroyed in one of their own raiding submarines and the menace of the Sea Raiders is removed.

CAST

Billy Adams.....Billy Halop
Toby Nelson.....Huntz Hall
Bilge .....Gabriel Dell
Butch .....Bernard Punsly
Swab .....Hally Chester
Lug .....Joe Recht
Brack Warren.....William Hall
Tom Adams.....John McGuire
Aggie Nelson.....Mary Field
Elliott Carlton.....Edward Keane
Leah Carlton.....Marcia Ralston
Carl Tonjes.....Reed Hadley
Capt. Nelson.....Stanley Blystone
Jenkins .....Richard Alexander
Zeke .....Ernie Adams
Anderson .....Jack Clifford
Krans .....Richard Bond
Capt. Lester.....Morgan Wallace
Capt. Meredith.....Eddie Dunn

SPECIAL REMARKS

"Sea Raiders" is a 1941-42 production. It was directed by Ford Beebe and John Rawlins.

CHAPTER TITLES

Episode One—"The Raider Strikes"
Episode Two—"Flaming Torture"
Episode Three—"The Tragic Crash"
Episode Four—"The Raider Strikes Again"
Episode Five—"Flames of Fury"
Episode Six—"Blasted from the Air"
Episode Seven—"Victims of the Storm"
Episode Eight—"Dragged to Their Doom"
Episode Nine—"Battling the Sea Beast"
Episode Ten—"Periled by a Panther"
Episode Eleven—"Entombed in the Tunnel"
Episode Twelve—"Paying the Penalty"

SNOW TIME FOR COMEDY (WB)
Merrie Melody (6726)

A Merrie Melody color cartoon this concerns the adventures of two pups while chasing an elusive bone over snowy hills and frozen lakes.

Release date, August 30, 1941 7 *Minutes*

Synopses Indexed

Page numbers on short subject synopses published in all the issues of the Product Digest Section to date are listed in the Shorts chart, Product Digest pages 266 and 267 of this issue.

JOURNEY IN TUNISIA (Col.)
Tour (3551)

Amidst the white villas of old Carthage lies the city of Tunis. Once it was a Phoenician town which prospered for centuries until its trade was taken over by its new neighbors Carthage and Utica. Next it was a Berber City that was built largely out of the stones from the ruins of Carthage and then it became Oriental created by the Arab invaders and finally it became French. It is a modern metropolis laid out with broad palm-fringed avenues and splendid homes. From Tunis the journey is carried on through the plains to the gigantic coliseum of El Jem once the domain of the Caesars. Southward the journey continues to a beautiful oasis on the edge of the Sahara lined with thousands of palm trees where the growing of dates is the principal industry. This quaint little country seems to be set apart and unaffected by world battles and the fact that her land is one of the pawns of the struggle. For ages, new masters have come and gone and have ruled without greatly affecting the existence of her inhabitants. Andre de la Varre has turned in a photographed record of this great old country.

Release date, August 15, 1941 10 *Minutes*

WELCOME, LITTLE STRANGER (20th-Fox)
Terrytoon (*Color*) (2553)

The Rooster and Hen are introduced as they are calling on the Rabbit family. The hosts display photographs of their numerous progeny for the admiration of the visitors, who reciprocate by producing pictures of their own promising infant chicks. Outside the house, a mysterious figure places an additional egg among the others in the chicken's perambulator and hatches a tiny black duckling. An acute family crisis develops. Mother Hen and the baby chicks are for him but it takes a good deal of maneuvering to win over Papa Rooster.

Release date, October 3, 1941 7 *Minutes*

UNIV. OF SOUTHERN CALIFORNIA BAND AND GLEE CLUB (WB)
Melody Master (7501)

The band and glee club, numbering over 100, of the University of Southern California. Selections played are: Notre Dame's "Victory March," "Caisson's Song," "Marine Hymn," "Semper Fidelis," "On Brave Old Army Team," "Fight On," "Yale's Boola Boola," Michigan's "The Victors," "She'll Be Coming Round the Mountain," Stanford's "New Colonial March," "Anchor's Aweigh" and "Stars and Stripes Forever."

Release date, September 13, 1941 10 *Minutes*

KING OF THE TEXAS RANGERS (Rep.)
Serial—VB *Episodes* (181)

Captain King, of the Texas Rangers, is murdered after he has learned that John Barton, supposedly a respectable citizen, and "His Excellency," a mysterious alien, are the leaders of a sabotage gang engaged in destroying the Bordertown oil fields. His son, Tom King ("Slingin' Sammy Baugh), a famous football player, joins the Rangers, eager to avenge his father's death.

He goes to Mexico with Pedro Garcia of the Rurales (Mexican police) to burn one of the gang's hideouts. There he finds that his sweetheart, Sally Crane, a newspaper editor, has been trapped in a blaze in the oil fields. King rescues Sally.

Following chapters concern the attempt by the saboteurs to liquidate professor Nelson, discoverer of a new aviation gasoline; ruin the oil in the storage tanks by putting in carbosulphide; their capture of Sally; the plot to blow up a dam and flood the oil fields, and the grand climax wherein the saboteurs are eliminated when their plane crashes into a dirigible.

CAST

Sergeant King....."Slingin' Sammy" Baugh
Barton .....Neil Hamilton
Sally Crane.....Pauline Moore
Pedro Garcia.....Duncan Renaldo
Crawford .....Charles Trowbridge
Col. Avery.....Herbert Rawlinson
Evans .....Frank Darien
His Excellency.....Robert O. Davis
Captain King.....Monte Blue
Lynch .....Stanley Blystone
Wichita .....Kermit Maynard
Ross .....Roy Barcroft
Nick .....Kenneth Duncan
Shorty .....Jack Ingram
Blake .....Robert Barron
Cole .....Frank Bruno
Dade .....Monte Montague
Professor Nelson.....Joseph Forte
Captain .....Lucien Prival

SPECIAL REMARKS

Directed by William Witney and John English this picture stars the noted football player "Slingin' Sammy" Baugh.

CHAPTER TITLES

Episode One—"The Fifth Column Strikes"
Episode Two—"Dead End"
Episode Three—"Man Hunt"
Episode Four—"Trapped"
Episode Five—"Test Flight"
Episode Six—"Double Danger"
Episode Seven—"Death Takes the Witness"
Episode Eight—"Counterfeit Trail"
Episode Nine—"Ambush"
Episode Ten—"Sky Raiders"
Episode Eleven—"Trail of Death"
Episode Twelve—"Code of the Rangers"

Release date, October 4, 1941

LIONS FOR SALE (WB)
Sports Parade (6410)

The subject matter here is a lion farm located near Los Angeles. The training of the lions from the cub to the mature stage is depicted. The lions, following their training period, are loaned to motion picture companies or sold to circuses. Knox Manning is the commentator.

Release date, August 9, 1941 10 *Minutes*

SHORTS

[Shorts Release Chart with Synopses Indexed Can Be Found on Page 266]

THUMBS UP, TEXAS (RKO)
March of Times (23101)

This latest issue of March of Time turns its cameras Texasward and uncovers a vast store of interesting data and information. The camera depicts cattle ranches and farms, mountains, prairies and the prosperous Texas cities and their industrial and financial executives at work and play. Such personalities as Karl Hoblitzelle, head of the Interstate Theatre Circuit, and Amon Charels Carter, publisher of the Fort Worth *Star-Telegram,* are brought to the screen. Midway the film turns from the business activities of the state to the various Army and air force training camps and shows the individuals of the armed forces and their recreation in the various cities. Highlight of the film is the home-spun narration of Cal Tinney which has been inserted in the major portion of the film.

Release date, Aug. 29, 1941 18 *Minutes*

ALL THIS AND RABBIT STEW (WB)
Merrie Melody (Color) (7701)

The little colored Sambo decides to try his hand at capturing Bugs Bunny, but meets with the same success as his predecessors. Just as he has the screwy rabbit cornered, Bugs Bunny entices him into a crap game, and little Sambo winds up a sadder and wiser hunter.

Release date, September 13, 1941 7 *Minutes*

THE HENPECKED DUCK (WB)
Looney Tune Cartoon (6616)

A barnyard marital relations court with Porky Pig as the Judge and a duck suing for a separation offers an amusing set-up for this cartoon. Mr. Duck's story is told and Daffy almost loses his wife through his carelessness when entrusted with their first egg.

Release date, August 30, 1941 7 *Minutes*

MINSTREL DAYS (WB)
Broadway Brevity (7101)

The growth of the minstrel show from its inception until the present day is traced here, and then a complete show, with interlocutor, end men, dancers and chorus is presented. Impersonations of famous ministrel men like McIntyre and Heath, Eddie Leonard, Bert Williams, George Primrose and Honey boy Evans are presented, and shots of Eddie Cantor and Al Jolson are included. Many of the favorite tunes of yesteryear are played.

Release date, September 6, 1941 20 *Minutes*

SHAMPOO SPRINGS (Univ.)
Stranger Than Fiction (6371)

Oscar Mayer of Shiloah Springs, Cal., in the Cascades, has piped mineral water to his home. It will give a shampoo without soap. Wiley Tucker, banker, San Antonio, Tex., makes baked goods in the shape of animals. He runs a regular cookie zoo. Old Shasta, Cal., has a grocery store museum run by Robert Litsch. Professor Ralph Biengfang, Norman, Okla., collects rare odors as a hobby. Mary Wills Bridges, Baltimore, raises a cat on a bottle.

Release date, September 8, 1941 9 *Minutes*

CARNIVAL OF RHYTHM (WB)
Technicolor Special (6006)

In this subject, Katherine Dunham and her colored dance troupe perform four Portuguese native dances. Photographed in color, the dances have been staged with attractive background settings and in the costuming of the dancers. A commentator explains the dances as they are staged.

Release date, August 23, 1941 20 *Minutes*

What They're All About
Who Made Them
Production Numbers
Release Dates

EXPLORING SPACE (Col.)
Cinescope (3971)

This short was photographed in the Hayden Planetarium of the American Museum of Natural History in New York. The planetarium is a theatre of the stars, with the stage as the whole creation and the actors the bright celestial objects of endless space and eternal time. Streaking upward from Mother Earth, the land falls below us like a dropping leaf. We speed through space, calling on the moon, the regulator of tides; to Venus, beautiful because of her dazzling brilliance; and to Mars, which scientists believe our planet will be like in some remote future when life on earth has run its course. We stop to examine the Sun, so large that there would be parking space for more than a million earths inside it. Then we continue on swiftly toward great nebulae of glowing suns, gas and dust which whirl and flare like enormous pinwheels. We are travelling a strange and forbidding realm, trillions of miles high, without maps, as did Columbus when first he sailed across the Atlantic, and like Columbus, discover new worlds.

Release date, August 8, 1941 9 *Minutes*

THE TANKS ARE COMING (WB)
Service Special (Color) (7001)

This subject was produced at Fort Knox, Ky., in cooperation with the United States Army. In addition to the Hollywood actors, the entire corps of enlisted men and officers took part in the production. George Tobias portrays a New York taxi driver who enlists in the tank corps which is stationed at Fort Knox. The subject then shows the training Tobias has to go through before he is a full-fledged member of a tank crew. The new recruits have to take intensive courses in mechanics, radio work, electrical repair work and target shooting with small guns and heavy machine guns. Tank maneuvers conclude the subject.

Release date, October 4, 1941 20 *Minutes*

AN ACHE IN EVERY STAKE (Col.)
All-Star Comedy (3401)

The stooges are in the ice business in this film. They canvass their wares from house to house. At one place the lady of the house is distressed because her servants have left. She is in a dilemma, having to prepare a birthday meal for friends. The Stooges—the boy scouts—offer to help her out. They cook the turkey, bake the bread and cake and then serve the guests in their own inimitable and startling way.

Release date, August 22, 1941 18 *Minutes*

KINGS OF THE TURF (WB)
Sports Parade (Color) (7401)

Here the camera takes the audience to a stud farm where harness horses are raised and trained. The actual birth of a thoroughbred colt is shown. As the young horse grows p, the trainer begins to take him in hand. He is broken to harness and taught the various gaits. The several methods of teaching the horses trotting and pacing are demonstrated, and an actual trotting race concludes the subject.

Release date, September 20, 1941 10 *Minutes*

SHOW DOGS (Col.)
World of Sports (3802)

This reel is devoted to America's great show dogs. From far and wide they come to show their prizes. Miniature French poodles, six weeks old, Pekes, Afghans, Fox Terriers, Dalmatians, Saint Bernards, Airdales, Great Danes, Cocker and Japanese Spaniels are exhibited. Nornay Saddler, the unquestioned king of dogdom, winner of sixty first places in dog shows, is featured in this short. Bill Stern is the narrator.

Release date, September 12, 1941 10 *Minutes*

THE MERRY MOUSE CAFE (Col.)
Phantasy Cartoon (2707)

After the "Squawk Club" closed its doors for the night, cute little mice took possession and put on a show of their own. The glib Master, or Mouse of Ceremonies introduced such talented little stars as Hedy La Mouse who stopped the show. A rube mouse from the country in search of adventure met and fell for Hedy. The M. C. jealously attempted to restrain Elmer. The lovestruck Elmer continued his campaign with the charming Hedy, assisted her in a fancy dance, and a Conga, with all the mice participating. The porter arrived, and the mice scurried to safety.

Release date, August 15, 1941 7 *Minutes*

A CITY WITHIN A CITY (Col.)
Panoramic (3901)

Known the world over as the greatest spectacle on earth, Rockefeller Center, Radio City, is in substance, considered as a city within the city of New York. André de La Varre, camera artist, has produced a complete panorama of this exclusive community where over 25,000 people work, and several hundred thousands more visit daily to transact business or enjoy its entertainment facilities. Scenes of a radio broadcast, a television show, and the inside workings of the main control room where far-flung stations of the network are banded together, are effectively shown. The backstage Music Hall visit with the famous "Rockettes" putting on one of their precision dances and the trip to the Rainbow Room atop the 65th floor of the RCA building are other features.

Release date, August 8, 1941 10 *Minutes*

POLO WITH THE STARS (WB)
Hollywood Novelty (7301)

This subject opens with a description of how polo ponies are trained. One of the ponies shown in training is bought by Buddy Rogers and is used in a game in which Joe E. Brown, Jack Holt and other players are contestants. Along the sidelines are Jack Oakie and Edward G. Robinson. The latter two come in for some tough moments when the game suddenly seems to envelop them. Joe E. Brown makes the winning tally for his side. Knox Manning is the commentator.

Release date, September 20, 1941 10 *Minutes*

UNCLE JOEY COMES TO TOWN (20th-Fox)
Terry-Toon (2502)

Uncle Joey Mouse, spry, genial and enterprising, comes to the big city to visit his little nephews in the basement of a fine mansion. The Butler of the mansion, attended by a Cat, sets the dining table elaborately for a meal, but the mice have other ideas. They swarm up on the table and start a baseball game, using the tableware and food as baseball equipment. Uncle Joey helps to keep the merriment going.

Release date, Sept. 9, 1941 7 *Minutes*

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42 SPECIAL (Two Reels		
3451	International Forum, 1	2-22-41	142
3452	International Forum, 2	5-27-41	199
3453	International Forum, 3	10-3-41	251
	1941-42 THIS CHANGING WORLD		
3981	Broken Treaties	8-1-41	..
	ALL STAR COMEDIES (Average 17 Min.) 1940-41		
2430	Yumpin' Yiminy (El Brendel)	3-7-41	139
2406	Dutiful But Dumb (Stooges)	3-21-41	142
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-16-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	225
2435	Yankee Doodle Andy (Clyde)	6-13-41	226
2436	French Fried Patootie (Mowbray)	6-27-41	226
2408	I'll Never Heil Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	224
2438	Host to a Ghost (Clyde)	8-8-41	211
	1941-42		
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-14-41	..
3423	General Nuisance (Keaton)	9-18-41	...
3424	The Blitzkiss (El Brendel)	10-2-41	..
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	..
	COLOR RHAPSODIES (7 Minutes) 1940-41		
2507	The Carpenters	3-14-41	142
2508	The Land of Fun	4-18-41	226
2509	Tom Thumb's Brother	6-12-41	187
2510	The Cuckoo I.Q.	7-3-41	211
	1941-42		
3701	Who's Zoo in Hollywood	10-17-41	..
	PHANTASIES CARTOONS (Average 8 Min.) 1940-41		
2704	There's Music in Your Hair	3-28-41	139
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	224
2707	The Merry Mouse Cafe	8-15-41	265
	1941-42		
3701	The Crystal Gazer	9-26-41	..
	FABLES (8 Minutes) 1940-41		
2755	It Happened to Crusoe	3-14-41	139
2756	Kitty Gets the Bird	6-13-41	187
2757	Dumb Like a Fox	7-18-41	224
2758	Playing the Pied Piper	8-8-41	226
	1941-42		
3751	The Great Cheese Mystery	10-27-41	..
	CINESCOPES (Average 9 Min.) 1940-41		
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
2979	Fighter Pilot	6-13-41	187
	1941-42		
3971	Exploring Space	8-8-41	265

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to March, 1941, see page 227.

Prod. No.	Title	Rel. Date	P.D. Page
3972	From Nuts to Soup	9-5-41	..
3973	The World of Sound	10-3-41	..
	WASHINGTON PARADE (Series 3) (10 Minutes) 1940-41		
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes) 1940-41		
2656	No. 6 (Songs with Harmony)	3-14-41	142
2657	No. 7 Peppy Song Hits	4-25-41	225
2658	No. 8 (Featuring "Perfidia")	5-29-41	226
	1941-42		
3651	No. 1 (Don Baker)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	..
3653	No. 3 (College Songs)	10-1-41	..
	QUIZ REELS (Average 10 Min.) 1940-41		
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151
	1941-42		
3601	So You Think You Know Music No. 1 (Series 2)	8-22-41	236
	NEW YORK PARADE (10 Minutes) 1940-41		
2952	Abroad at Home	3-27-41	130
	1941-42 PANORAMICS		
3901	A City Within a City	8-8-41	265
	TOURS (10 Minutes) 1940-41		
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Up to Date	9-26-41	..
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes) 1940-41		
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8 (Jerry Colonna)	6-6-41	226
2859	No. 9 (Don Wilson)	7-11-41	225
	1941-42		
3851	No. 1	8-15-41	..
3852	No. 2	9-12-41	..
3853	No. 3	10-17-41	..
	WORLD OF SPORTS (9 Minutes) 1940-41		
2806	The Jungle Archer	3-28-41	118
2807	Diving Thrills	5-9-41	151
2808	Aquaplay	6-6-41	187
	1941-42		
3801	Tee Up	8-1-41	236
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	..

M-G-M

	CRIME DOES NOT PAY (Average 20 Min.) 1940-41		
P-205	Coffins on Wheels	6-7-41	163
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes) 1940-41		
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	142
T-220	Yosemite the Magnificent	5-10-41	163
T-221	Glimpses of Washington State	6-7-41	175
T-222	Haiti, Land of Dark Majesty	7-5-41	225
	PETE SMITH SPECIALTIES (10 Minutes) 1940-41		
S-266	Memory Tricks (Sepia)	3-15-41	118
S-267	Aeronautics (Sepia)	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-41	166
S-269	Cuban Rhythm (Sepia)	6-14-41	175
S-270	Water Bugs	8-16-41	225
	PASSING PARADE (10 Minutes) 1940-41		
K-283	More Trifles of Importance	3-22-41	104
K-284	Out of Darkness	3-28-41	139
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
K-287	Your Last Act	7-12-41	211
K-288	Of Pups and Puzzles	9-16-41	225
	MINIATURES (10 Minutes) 1940-41		
M-235	The Battle!	5-31-41	154
M-236	Memories of Europe	6-14-41	178
M-237	The Man Who Changed the World	6-28-41	211
M-238	Ghost Treasure	8-2-41	225
M-239	Watchdog of a Nation		226
	OUR GANG COMEDIES (Average 11 Min.) 1940-41		
C-297	Ye Olde Minstrels	3-8-41	104
C-298	1-2-3 Go	4-26-41	142
C-299	Robot Wrecks	7-12-41	211
	TECHNICOLOR CARTOONS (9 Minutes) 1940-41		
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	163
W-248	Dance of the Weed	6-7-41	175
W-249	The Alley Cat	7-5-41	225
W-250	The Midnight Snack	7-19-41	226
	METROSCOPIX (7 Minutes) 1940-41		
A-100	Third Dimensional Murder	3-1-41	80
	SPECIAL TRAILERS		
....	Miracle in Sound		..
....	You Can't Fool the Camera		..

PARAMOUNT

	SPECIAL (19 Minutes) 1940-41		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes) 1940-41		
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	187
HO-11	Copy Cat	7-18-41	202
HO-12	The Wizard of Arts	8-8-41	226
HO-13	Twinkletoes in Hat Stuff	8-29-41	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes) 1940-41		
LO-4	No. 4	3-28-41	92
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	225
	BENCHLEY COMEDIES (10 Minutes) 1940-41		
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	151
	FASCINATING JOURNEYS (Tech) (10 Minutes) 1940-41		
MO-4	Delhi	3-21-41	92
MO-5	Indian Durbar	5-16-41	151
MO-6	The Jungle	7-25-41	224
	1941-42 COLOR CARTOON		
WI-1	Superman	9-26-41	251
	GABBY COLOR CARTOONS (7 Minutes) 1940-41		
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	187
GO-7	Gabby Goes Fishing	7-18-41	199
GO-8	It's Hap-Hap-Happy Day	8-15-41	224
	HEADLINERS (10 Minutes) 1940-41		
AO-5	Bob Chester and Orch	3-21-41	92
AO-6	Your Favorite Program—Those We Love	6-6-41	151
AO-7	Hands of Destiny	7-11-41	199
	COLOR CLASSIC CARTOON (Tech.)		
CO-1	Vitamin Hay	8-22-41	..
	MADCAP MODELS (Color) (9 Minutes) 1940-41		
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-27-41	187
UO-4	The Gay Knighties	8-29-41	..
	PARAGRAPHICS (10 Minutes) 1940-41		
VO-5	Guardians of the Wild	8-29-41	..
	POPEYE THE SAILOR (7 Minutes) 1940-41		
EO-7	Olive's Sweepstake Ticket	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	199
EO-12	Pest Pilot	8-8-41	226
	POPULAR SCIENCE (Color) (10 Minutes) 1940-41		
JO-5	No. 5	5-2-41	92
JO-6	No. 6	7-4-41	199
	SPORTLIGHTS (9 Minutes) 1940-41		
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	190
RO-12	Snow Dogs	7-25-41	199
RO-13	What's Lacrosse?	8-15-41	225

PRODUCERS

	AMERICAN HISTORY (22 Minutes)		
0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..

Prod. No.	Title	Rel. Date	P.D. Page
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..
0.5	Our Louisiana Purchase	7-12-41	..
	SPECIAL FEATURETTES		
..	Man the Enigma (22 Minutes)	5-7-41	163
..	Alive In the Deep (25 Minutes)	6-7-41	166

RKO

SPECIAL
(Average 11 Min.)
1940-41

14,502	What's Happening in Argentina?	3-21-41	104
14,503	How Goes Chile?	5-30-41	224

MARCH OF TIME
(Average 20 Min.)
1940-41

13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
13,111	China Fights Back	6-6-41	163
13,112	New England's 8 Million Yankees	7-4-41	190
13,113	Peace—By Adolf Hitler	8-1-41	211
	1941-42		
23,101	Thumbs Up, Texas	8-29-41	265

WALT DISNEY CARTOONS
(8 Minutes)
1940-41

14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	199
14,108	Truant Officer Donald	8-1-41	226
14,109	Orphan's Benefit	8-22-41	224
14,110	Old MacDonald Duck	9-12-41	..
14,111	Lend a Paw	10-3-41	..

INFORMATION PLEASE
(Average 11 Min.)
1940-41

14,208	No. 8 Boris Karloff	3-21-41	118
14,209	No. 9 Alice Marble	4-18-41	142
14,210	No. 10 Louis Bromfield	5-16-41	151
14,211	No. 11 Jan Struther	6-13-41	187
14,212	No. 12 Boris Karloff	7-11-41	199
14,213	No. 13 Anna Neagle	8-8-41	224
	1941-42		
24,201	No. 1 John Gunther	9-19-41	..

SPORTSCOPE
(Average 9 Min.)
1940-41

14,308	Publicity Sports	3-14-41	107
14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
14,311	Rolling Rhythm	6-6-41	187
14,312	Steeds and Steers	7-4-41	211
14,313	Craig Wood	8-1-41	225
	1941-42		
24,301	Pampas Paddock	9-5-41	..

PICTURE PEOPLE
(10 Minutes)
1940-41

14,408	No. 8	3-28-41	129
14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	166
	1941-42		
24,401	No. 1	9-12-41	..

EDGAR KENNEDY
(Average 18 Mins.)
1940-41

13,405	It Happened All Night	4-4-41	104
13,406	Apple in His Eye	6-6-41	163
	1941-42		
23,401	Westward Ho-Hum	9-15-41	251
23,402	I'll Fix That	10-7-41	..

LEON ERROL
(Average 19 Min.)
1940-41

13,704	When Wife's Away	3-14-41	104
13,705	A Polo Phoney	5-16-41	139
13,706	A Panic in the Parlor	6-27-41	166
	1941-42		
23,701	Man-I-Cured	9-26-41	..

RAY WHITLEY
(Average 15 Min.)
1940-41

13,503	Red Skins & Red Heads	4-25-41	142
13,504	Musical Bandit	7-18-41	211
	1941-42		
23,501	California or Bust	11-11-41	..

Prod. No.	Title	Rel. Date	P.D. Page

REPUBLIC

MEET THE STARS
(10 Minutes)
1940-41

028-4	Los Angeles Examiner Benefit	3-24-41	..
028-5	Hollywood Meets the Navy	4-24-41	129
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present	7-24-41	178

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1940-41

1203	The Modern Highway	1-131-41	..
	1941-42		
2201	Soldiers of the Sky	8-1-41	..
2202	Highway of Friendship	9-26-41	..

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1940-41

1108	Arctic Springtime	4-25-41	..
1110	Winter in Eskimo Land	7-4-41	224

MAGIC CARPET
(9 Minutes)
1940-41

1107	Miracle of Hydro	3-14-41	129
1109	A Letter from Cairo	5-9-41	175
	1941-42		
2101	Sagebrush and Silver	8-15-41	..
2102	Glacier Trails	10-10-41	..

SPORTS REVIEWS
(8 Minutes)
1940-41

1306	Symphony in Snow	3-14-41	131
1307	Fun on Rollers	6-6-41	226
	1941-42		
2301	Aristocrats of the Kennels	9-21-41	..

TERRYTOONS (Tech)
(7 Minutes)
1940-41

1558	The Home Guard	3-7-41	80
1559	Uncle Joey	4-18-41	..
1560	What Happens at Night	5-30-41	226
	1941-42		
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	..

TERRYTOONS (Black & White)
(7 Minutes)
1940-41

1509	When Knights Were Bold	3-21-41	131
1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	175
1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175
	1941-42		
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	..

THE WORLD TODAY
(9 Minutes)
1940-41

1701	Battle of the Atlantic	4-11-41	130
1702	War in the Desert	7-18-41	199
1703	Empire in Exile	5-23-41	175
1704	Anzacs in Action	6-20-41	202
	1941-42		
2701	American Sea Power	8-29-41	..

UNIVERSAL

SPECIAL
(19 Minutes)
1940-41

5110	Swing With Bing	9-4-41	..

COLOR CARTOON
(Average 7 Min.)
1940-41

5247	Hysterical High Spots in American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Dizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	225
5252	Andy Panda's Pop	7-28-41	226
5253	The Screwdriver	8-11-41	251
	1941-42		
6241	Boogie Woogie Bugle Boy of Co. B	9-1-41	251

STRANGER THAN FICTION
(9 Minutes)
1940-41

5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	199
5384	No. 94	7-28-41	226
5385	No. 95	8-25-41	224
	1941-42		
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-13-41	..

GOING PLACES
(9 Minutes)
1940-41

5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	175
5361	No. 91	5-26-41	163
5362	No. 92	6-16-41	199
5363	No. 93	6-30-41	202
5364	No. 94	7-21-41	226
5365	No. 95	8-18-41	225
	1941-42		

VARIETY VIEWS

6351	Moby Dick's Home Town	9-15-41	251

MUSICALS
(Average 18 Min.)
1940-41

5227	Music in the Morgan Manner	3-19-41	92
5228	Jumpin' Jive	4-28-41	166
5229	Shadows in Swing	5-21-41	154
5230	Music a la King	6-18-41	199
5231	Once Upon a Summertime	7-30-41	199
5232	Rhythm Revel	7-30-41	224
5233	Dizzy Doings	8-18-41	251
	1941-42		
6221	Is Everybody Happy?	9-3-41	251

VITAPHONE

SPECIAL
(10 Minutes)

....	Christmas Under Fire	1-24-41	..

TECHNICOLOR SPECIALS
(Average 20 Min.)
1940-41

6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	175
6006	Carnival of Rhythm	8-23-41	265
	1941-42		
7001	The Tanks Are Coming	10-4-41	265
7002	Soldiers in White	11-29-41	..

ELSA MAXWELL COMEDIES
(19 Minutes)
1940-41

6102	The Lady and the Lug	3-22-41	139
6103	Throwing a Party	7-12-41	211

BROADWAY BREVITIES
(20 Minutes)
1940-41

6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	211
	1941-42		
7101	Minstrel Days	9-6-41	265
7102	Monsters of the Deep	10-18-41	..
7103	The Old Dolls' House	11-15-41	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1940-41

6305	Wild Boar Hunt	3-15-41	95
6306	Trouble in Store	8-2-41	224
	1941-42		
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-18-41	..
7303	Miracle Makers		..
7304	Points on Arrows		..

THE SPORTS PARADE
(10 Minutes)
1940-41

6405	Fight, Fish, Fight	3-1-41	91
6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130
6408	Sail Ho	6-14-41	178
6409	It Happens on Rollers	7-19-41	211
6410	Lions for Sale	8-9-41	264
	1941-42		
7401	Kings of the Turf	9-20-41	265
7402	Fisherman's Dream	11-1-41	..

MELODY MASTERS BANDS
(10 Minutes)
1940-41

6506	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch.	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	130
6509	Hal Kemp & Orch.	6-14-41	154
6510	Those Good Old Days	8-16-41	225
	1941-42		
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	..
7503	Forty Boys and a Song		..

LOONEY TUNES CARTOONS
(7 Minutes)
1940-41

6608	Joe Glow the Firefly	3-8-41	107
6609	Porky's Bear Facts	3-29-41	104
6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142
6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	226
6614	Meet John Doughboy	7-5-41	214
6615	We, the Animals, Squeak	8-9-41	226
6616	Henpecked Duck	8-30-41	265
	1941-42		
7601	Notes to You	9-20-41	..
7602	Robinson Crusoe, Jr.	10-11-41	..
7603	Porky's Pooch	11-1-41	..
7604	Porky's Midnight Matinee	11-22-41	..

MERRIE MELODIES CARTOONS (Tech)
(7 Minutes)
1940-41

6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	117
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Goofy Groceries	3-29-41	107
6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142
6720	Hiawatha's Rabbit Hunt	6-7-41	175
6721	The Wacky Worm	6-21-41	226
6722	The Heckling Hare	7-5-41	214
6723	Inki and the Lion	7-19-41	214
6724	Aviation Vacation	8-2-41	225
6725	Sport Chumpions	8-16-41	225
6726	Snow Time for Comedy	8-30-41	264
	1941-42		
7701	All This and Rabbitt Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	..
7703	The Bug Parade	10-11-41	..
7704	Rookie Revue	10-25-41	..
7705	Saddle Silly	11-8-41	..
7706	The Cagey Canary	11-22-41	..

SERIALS

COLUMBIA

1940-41

2120	White Eagle (12 Episodes)	1-31-41	41
2180	The Spider Returns (15 Episodes)	5-9-41	130
2140	The Iron Claw (15 Episodes)	8-15-41	225
	1941-42		
3120	Holt of the Secret Service (15 Episodes)	11-21-41	..

REPUBLIC

1940-41

080	Adventure of Captain Marvel (12 Episodes)	3-28-41	68
083	Jungle Girl (15 Episodes)	6-21-41	154
	1941-42		
181	King of the Texas Rangers (12 Episodes)	10-4-41	264

UNIVERSAL

1940-41

5881-92	Sky Raiders (12 Episodes	4-8-41	118
	1941-42		
6781-95	Riders of Death Valley (15 Episodes (Pre-released)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Reviews published in MOTION PICTURE HERALD after August 23, 1941, are included in the PRODUCT DIGEST SECTION.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 266-267.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 237.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED M. P. Herald Issue*	*REVIEWED Product Digest Section*	*Advance Synopsis*	*Service Data*
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
Adolescence	Mono.	...	Leon Janney-Eleanor Hunt	Not Set	...	.....	....	p263	....
•Adventure in Washington	Col.	2010	Herbert Marshall-Virginia Bruce	May 30,'41	85m	May 31,'41	....	p136	p173
•Adventures of Tom Sawyer (color)	UA	Reissue	Walter Brennan-May Robson	May 16,'41	91m	Feb. 17,'38	....	p123	....
•Affectionately Yours	WB(FN)	566	Merle Oberon-Dennis Morgan	May 10,'41	90m	May 10,'41	....	p97	p150
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p236
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p260
Among the Living	Para.	Block 2	Albert Dekker-Susan Hayward	.....	68m	Sept. 6,'41	p260	p235	....
•Angels with Broken Wings	Rep.	016	Binnie Barnes-Edw. Norris	May 27,'41	72m	June 7,'41	....	p148	p162
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	.....	....	....	....
Appointment for Love	Univ.	...	Margaret Sullavan-Charles Boyer	Oct. 31,'41	...	.....	....	....	....
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	...	Johnny Mack Brown	Nov. 14,'41	...	.....	....	....	....
Atlantic Ferry (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
BACHELOR Babies	Col.	...	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	...	.....	....	....	....
•Bachelor Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	...	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p210
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	.....	....	....	....
Bad Man from Bodie	Mono.	...	Buck Jones-Tim McCoy	Sept. 19,'41	...	.....	....	p263	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p260
•Big Boss, The	Col.	2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70m	May 31,'41	....	p128	p162
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	....	p157	p220
•Billy the Kid (color)	MGM	137	Robert Taylor-Brian Donlevy	May 30,'41	95m	May 24,'41	....	p97	p150
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	.....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 3,'41	...	.....	....	....	....
Birth of the Blues	Para.	Block 2	Bing Crosby-Mary Martin	.....	86m	Sept. 6,'41	p261	p235	....
•Black Cat	Univ.	5028	Basil Rathbone-Hugh Herbert	May 2,'41	71m	May 3,'41	....	p98	p198
Blonde from Singapore	Col.	...	Florence Rice-Leif Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blood and Sand (color)	20th-Fox	143	Tyrone Power-Linda Darnell	May 30,'41	125m	May 24,'41	....	p111	p173
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p220
•Border Vigilantes	Para.	4053	William Boyd-Russell Hayden	Apr. 18,'41	62m	Mar. 29,'41	....	p86	p102
•Bowery Blitzkrieg	Mono.	...	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p210
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
•Bringing Up Baby	RKO	Reissue	Katherine Hepburn-Cary Grant	May 2,'41	102m	Feb. 19,'38	....	p116	p113
•Broadway Limited	UA	...	Victor MacLaglen-Marjorie Woodworth	June13,'41	73m	June 21,'41	....	p121	p174
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	. .	Charles Bickford-Evelyn Ankers	Oct. 3,'41	...	.....	....	p137	....
Buy Me That Town	Para.	Block 1	Lloyd Nolan-Constance Moore	.....	70m	Aug. 2,'41	p262	p208	p210
•Buzzy and Phantom Pinto	Ziehm	...	Buzzy Henry	May 1,'41	55m	May 3,'41	....	....	....
CAPTIVE Wild Woman	Univ.	...	"The Wild Woman"	Nov. 7,'41	...	.....	....	....	....
•Caught in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p220
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p236
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p236
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Not Set	...	.....	....	....	....
Cottage to Let (British)	....	...	Leslie Banks	Not Set	90m	Aug.23,'41	....	....	....
•Country Fair	Rep.	015	Eddie Foy, Jr.-June Clyde	May 5,'41	74m	May 17,'41	....	....	p162
•Cowboy and the Blonde	20th-Fox	141	Geo. Montgomery-Mary Beth Hughes	May 16,'41	68m	Apr. 26,'41	....	....	p126
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p210
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	p260
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	.....	...	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•DANCE Hall	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	.....	....	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Sept. 12,'41	...	.....	....	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Day in Soviet Russia, A	Anglo-Amer.	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
•Desert Bandit	Rep.	077	Don "Red" Barry-Lynn Merrick	May 24,'41	56m	May 31,'41	....	....	p162
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	69m	.....	....	p170	....
•Devil and Miss Jones	RKO	122	Jean Arthur-Charles Coburn	Apr. 11,'41	90m	Apr. 12,'41	....	p63	p173
•Devil Dogs of the Air	WB	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35	....	p134	p162
•Dive Bomber (color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p220
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p260
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p236
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug .27,'41	65m	Sept. 13,'41	p259	p221	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	.....	....	p160	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 17,'41	...	.....	....	....	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p210
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Drifting Kid	Mono.	....	Tom Keene	Oct. 17,'41	...	.....	....	....	....
Dude Cowboy	RKO	Block 2	Tim Holt	Not Set	59m	Sept. 6,'41	p246	....	p260
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66m	July 12,'41	....	p195	p198
•Emergency Landing	Prod.	109	Carol Hughes-Forrest Tucker	May 23,'41	79m	July 19,'41	....	p110	p198
FANTASIA (color)	RKO	....	Disney-Stokowski	Not Set	135m	Nov. 16,'41	p262	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	....	Rosalind Russell-Don Ameche	.....	...	.....	....	p247	....
•Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
•Flame of New Orleans	Univ.	5011	Marlene Dietrich-Bruce Cabot	Apr. 25,'41	78m	Apr. 26,'41	....	p53	p174
•For Beauty's Sake	20th-Fox	144	Ted North-Marjorie Weaver	June 6,'41	62m	June 28,'41	....	p147	p186
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12,'41	....	....	p198
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	.....	....	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gay Falcon, The	RKO	Block 2	George Sanders-Wendy Barrie	Not Set	67m	.....	....	p218	....
•Gay Vagabond, The	Rep.	022	Roscoe Karns-Ruth Donnelly	May 12,'41	66m	May 24,'41	....	p134	p150
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
•Get Away, The	MGM	138	Charles Winninger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	92m	Aug. 23,'41	....	....	....
Glamour Boy	Para.	Block 2	Susanna Foster-Jackie Cooper	.....	80m	Sept. 6,'41	p261	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	...	.....	....	....	....
•Great American Broadcast	20th-Fox	140	Alice Faye-Jack Oakie	May 9,'41	91m	Apr. 26,'41	....	p99	p173
•Great Commandment, The	20th-Fox	142	John Beal-Albert Dekker	May 23,'41	80m	.....	....	p110	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	....	p247	....
Great Man, The	Univ.	....	W. C. Fields-Gloria Jean	Nov. 14,'41	...	.....	....	....	....
•Great Lie	WB	504	Bette Davis-George Brent	Apr. 12,'41	107m	Apr. 12,'41	....	p54	p174
•Great Swindle	Col.	2034	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54m	May 24,'41	....	p64	p150
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Sept. 26,'41	...	.....	....	p263	....
Harmon of Michigan	Col.	....	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	.....	....	p263	....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Oct. 10,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	Block 1	Jimmy Lydon-Charlie Smith	Not Set	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p210
•Her First Beau	Col.	2013	Jane Withers-Jackie Cooper	May 8,'41	77m	May 10,'41	....	p122	p138
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	....	p146	p186
Hold Back the Dawn	Para.	Block 1	Charles Boyer-Olivia de Havilland	.....	116m	Aug. 2,'41	p251	p208	p236
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p220
Honky Tonk	MGM	....	Clark Gable-Lana Turner	.....	...	.....	....	p235	....
•House of Mystery (formerly The Human Ghost)	Mono.	....	Kenneth Kent-Judy Kelly	May 7,'41	62m	June 7,'41	....	p98	p173
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p260
•I'll Wait for You	MGM	135	Marsha Hunt-Robert Sterling	May 16,'41	75m	May 10,'41	....	p122	p138
•In the Navy	Univ.	5000	Abbott & Costello	May 30,'41	86m	May 31,'41	....	p133	p162
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	.....	....	....	....
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p221
•Invisible Ghost	Mono.	....	Bela Lugosi-John McGuire	Apr. 25,'41	65m	Apr. 19,'41	....	p111	p126
It Started with Adam (formerly Almost an Angel)	Univ.	....	Deanna Durbin-Charles Laughton	Sept. 26,'41	...	.....	....	p205	....

*Set for national release after Sept. 1, 1941.
(Territorial release date for New York: "Dr. Jekyll and Mr. Hyde," Sept. 5,'41; "Down in San Diego," Sept. 9,'41)

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•I Wanted Wings	Para.	4028	Brian Donlevy-Ray Milland	May 30,'41	132m	Mar. 29,'41	....	p98	p150
•I Was a Prisoner on Devills Island	Col.	2041	Sally Eilers-Donald Wood	June 30,'41	71m	June 28,'41	....	....	p186
JEANNIE (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
•Jungle Man	Prod.	126	Buster Crabbe	Sept. 19,'41	...	.....	....	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
Kid from Kansas, The (formerly The Americanos)	Univ.	....	Dick Foran-Andy Devine	Sept. 19,'41	...	.....	....	p221	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
•King of the Zombies	Mono.	....	John Archer-Mantan Moreland	May 14,'41	67m	May 10,'41	....	....	p150
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p198
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p210
•Kukan	St. Rts.	....	Documentary	June 24,'41	90m	July 5,'41	....	....	....
LADIES in Retirement	Col.	....	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p198
Lady Scarface	RKO	203	Dennis O'Keefe-Judith Anderson	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
•Lady from Louisiana	Rep.	014	John Wayne-Ona Munson	Apr. 22,'41	82m	May 3,'41	....	....	p138
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
•Law of the Range	Univ.	5066	Johnny Mack Brown	June 20,'41	59m	July 19,'41	....	....	p198
Law of the Tropics	WB	105	Jeffrey Lynn-C. Burnett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
•Law of the Wolf	Ziehm	....	Rin-Tin-Tin, Jr.	May 15,'41	55m	May 10,'41	....	....	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	...	.....	....	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p220
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p220
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	67m	.....	....	....	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider in Ghost Town	Prod.	165	George Houston	May 16,'41	64m	May 17,'41	....	....	p150
Look Who's Laughing	RKO	Block 2	Edgar Bergen-Charlie McCarthy	Not Set	79m	.....	....	p121	p198
•Love Crazy	MGM	134	William Powell-Myrna Loy	May 23,'41	99m	May 17,'41	....	p121	p198
Love on the Dole (British)	....	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 25,'41	104m	Aug. 23,'41	p262	....	p260
•MAIL Train (British)	20th-Fox	139	Gordon Harker	Apr. 25,'41	87m	Mar. 22,'41	....	....	p126
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p138
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	...	.....	....	....	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	....	Ruth Hussey-Robert Young	.....	81m	Sept. 13,'41	p258	p247	....
Marry the Boss's Daughter	20th-Fox	146	Betty Joyce-Bruce Edwards	Not Set	...	.....	....	....	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	...	.....	....	....	....
•Mata Hari	MGM	Reissue	Greta Garbo-Ramon Navarro	June 6,'41	89m	Jan. 9,'32	....	p159	p162
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
•Meet John Doe	WB	500	Gary Cooper-Barbara Stanwyck	May 4,'41	123m	Feb. 15,'41	....	p73	p174
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Nov. 21,'41	...	.....	....	....	....
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Oct. 30,'41	...	.....	....	....	....
•Men of Boys Town	MGM	132	Spencer Tracy-Mickey Rooney	Apr. 11,'41	106m	Mar. 15,'41	....	p37	p162
•Men of the Timberland	Univ.	5055	Richard Arlen-Andy Devine	June 6,'41	60m	May 31,'41	....	p122	p162
Mexican Spitfire's Baby	RKO	Block 2	Lupe Velez-Leon Errol	Not Set	70m	Sept. 6,'41	p261	p247	....
•Million Dollar Baby	WB	508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102m	May 31,'41	....	p109	p174
•Model Wife	Univ.	5014	Joan Blondell-Dick Powell	Apr. 18,'41	78m	Apr. 19,'41	....	p62	p128
Moonlight in Hawaii	Univ.	....	Mischa Auer-Jane Frazee	Oct. 24,'41	...	.....	....	p149	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p220
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
•Mr. Celebrity	Prod.	114	Doris Day-Johnny Burke	Oct. 10,'41	...	.....	....	....	....
•Murder by Invitation (formerly Murder by Appointment)	Mono.	....	Wallace Ford-Marian Marsh	June 30,'41	67m	June 28,'41	....	p150	p186
•Mutiny in the Arctic	Univ.	5054	Richard Arlen-Andy Devine	Apr. 18,'41	61m	May 3,'41	....	p111	p138
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p198
Mystery Ship	Col.	....	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVAL Academy	Col.	2020	Freddie Bartholomew-Jimmy Lydon	May 22,'41	67m	May 31,'41	....	p134	p162
•Navy Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p221
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41	....	p159	p173
New York Town	Para.	Block 1	Fred MacMurray-Mary Martin	Not Set	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Not Set	87m	Aug. 2,'41	p248	p157	p210
Night of January 16	Para.	Block 2	Robert Preston-Ellen Drew	.....	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
Nothing But the Truth	Para.	Block 1	Bob Hope-Paulette Goddard	.....	90m	Aug. 2,'41	p250	p206	p236
•Nurse's Secret	WB	523	Lee Patrick-Regis Toomey	May 24,'41	65m	June 14,'41	....	p136	p174
•OFFICER and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
•One Night in Lisbon	Para.	4029	Madeleine Carroll-Fred MacMurray	June 13,'41	97m	May 17,'41	....	p110	p220
•Our Wife	Col.	....	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaw Trail	RKO	Block 2	Tim Holt	Not Set	60m	Sept. 6,'41	p245	p235	....
Outlaws of the Cherokee Trail	Rep	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	.....	....	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	.....	...	.....	....	p263	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174
•PALS of the Pecos	Rep.	066	Three Mesquiteers	Apr. 8,'41	56m	Apr. 26,'41	....	p103	p126
•Paper Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7,'41	....	....	p162

*Set for national release after Sept. 1, 1941.
(Territorial release date for New York, "Lady Be Good," Sept 12,'41)

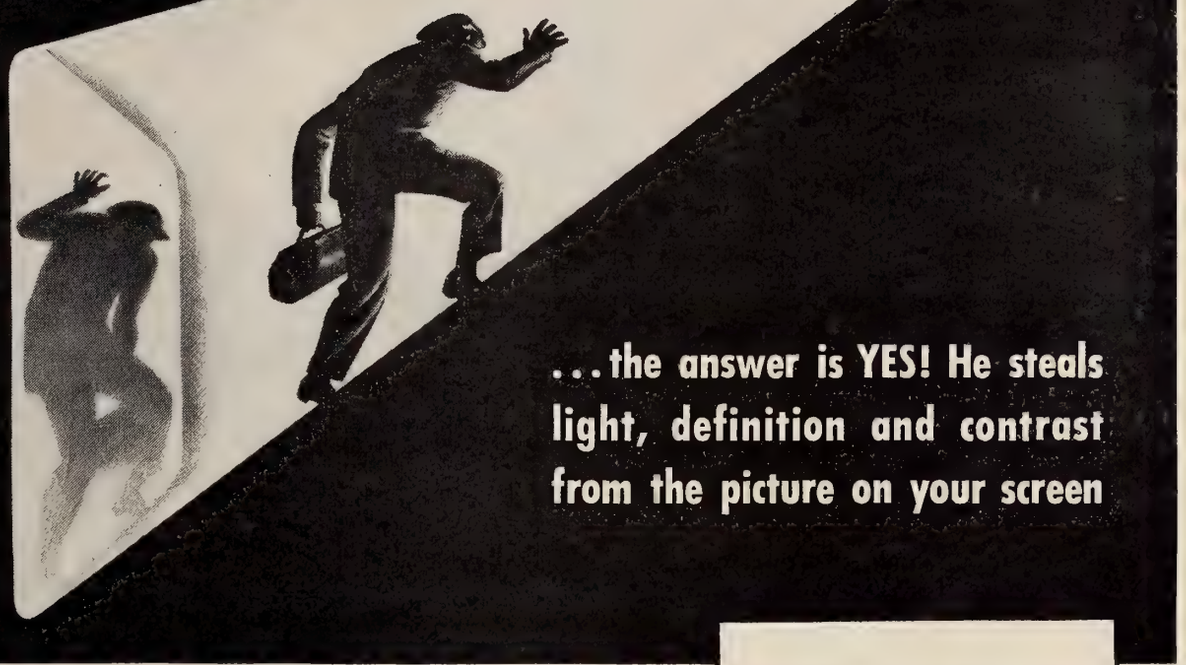
Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p198
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Oct. 17,'41	...	.....	....	....	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p173
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
•Penny Serenade	Col.	2002	Irene Dunne-Cary Grant	Apr. 24,'41	120m	Apr. 19,'41	....	p29	p173
•People Vs. Dr. Kildare	MGM	133	Lew Ayres-Laraine Day	May 2,'41	78m	May 3,'41	....	p122	p173
•Pimpernel Smith (British)			Leslie Howard	Not Set	122m	July 5,'41	....	....	....
•Pioneers, The	Mono.	...	Tex Ritter	May 10,'41	61m	May 3,'41	....	....	p150
•Pirates on Horseback	Para.	4054	William Boyd-Russell Hayden	May 23,'41	69m	May 24,'41	....	p136	p150
•Pittsburgh Kid, The	Rep.	101	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	....	p182	p220
•Pot O' Gold	UA	...	James Stewart-Paulette Goddard	Apr. 11,'41	87m	Apr. 5,'41	....	p63	p150
•Power Dive	Para.	4026	Richard Arlen-Jean Parker	Apr. 25,'41	65m	Apr. 12,'41	....	p123	p173
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	...	Aug. 23,'41	p249	....	....
•Prisoner of Zenda	UA	Reissue	Ronald Colman-Madeleine Carroll	May 16,'41	101m	Sept. 4,'37	....	p123	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
•Puddin' Head	Rep.	003	Judy Canova-Francis Lederer	June 25,'41	80m	June 28,'41	....	p171	p186
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	....	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 12,'41	56m	Aug. 23,'41	....	p172	p260
•Reaching for the Sun	Para.	4027	Joel McCrea-Ellen Drew	May 2,'41	89m	Apr. 12,'41	....	p97	p150
•Redhead	Mono.	...	June Lang-Johnny Downs	May 21,'41	64m	May 17,'41	....	p169	p162
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p198
•Repent at Leisure	RKO	125	Kent Taylor-Wendy Barrie	Apr. 4,'41	66m	May 31,'41	....	p87	p162
•Return of Daniel Boone	Col.	2214	Bill Elliott	May. 7,'41	60m	Sept. 13,'41	p258	p147	....
•Richest Man in Town	Col.	2026	Frank Craven-Eileen O'Hearn	June 12,'41	69m	June 14,'41	....	p146	p186
Ride 'Em Cowboy	Univ.	...	Abbott & Costello	Nov. 28,'41	...	.....	....	....	....
Riding the Wind	RKO	Block 2	Tim Holt	Not Set	60m	Sept. 6,'41	p246	....	....
•Ride On Vaquero	20th Fox	138	Cesar Romero-Mary Beth Hughes	Apr. 18,'41	64m	Apr. 5,41	....	p64	p113
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	....	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	.....	...	.....	....	p263	....
•Ringside Maizie	MGM	143	Ann Southern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
•Road to Zanzibar	Para.	4025	Bing Crosby-Bob Hope-Dorothy Lamour	Apr.11,'41	90m	Mar.. 15,'41	....	p73	p162
•Roar of the Press	Mono.	...	Jean Parker-Wallace Ford	Apr. 30,'41	72m	Apr. 26,'41	....	....	p126
Roaring Frontiers	Col.	....	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
•Robbers of the Range	RKO	184	Tim Holt-Virginia Vale	Apr. 18,'41	61m	Apr. 5,'41	....	p99	p113
•Rookies on Parade	Rep.	013	Bob Crosby-Ruth Terry	Apr. 17,'41	69m	May 8,'41	....	p109	p138
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	....	p183	p220
•SADDLEMATES	Rep.	067	Three Mesquiteers	May 26,'41	56m	June 14,'41	....	....	p173
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	....	p173
Sailor Be Good	Rep.	....	Wm. Lundigan-Shirley Ross	Oct. 3,'41	...	.....	....	....	....
•Saint's Vacation	RKO	131	Hugh Sinclair-Sally Gray	June 6,41	78m	Mar. 22,'41	....	....	p113
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
•Scattergood Pulls the Strings	RKO	132	Guy Kibbee	May 23,'41	69m	May 17,'41	....	....	p150
•Scotland Yard	20th-Fox	131	Nancy Kelly-John Loder	Apr. 4,'41	68m	Apr. 12,'41	....	p47	p113
Secrets of the Lone Wolf	Col.	....	Warren William-Ruth Ford	Nov. 13,'41	...	.....	....	....	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	.....	...	.....	....	p263	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p236
•She Knew All the Answers	Col.	2008	Joan Bennett-Franchot Tone	May 15,'41	85m	May 24,'41	....	p116	p150
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p198
•Sheriff of Tombstone	Rep.	056	Roy Rogers-"Gabby" Hayes	May 7,41	56m	May 10,'41	....	....	p138
•Shining Victory	WB(FN)	564	Geraldine Fitzgerald-James Stephenson	June 7,'41	80m	May 24,'41	....	....	p174
•Shot in the Dark	WB	522	Ricardo Cortez-Nan Wynn	Apr. 5,'41	57m	May 24,'41	....	p87	p150
•Silver Stallion	Mono.	...	David Sharpe-Janet Waldo	May 28,'41	...	.....	....	p148	....
Sing Another Chorus	Univ.	...	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
•Singapore Woman	WB(FN)	563	Brenda Marshall-David Bruce	May 17,'41	64m	May 17,'41	....	p148	p150
•Singing Hill, The	Rep.	046	Gene Autry-Smiley Burnette	Apr. 26,'41	75m	May 3,'41	....	p116	p173
•Sis Hopkins	Rep.	002	Judy Canova-Bob Crosby	Apr. 12,'41	98m	Apr. 12,'41	....	p87	p113
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Siz Boom Bah	Mono.	...	Grace Hayes-Peter Lind Hayes	Oct. 3,'41	...	.....	....	....	....
Skylark	Para.	Block 2	Claudette Colbert-Ray Milland	.....	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	...	Jane Withers-Cobina Wright, Jr.	Not Set	...	.....	....	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p221
Smilin' Through (color)	MGM	...	Jeanette MacDonald-Gene Raymond	Not Set	100m	Sept. 13,'41	p257	p247	....
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	....	....	p198
•South of Panama	Prod.	110	Roger Pryor-Virginia Vale	May 2,'41	68m	May 3,'41	....	p99	p162
•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41	....	....	....
Spare a Copper (British)	....	...	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	...	.....	....	....	....
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	.....	...	.....	....	p263	....
Stolen Paradise	Mono.	...	Leon Janney	Aug. 22,'41	...	.....	....	....	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
•Strange Alibi	WB(FN)	567	Arthur Kennedy-Joan Perry	Apr. 19,'41	63m	May 3,'41	....	p86	p138
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	...	.....	....	....	....
•Sunny	RKO	133	Anna Neagle-John Carroll	May 30,'41	98m	May 24,'41	....	p136	p150
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p236
Suspicion (formerly Before the Fact)	RKO	....	Cary Grant-Joan Fontaine	Not Set	...	.....	....	p158	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
TANKS a Million	UA	...	William Tracy-Elyse Knox	Not Set	50m	Aug. 9,'41	p250	....	p220
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	....	....
Texas	Col.	...	William Holden-Glenn Ford	Oct. 9,'41	...	.....	....	p181	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
•That Hamilton Woman	UA	...	Vivien Leigh-Laurence Olivier	Apr. 30,'41	128m	Mar. 22,'41	....	p31	p103
•That Night in Rio	20th-Fox	137	Alice Faye-Don Ameche	Apr. 11,'41	90m	Mar. 8,'41	....	p45	p174
•That Uncertain Feeling	UA	...	Merle Oberon-Melvyn Douglas	Apr.20,'41	85m	Mar. 22,'41	....	p46	p174
•There's Magic in Music (formerly Hard Boiled Canary)	Para.	4021	Allan Jones-Susanna Foster	May 16,'41	80m	Mar. 1,'41	....	p46	p113
•They Dare Not Love	Col.	2011	George Brent-Martha Scott	Apr. 30,'41	75m	May 3,'41	....	p98	p138
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	.....	....	p181	....
•They Met in Argentina	RKO	128	James Ellison-Maureen O'Hara	Apr. 25,'41	77m	May 17,'41	....	p86	p150
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p220
•Thieves Fall Out	WB	516	Eddie Albert-Joan Leslie	May 3,'41	72m	June 7,'41	....	p128	p162
This England (British)	...	....	Documentary	Not Set	85m	Mar. 8,'41	....	....	....
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p236
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	.....	....	p193	....
Three Girls About Town	Col.	....	Joan Blondell-John Howard	Oct. 23,'41	...	.....	....	p263	....
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
•Tight Shoes	Univ.	5012-A	Broderick Crawford-Anne Gwynne	June 13,'41	67m	June 14,'41	....	p134	p186
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p220
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p220
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	....	....
•Too Many Blondes	Univ.	5034	Rudy Vallee-Helen Parrish	May 23,'41	60m	May 17,'41	....	p136	p162
•Tumbledown Ranch in Arizona	Mono.	....	Ray Corrigan	Apr. 20,'41	60m	May 3,'41	....	....	p138
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Twilight on the Trail	Para.	....	Bill Boyd	.....	...	.....	....	p263	....
•Two-Gun Sheriff	Rep.	076	Don Barry	Apr. 10,'41	56m	Apr. 26,'41	....	p99	p126
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	....	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	66m	.....	....	p209	....
•UNDER Age	Col.	2036	Nan Grey-Alan Baxter	Apr. 24,'41	60m	Apr. 26,'41	....	p86	p126
•Underground	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	....
Unexpected Uncle	RKO	Block 2	Anne Shirley-Charles Coburn	Not Set	67m	.....	....	p218	....
Unfinished Business	Univ.	....	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	....
•VERY Young Lady, A	20th-Fox	145	Jane Withers-Nancy Kelly	June 27,'41	79m	Apr. 26,'41	....	....	p128
•Voice in the Night (British)	Col.	2040	Clive Brook-Diana Wynyard	May 20,'41	79m	May 31,'41	....	....	p186
•WAGONS Roll at Night	WB(FN)	560	Humphrey Bogart-Sylvia Sidney	Apr. 26,'41	82m	Apr.26,'41	....	p29	p128
•Wanderers of the West	Mono.	....	Tom Keene	June 25,'41	58m	.....	....	p170	....
•Washington Melodrama	MGM	131	Frank Morgan-Ann Rutherford	Apr. 4,'41	80m	Apr. 26,'41	....	p99	p126
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	...	Sept. 13,'41	....	p247	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	....
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p210
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p236
•Wild Horse Valley	Mono.	....	Tom Keene	Sept. 26,'41	...	.....	....	p230	....
•Woman's Face, A	MGM	136	Joan Crawford-Melvyn Douglas	May 9,'41	105m	May 10,'41	....	p109	p162
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	....
•Wranglers Roost	Mono.	....	Ray Corrigan-John King	June 4,'41	57m	July 26,'41	....	....	p210
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	....
You Belong to Me	Col.	....	Henry Fonda-Barbara Stanwyck	Nov. 20,'41	...	.....	....	....	....
•You'll Never Get Rich	Col.	....	Fred Astaire-Rita Hayworth	Sept. 25,'41	...	.....	....	p193	....
•ZIEGFELD Girl	MGM	130	James Stewart-Judy Garland	Apr. 25,'41	131m	Apr. 19,'41	....	p62	p126

THE INDEX

to Reviews, Advance Synopses and Service Data previously presented on this page is now presented in the Release Chart, concluded on this page and starting on page 268

IS THERE A BURGLAR IN THE HOUSE?



...the answer is YES! He steals light, definition and contrast from the picture on your screen

RCA "MAGICOTE" LENS COATING SERVICE

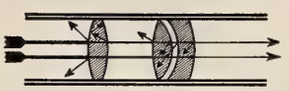
LIGHT REFLECTION is the burglar in your theatre! Reflection of light by every surface of your projection-lens ... reflections that steal as much as 30% of the light that *should* be directed to the screen! But that's not all—

A portion of the light scattered by the lens-surface does reach the screen. But in the *wrong* places! Diffuse, extraneous, unwanted light is scattered into dark parts of the image . . . and your picture loses contrast, crispness and quality. In color-pictures, the loss is even more apparent: for colored light, scattered where it doesn't belong, creates false values and "unnatural" appearance.

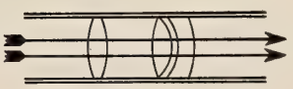
The answer is simple enough . . . the RCA MAGICOTE Lens Coating Service! Applicable to all types of lenses, old and new, MAGICOTE is a reflection-reducing coating of high efficiency and exceptional durability. No sealing of lenses is needed—no extra expense for recasing. *All* lens surfaces, both inside and out, can be treated . . . and MAGICOTE can be wiped clean without damage!

Your nearby RCA Photophone Representative or District Office will gladly tell you the whole story, at your convenience. Drop a card, or phone today.

RCA VICTOR PREFERRED TYPE RADIO TUBES
For Finer Radio Performance



THE OLD WAY, each lens-surface reflects back a portion of the light it is supposed to guide to the screen. Some is lost; some is scattered diffusely over the screen—spoiling contrast and definition—and color-rendering in color pictures!



RCA MAGICOTE Lens Coating greatly reduces reflection. More useful light is correctly directed to the screen; less is lost or scattered. MAGICOTE can be applied to any old or new lens; lens need not be recased, and can be cleaned any time by any competent projectionist.

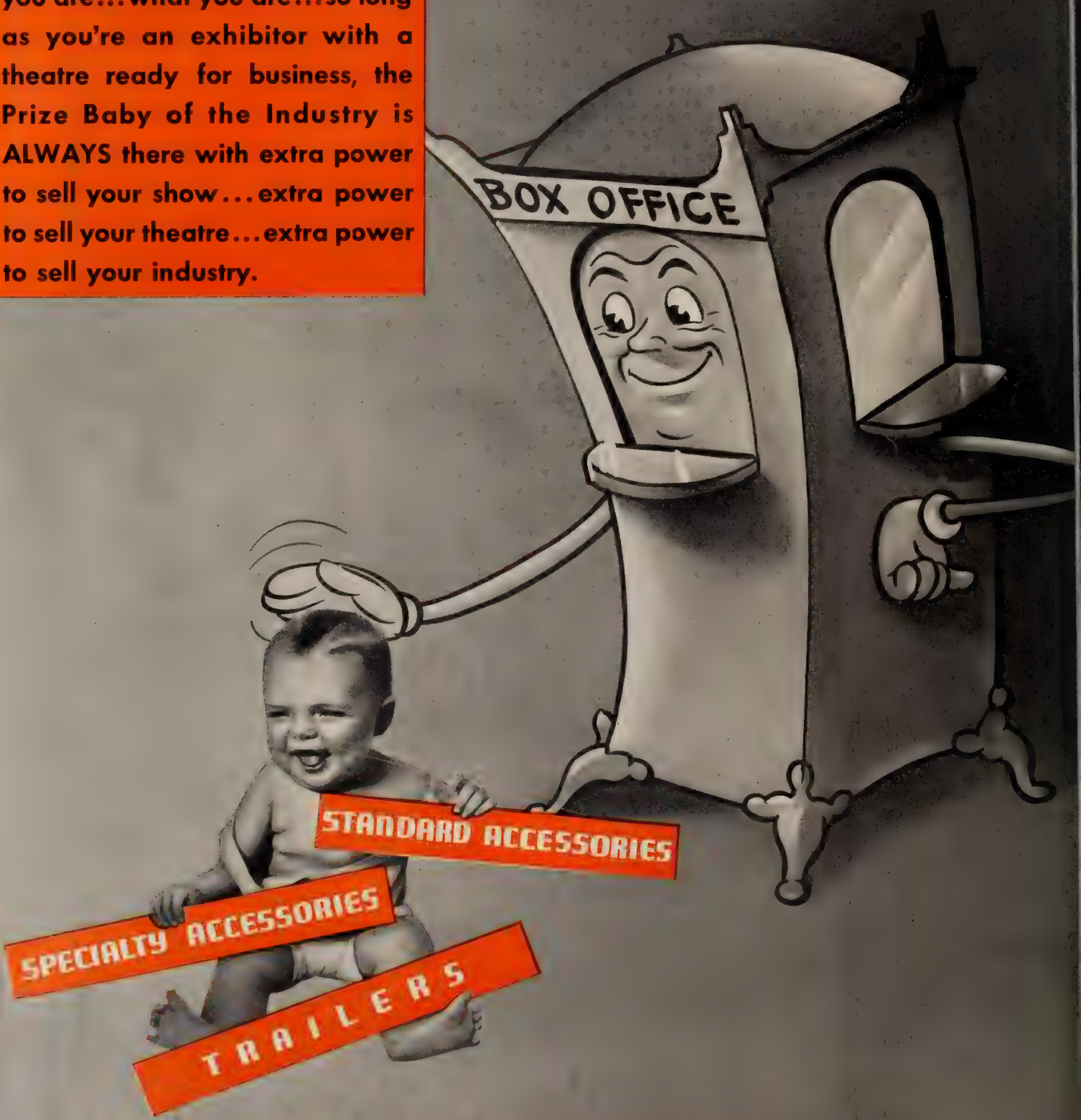
"MAGICOTE" *YOUR* LENS—AND SAVE WASTED LIGHT!... A DEVELOPMENT OF

RCA THEATRE EQUIPMENT

Complete Sound Systems . . . Screens . . . Theatre Record Players . . . Brenkert Projectors and other Brenkert products . . . Sound Reinforcing Equipment . . . Inter-Communication Systems . . . Hearing Aids . . . Service and Maintenance. See your RCA Photophone Representative or affiliated theatre supply dealers. Photophone Division, RCA Manufacturing Co., Inc., Camden, N. J. In Canada, RCA Victor Co., Ltd., Montreal. A Service of the Radio Corporation of America.

The Little Man Who's *Always* There!

No matter where you are...who you are...what you are...so long as you're an exhibitor with a theatre ready for business, the Prize Baby of the Industry is ALWAYS there with extra power to sell your show...extra power to sell your theatre...extra power to sell your industry.



Help yourself to better business

with NATIONAL Screen SERVICE

MOTION PICTURE HERALD

REVIEWS:
(In Product Digest)
Harmon of Michigan
Let's Go Collegiate
Honky-Tonk
Bad Man of Deadwood
Suspicion
Unexpected Uncle
Look Who's Laughing
The Gay Falcon
Kid from Kansas
Outlaws of the Cherokee Trail
He Found a Star

THE INQUIRY and THE ANSWER

an editorial

Federal Judge Proposes New National System of Clearance

Allied Calls Industry Forum in the Shadows of Liberty Bell

Industry Answering Probers at Hearings on Capitol Hill

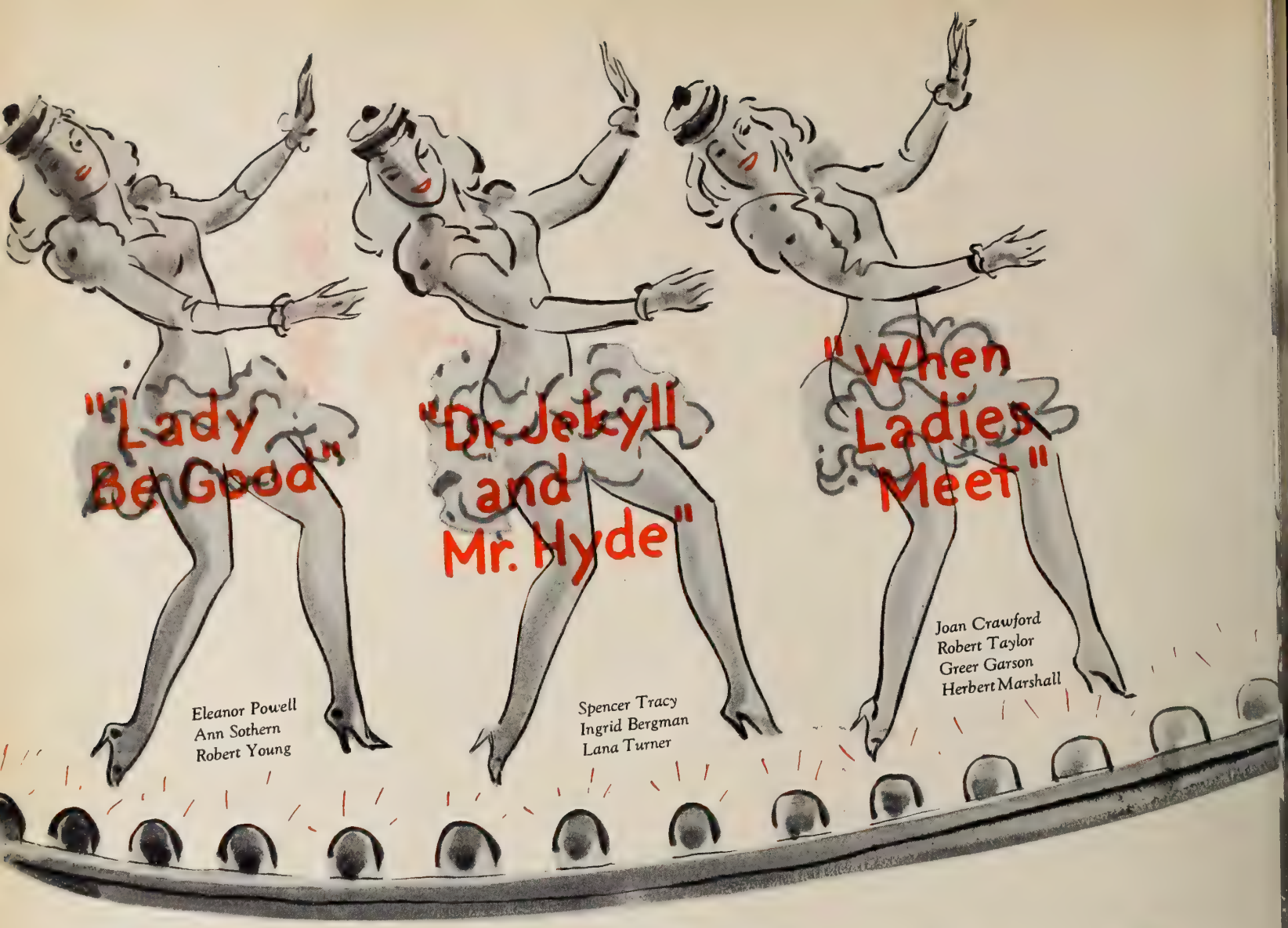
First Specific-run Case Hits Large Circuit Buying Power

—in Better Theatres

Checking The Heating Plant for Savings

VOL. 144, NO. 12 In Two Sections—Section One SEPTEMBER 20, 1941

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1941 by Quigley Publishing Company.*



AND THE SHOW HAS JUST STARTED!



Leo's Fall Line of Box-Office Beauties is packing them in everywhere. Great entertainments, star-studded and opulent. The M-G-M Studio is clicking as never before in its golden history! The trade has just seen "HONKY TONK" (*Clark Gable, Lana Turner*), "MARRIED BACHELOR" (*Robert Young, Ruth Hussey, Felix Bressart*), "SMILIN' THROUGH" in Technicolor (*Jeanette MacDonald, Brian Aherne, Gene Raymond*), "THE FEMININE TOUCH" (*Rosalind Russell, Don Ameche, Kay Francis*). These Big Pictures are all getting rave notices from trade press and exhibitors. Looks like that Friendly Lion is friendlier than ever!



How True!

Every place it's opened, business is comparable to the biggest Warner hits of the year - - - top money shows like "Dive Bomber" *(advt.)*

On the next page, six good reasons...

GOODWILL--CONVOY





LOS ANGELES

Sextette bids goodbye to local "Navy Blues" fans via KFWB West Coast hookup!



DALLAS

Kisses for purchasers of defense bonds. Bond sales broke all records . . . naturally!



MEMPHIS

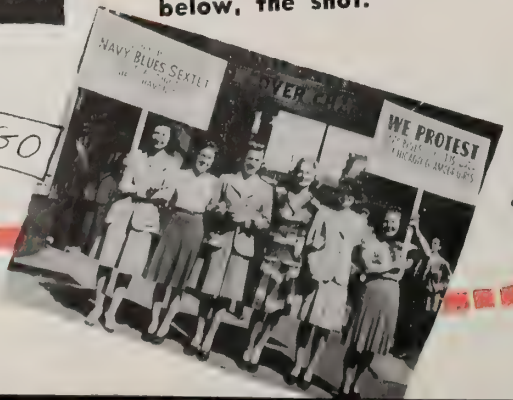
Auto cavalcade showed city to girls and vice versa. They liked each other fine.





ST. LOUIS

Candid camera contest attracted thousands. Above, the shooters; below, the shot.



CHICAGO

U. of C. co-eds protested invasion of local field by Sextette. No one else did.



THE "NAVY BLUE

D BY 6 DESTROYERS!

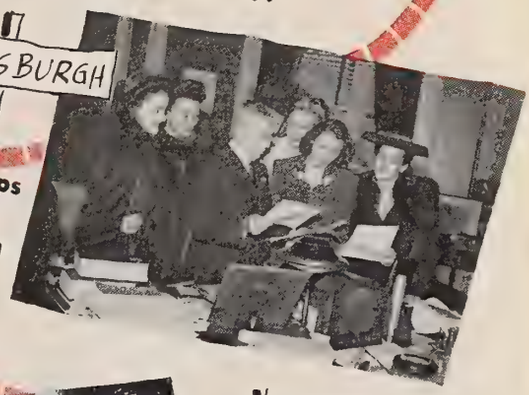




CLEVELAND

Lovelies presented Old Glory to "Old Guard" defense workers. Production speeded up immediately

PITTSBURGH



Mayor Scully helps Sextette select blind dates' from photos submitted by hundreds of hopefuls.



WASHINGTON

Charmers introduced from floor of Senate by home-state legislators. Washington captured!

PHILLY

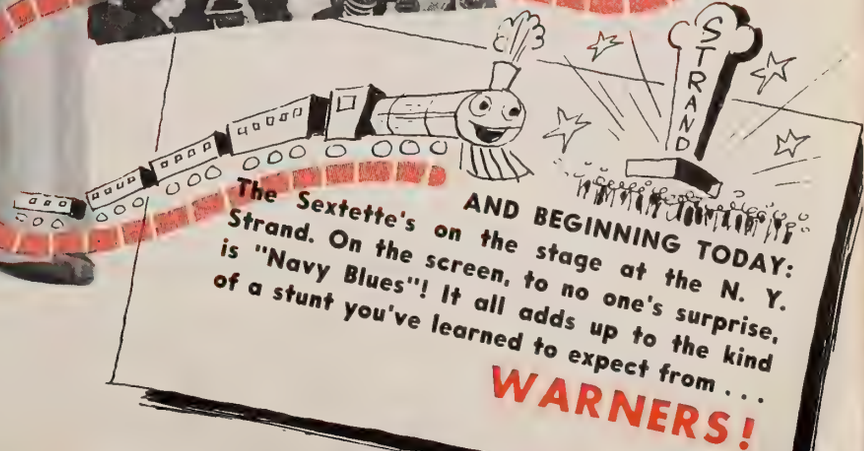


Gals warm bench at Giants-Phillies football game. 50,000 saw sextette in pre-game ceremony.



NEW YORK

Penn Station reception gets loads of reporters, cameramen — and publicity!



AND BEGINNING TODAY:

The Sextette's on the stage at the N. Y. Strand. On the screen, to no one's surprise, is "Navy Blues"! It all adds up to the kind of a stunt you've learned to expect from . . .

WARNERS!

EXTETTE"— (*bless 'em!*)

BELLE STARR

THE ~~BANDIT~~ BOXOFFICE QUEEN



FORT WORTH—Opening day smashes "Alexander's Ragtime Band" record!



WASHINGTON, D. C.—Bigger in its first four days than any 20th hit on record!



PHILADELPHIA—Opening day tops "Charley's Aunt" by $500!



SCHINE NEW YORK CIRCUIT—Beating "Charley's Aunt", "Tin Pan Alley", "The Great American Broadcast"! The greatest business in years!



HOUSTON — The biggest since record-smashing, record-holding "Jesse James"!



MILWAUKEE—Opening day outgrosses holiday opening of "Moon Over Miami"!

20th CENTURY FOX

These are the openings that followed the sensational St. Louis World Premiere! Another smash from the smash-makers of 20th! The Technicolor sock-successor to "Jesse James"!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 12 September 20, 1941

The INQUIRY and THE ANSWER

OUT on the rim of the hurricane of hate that is the war are lesser whirlwinds of policies and purposes, causes and contentions. In one of these, for the day of its passing, the motion picture industry of America is being tossed and spun.

That is how the motion picture has come to be on trial, in a curious sort of inquisitorial fashion, in a caucus room in the national Capitol.

The charge purports to be that the makers of motion pictures are engaged in making screen propaganda for war and participation in war.

The motion picture often before in its career, still young among the arts, has been elected for kindred attentions, differing from those of today only in the intensities of the limelight.

This choice of the motion picture is readily traceable to the fact that, unlike the press and stage, it is not fortified by long established rights and traditions of rights. Additionally the screen is made the more a shining mark by its inevitably spectacular nature and its acceptance by the millions. Since the summer of 1896 attack upon it has been intermittently a means to publicity ends by all manner of militants for all manner of causes. It has become entirely the successor to and inheritor from the once decried "dime novel" and the subsequent "yellow press". It is to be remembered, also, that the screen is successor to the stage, not only as an art, but also to what remains of the ancient curses upon the theatre.

UNLIKE the stage and press of the printed page, the motion picture is also the more available to the militant marksmen because of a certain institutional solidarity. The stage is anywhere there is an actor and a footlight. The press is anywhere there is a writer and a linotype. They are not only fortified in the national mind by tradition, but they are also diffused. But the motion picture is also a place. It is called Hollywood. It is a spot on the map to be covered by one finger. Its fifty-mile circle can be, and is, swept by one bombsight.

That is why it is the motion picture which has come to trial, in this curiously inquisitorial fashion in a caucus room in the national Capitol.

Interestingly, but hardly consistently, this charge of propaganda laid against the motion picture and its Hollywood is made by propagandists for propaganda.

It becomes necessary to be most explicit about what is propaganda and today's meaning of that word

THE INQUIRY and THE ANSWER

[CONTINUED]

in common parlance and acceptance. Once it meant promulgation by propagation, a decidedly open process. In less than three decades it has gone through a deepening coloration just as, long before, "enormous", which first meant big and vast, gave us "enormity", meaning something vastly wicked. We have thus arrived at the practical fact that "propaganda" today describes methods of seeking to compel acceptance of beliefs or opinions by devices of deviousness and indirection—three-cushion shots, not straight caroms.

It is hardly necessary to observe that these many years Motion Picture Herald, when occasion has arisen, has spoken in vigorous direct opposition to propaganda in motion pictures presented as entertainment. A few years ago when the Herald, its publisher and its editor were under special attack from persons of the Left seeking to drive their causes on to the theatre screen, this page made the earnest declaration that this publication would oppose propaganda invasion of entertainment until Hell froze over, and thereafter on the ice. We have not yet seen any ice.

THE definitions of propaganda to be derived from the citations that emanate from that caucus room in Washington would include, most sweepingly, any picture which could be construed as *for* anything. That could be carried into a charge that "Smilin' Thru", so basic that it has been made with success about four times, is propaganda for love. The Herald holds that it is not that, being an expression in utter candour—without deviousness and indirection.

Another picture, more widely known than seen, is "The River", made by Mr. Pare Lorentz. It was his study of the old, old problem of Ole Man River, and it was in behalf of a solution of that problem in the terms of the Tennessee Valley Authority. The picture was addressed, in scenic and cinematic guise, at a situation of rife political issues in Congress and a cause which found itself in need of popular support across the nation.

It sought to create opinion to support adoption of a TVA solution of the river problem by paths of emotion, seeking to sell a conclusion without reason. Neither the politicians, or statesmen, nor the public were or are entitled to an opinion about remedy for the river problem, because of their incapacity to know. A decision could only be legitimately held by competent engineers, and even among them there could be divergences about what to do about remodelling the geography of the continent. "The River" conveyed notions, but it did not make engineers out of its audience. "The River" was genuine, if not pure, propaganda. The more it looked like something else, the more it was that.

Hollywood had no finger in the making of "The River", a product of the United States Film Service.

Hollywood and all the motion picture is, however, as inevitably as the stage and press, subject to the influences of the times and the currents of popular interest. Autumn brings football dramas and college stories. Christmas gets attention on every December magazine cover. There is probably not a fiction writer in New York attic or Berkshire bungalow sitting today looking at a cobwebbed ceiling who does not reflect on plots laden with tanks and warplanes, submarines, life rafts in storm-swept seas, spies, refugees, cannon factories, clash of battle, intrigue and death rays. Bookstalls, newsstands and stage are most aware of war.

There should be no considerable wondering, then, that the motion picture, that art of expression so intimate with the interests and emotions of the people, should present pictures in awareness of war and all its dramatically conspicuous concerns. What's in the air will be everywhere, especially in a democracy.

IT is plain enough that there is not a unanimous, perhaps not even a well unified, public opinion about this war and our part in it. It is none-the-less manifest that there is for the United States a clear statement of policy, uttered by those who are qualified, by public office, on the national policy. These authorized spokesmen have declared that national policy to be "all-out", even to a shooting navy, against the Nazi Axis as a foe, voting the while American billions to the aid of Britain and its allies.

A sector of American opinion which is not aligned with the so stated official national policies is represented by the Committee which accuses the motion picture in Washington. It would seem most apparent that the difference properly is with the Administration and that public which it represents.

The quarrel is not properly with either the nation's press, the stage of New York or the motion picture of Hollywood-and-America.

The movement of opposition to the officially established and stated national policies is a proper part of the functioning of this republic. The processes and expedients by which the motion picture as an expression is subjected to what is known as "smear" are not defensible.

THE INQUIRY and THE ANSWER

[CONCLUDED]

Also no phase of the steps by which the motion picture is hailed to bar in a caucus room in the Capitol is defensible. The hearing has been self-described as a "grand jury" inquiry to decide if an investigation should be had. Unlike grand jury investigations, the hearing is for the immediate public ear. Unlike the grand jury of American legal practice, the indictment has been voted first, the testimony sought afterwards.

The ineptitudes and revealing awkwardnesses of the procedure have become more and more manifest day by day, a clumsy concept stepping on its own feet.

THE chief braintruster of this Washington manifestation is Mr. John T. Flynn, described as "economist and writer". Mr. Flynn, and many another, understand very well the process of "making the story stand up". Persons of experience in journalism are familiar with the devices by which a headline is written first and then a story to put under it. One of the classics is the tale of that managing editor in Chicago who, not long after the Wright Brothers took off at Kittyhawk, bellowed an assignment: "Airship Rams Submarine". The story was in the next edition.

Mr. Flynn as the committee's braintruster is the author of much more than his recital on what is called the witness stand in this hearing. He is quoted, also, in an urging that the members of the committee examine on the screen an array of some forty-five to fifty pictures which have been cited as examples of propaganda for war.

One may wonder if Mr. Flynn has seen all these pictures? If he has seen them as levelled-eyed as the public for which they were made? Several hundred newspaper reviewers have seen the pictures concerned, and a large proportion of the American people have seen them. It is evident that if the product concerned were of that positive biased and propagandist nature, sharp evidences in press and public reaction would have long since been manifest.

Examination of what the public reactions have been would be more important evidence of what the pictures were, what they did to the people, than rereviews by a group of Senators concerned with supporting an indictment and advancing a cause.

The motion picture has been brought to the caucus room under no law of the land. It has arrived there by political devices under the semblance of authority of government. That is a technique of totalitarians.

The proceeding is a method of publicity. As against the motion picture it has been conducted with far more success up to this time than the motion picture need have permitted.

ALL of the initial attention, or most of it, the flamboyant days of the hearing with the story new to the public, has been filled with the indictment, when the industry and Hollywood should have been speaking its piece. The industry went into Washington on the defensive and with the attitude of defendant at bar. If one has the lawyers' order of reasoning and perspective of procedure that is easy to understand, easier to understand than approve. That is the way one moves before a judge and jury presumed impartial in the pursuit of facts and justice. That is not the way one proceeds before the court of public opinion. There a stern chase is always a long chase, and there denial never overtakes accusation.

The motion picture is itself a great instrument of public relations, and it has in its service many experts in the art of communication, with demonstrations of performance in that field of public relations. The motion picture has integrated with it, too, a completely nationwide representation of exhibitor showmen whose interest and destinies are tied with the screen. These instruments and experts have not been used. These showmen have not been enlisted, informed, urged with clear exposition and facts. Everywhere there is a theatre there is a place to tell the story to a man who cares, who lives with and talks to his community. The sum total of those communities is the American public—the only court that can render a judgment of importance in the case at bar—in that caucus room in Washington.

The questions and trial are there, with the inquisitors and the whole bag of tricks, but the judgment, the only judgment that counts, is out across the whole United States.

THE motion picture, on the facts, both as to the content of the pictures and the procedure of Hollywood, film capital of an America committed to a policy, is in a potentially strong position. That position is not declared by legalistic denials and gestures at irrelevant matters. It has its own excellent story to tell.

That caucus room in the Capitol is only the place where the story gets on the wires, so far.

It is most earnestly to be hoped that the motion picture will waste little time, now, and at this late hour, despite all the delays and fencing that has been had, in getting before the people with the facts, getting them in the record at Washington, too.

The motion picture can not afford the possibility of permitting the conveyance to the public of an order of impression adverse to the box office. That need not be.

MOTION PICTURE HERALD

New York City
September 20, 1941

This Week in the News

Repercussions

ECHOES and repercussions reverberated at mid-week in Washington from the Nye-Wheeler-Clark Senate subcommittee public airing of "grand jury" proceedings against the American screen, on the charge that it is a carrier of war propaganda from Hollywood. (Story on the hearings starts on page 16.)

During an intermission in the hearings from last Monday to next Tuesday, the President, at a regular press conference, side-remarked belittlement of the cause for the probing, and, word started seeping through from Senate quarters that not all Senators were in sympathy with the proceedings.

Open expression in this connection finally came late Wednesday when Senator Scott Wike Lucas, from downstate Illinois, speaking as chairman of the Committee on Audit and Control of the Senate's Contingent Fund, declared he was giving thought to the question of how far the Nye-Wheeler subcommittee would go with its investigation without specific Senate authorization.

"As chairman of the Committee on Control," Senator Lucas said, "I have a responsibility in connection with the expenditure of funds that I cannot overlook, and which I intend to exercise at the proper time."

The subcommittee is acting under a general resolution which the Senate passes for each standing committee at the opening of a new Congress. This resolution authorizes the holding of hearings and the calling of persons and papers. However, under these general resolutions there is no allocation of any fixed sum of money to a committee.

Although emphasizing that it was not his desire to stifle the inquiry he nevertheless felt that there was a distinct difference between holding hearings on bills that await legislative action and entering on an extensive investigation without passage of a special resolution of inquiry. He also said that it was for subcommittee members to decide how far they should go under this general authority.

'Viva Mickey'

MICKEY MOUSE is the goodwill envoy for whom the citizens of Latin America have a very warm welcome. At least dispatches from Buenos Aires, Wednesday, indicated that Argentine citizens greeted Mickey's creator, Walt Disney, with more "Vivas" and a warmer reception Tuesday than was evinced for previous Hollywood "ambassadors of goodwill."

Argentine President Ortiz, who has been ill and in retirement for almost a year, emerged from seclusion to greet Mr. Disney.

ALLIED calls industry forum in the shadow of Liberty Bell Page 14
INDUSTRY ready with rebuttal to charges of probers Page 16
FEDERAL JUDGE hits decree, proposes national clearance board Page 33
NEW PRODUCT gets field promotions; "Navy Blues", "Yank" open Page 39
EXHIBITOR files first "specific run" arbitration complaint Page 42
"POLIO" cases and scare hit boxoffices in 15 states Page 45
LABOR conferring for 10% increase for studio workers Page 51
BRITISH industry wins first skirmish on labor reservations Page 55

SERVICE DEPARTMENTS

Asides and Interludes Page 49
British Studios Page 54
Hollywood Scene Page 46
Managers' Round Table Page 67
Reviews (Product Digest) Page 77
What the Picture Did for Me Page 64
PRODUCT DIGEST, including Reviews and Release Chart Page 77

Censoring War Censors

CONGRESSIONAL resolutions calling for an investigation of censorship of motion pictures, newsreels, radio and the press by the U. S. War and Navy Departments were tabled Monday by the House of Representatives following the receipt of assurances from the acting heads of those departments that no such specific action is contemplated.

However, it was revealed by the military it is proposed to seek authority for a censorship of international communications.

Department officials assured House committees in charge of the measures that no domestic censorship is planned, other than the cooperative censorship now applying to military and naval matters.

Only the other week, a U. S. warship boarding party, with sidearms, halted a yacht in Los Angeles harbor, boarded the boat and seized film in the camera of a professional Hollywood feature camera crew.

Newsreels off to War

NEWS and newsreel coverage of Iceland, ever since American troops occupied the Arctic island some six weeks ago, has been fraught with "bristling" difficulties, principally because, at first, the U. S. State Department refused to grant press and newsreel permission to visit the territory and then, later, when President Roosevelt gave his official "green light" sign for coverage, the Army and Navy officials frowned, unwilling to lend "publicity" to America's operations on the island.

Some three weeks ago, a group set out for Iceland: Neil Sullivan, cameraman for Pathe News; Larry Kennedy, for Fox Movietone; and Abe Schulman, photographer for International News Service and Bjorn Bjornson, representing National Broadcasting. It was disclosed at mid-week that thus far they had not arrived; that they are on a ship in a convoy and that it is difficult to determine at the moment when they will arrive—the U. S. Navy Department requires utmost secrecy concerning convoy moves.

Although Pathe and Fox are the only two newsreels that have representatives en route to the northern island, check on Wednesday revealed that a "pool" had been arranged for all.

Meanwhile, some of the reels prepared to release, for Saturday's issues, first films of the Canadian and British invasion of Spitzbergen. The films were released to all by the British Ministry of Information and arrived in New York by Clipper on Wednesday. Paramount plans to issue about 300 or 400 feet; Pathe about two minutes of the reels and others approximately the same. The films depict demolition of the radio station which the Nazis set up in Spitzbergen; evacuation to England of about 1,000 Norwegian natives; destruction of coal mines and other return "blitzkreig" tactics which the British air and land forces visited on the Nazi-occupied peninsula.

Showmanship Kickoff

THE Autumn excitements of football, professional and amateur, are already being turned in the direction of theatre box-offices as managers plan pigskin promotions aimed to tie-in with their screen attractions. In evidence thereof is a cross-section of such exploitations arranged in various sectors of the nation, set down in this week's Managers' Round Table, starting on page 67.

Fidler Gossip

ONE effect of radio chatterbox Jimmie Fidler's repsonses to Senate subcommittee interrogations in the Nye-Wheeler-Clark probe of films, Monday, was to send Hollywood memories back over that journalist's somewhat seismographic record of activities and start tongues wagging, not in all instances quotably, with the gossiper this time on the receiving end.

Out of the welter of hearsay and rumour emerged the fact of record that Mr. Fidler, early this year, had filed suit against William R. Wilkerson's *Hollywood Reporter,* demanding $250,000 damages for statements printed in that publication in connection with the then current reports that the Fidler column was to be dropped from the Los Angeles *Times*.

Memory of the filing of the suit had been kept green in Hollywood minds less because of the nature of the action or the sum of damages sought, these being commonplace in a community addicted to hair-trigger suings and box car figures, than because of the line, considered a local classic, with which the *Hollywood Reporter* had tossed off the news of the filing.

Remarked the *Reporter,* "Look who's suing who."

Reminded by this week's Fidler Washington news, that no news of the suing had been printed since the filing of the action, this publication's court reporter decided to find out what had become of it.

He discovered that the suit had been dismissed by agreement of the principals in Los Angeles Superior Court, on August 26th, with no money involved and attorneys for both sides, when questioned, evidently in agremeent not to disclose who paid the costs of the suit.

Cash on the Line

TAXPAYERS of the United States, including patrons of motion picture theatres, will start paying the heaviest tax bill in history on October 1st under the revenue law approved Wednesday by the Senate and sent immediately to the White House for President Roosevelt's signature. The Senate accepted changes in the measure agreed upon in committee conference with the House by a voice vote after 45 minutes' discussion.

Theatre admission taxes under the new law, were agreed upon by both House and Senate as follows:

"A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription. In the case of persons (except bona fide employees, municipal officers on official business, children under twelve years of age, members of the military or naval forces of the United States when in uniform, and members of the Civilian Conservation Corps when in uniform) admitted free or at reduced rates to any place at any time when and under circumstances under which an admission charge is made to other persons, and equivalent tax shall be collected based on the price charged to such other persons for the same or similar accommodations, to be paid by the person so admitted. No tax shall be imposed on the amount paid for the admission of a child under 12 years of age if the amount paid is less than 10 cents.

"Section 1701 of the Internal Revenue Code (relating to exemptions from admissions tax) shall not apply with respect to amounts paid, on or after the effective date of this part, for admission."

Telling the Public

THE public in and around Los Angeles will hear, from exhibitors direct, commentaries about new pictures when they're current, and not weeks in advance of playing, as has been the practice, up until recently, of Hollywood gossip radio commentators and "bell-ringers."

Twenty Los Angeles independent exhibitors will sponsor a "community-of-interests" radio program, starting shortly, on local Station KMPC, to acquaint the public not only with new product, but, also to set forth existing exhibitor problems. The owners feel the public is made quite familiar with production and distribution matters through various media, but is almost entirely ignorant of exhibitors' functions, which will be explained.

In reviewing new pictures, the exhibitors will give a consensus of trade publication reviews.

Nat Tanchuk, local newspaperman and radio producer, will conduct the program for the exhibitors, whose identities will be disclosed at the start of the series.

PICTURES ADVERTISED THIS WEEK

"Navy Blues", Warners, Pages 3, 4 and 5
"Belle Starr", 20th Century-Fox, Page 6
"Birth of the Blues", Paramount, Pages 19 to 30
"Skylark", Paramount, Pages 19 to 30
"The Night of January 16th", Paramount, Pages 19 to 30
"Glamour Boy", Paramount, Pages 19 to 30
"Among the Living", Paramount, Pages 19 to 30
"You'll Never Get Rich", Columbia, Pages 35 to 37
"Texas", Columbia, Page 38 and 4th Cover
"Three Girls About Town", Columbia, Page 38
"The Man in Her Life", Columbia, Page 38
"You Belong to Me", Columbia, Page 38
"Bedtime Story", Columbia, Page 38
"Great Guns", 20th Century-Fox, Pages 41 and 43
"Lady, Be Good", MGM, Pages 47 and 48
"It Started with Eve", Universal, Pages 52 and 53
"Major Barbara", United Artists, Page 57

New Sales Approach

THE new order in the industry is creating some new distribution procedure, all pointing toward the development of a better understanding by distributors to establish more amicable relations with their customers.

The majors are putting on more special field liaison men to personally visit exhibitors and their organizations. More than ever before, exhibitor complaints are being given special attention. Special promotional forces are starting to tour the land to help the exhibitor promote his product, and, in return, of course, to aid the distributor.

This week one of the large distributors openly admitted mistakes to exhibitors, with the promise that they would be corrected.

Cognizant of the fact that exhibitor dissatisfaction has been expressed and criticisms aimed at Universal's policies on allocation, William A. Scully, general sales manager of the company, went to Philadelphia to tell 150 exhibitors in that territory, that, while "U's" branch and district managers are in complete charge of Universal's business and that all differences should be adjusted by them, he personally would be glad to listen to any exhibitor with a just grievance in order to effect satisfactory correction of any given situation that arose.

"Universal is ambitious," declared Mr. Scully, "and being ambitious, it is quite possible for us to make mistakes. Probably we will continue to make them, but they will be honest mistakes and we are always willing to correct them."

The occasion of Mr. Scully's talk was a luncheon given by Universal's Philadelphia exchange, at the Warwick Hotel.

Beer, Tobacco & Movies

AN object lesson as to what happens to money earned while a nation is at war and the extent of restrictions placed on purchases, was seen in the figures released in England this week for excise receipts of the year ended March 31st, 1941, as compared with receipts for 1939-1940.

Money earned in Britain is going for beer and tobacco, considered there as two good budget stand-bys in time of stress, with excise receipts just over £60,000,000 more this year from taxes on beer. Tobacco receipts showed an extra £55,000,000—a total of about $460,000,000.

Meanwhile, in the United States, it was reported on Wednesday that U. S. film companies will ask the U. S. State Department to aid foreign managers with regard to the recent action of the British-American Stabilization Board to freeze remittances to American film firms in Shanghai. U. S. distributors also are asking that all revenue from distribution on the British Isles be allowed unhampered withdrawal.

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THIS WEEK IN PICTURES



SEXTETTE. The five engaging ambassadors at left are five-sixths of the "Navy Blues Sextette" which Warners is shepherding around the country as one means of exciting interest in and publicity for "Navy Blues". The girls here are being welcomed to Dallas by city greeter, Hal Noble. This weekend they were in New York for the premiere of the picture.

AWARD FOR HEROISM. Eric Mayell, cameraman for Movietone News, shown at right shooting an air raid in China, has been awarded the Navy Expeditionary Medal "in commemoration of the services rendered . . . to the survivors of the United States Ship Panay upon the occasion of its bombing and loss on December 12, 1937". Mr. Mayell and Norman Alley of Universal Newsreel were aboard the Panay, a United States gunboat, when she was sunk in the Yang-tse River by Japanese bombs.





PROMOTED from the ranks. Jerry Littenberg, left, and L. J. Patton, right, have been appointed district supervisors by Altec Service. Bert Sanford, eastern district manager, beams from the center on his new assistants.



COLUMBIA PICTURES home office executives from New York confer with Harry Cohn, president, and studio executives on plans for 1942. Ranged from left to right behind the president are Abe Schneider, treasurer; Abe Montague, sales manager; Leo Jaffe; Jack Cohn, executive vice-president; B. B. Kahanne, vice-president; Sam Briskin, production executive, and Joseph McConville, foreign sales manager.



By Cosmo-Sileo

CRITICS AT WORK. New York newspaper film critics, above, are basking in the smile of Merle Oberon at a Music Hall penthouse cocktail party following a screening of Korda's "Lydia". Ranged along the wall are William Boehnel, *World-Telegram*; Kyle Crichton, *Collier's*; Bosley Crowther, *Times*.

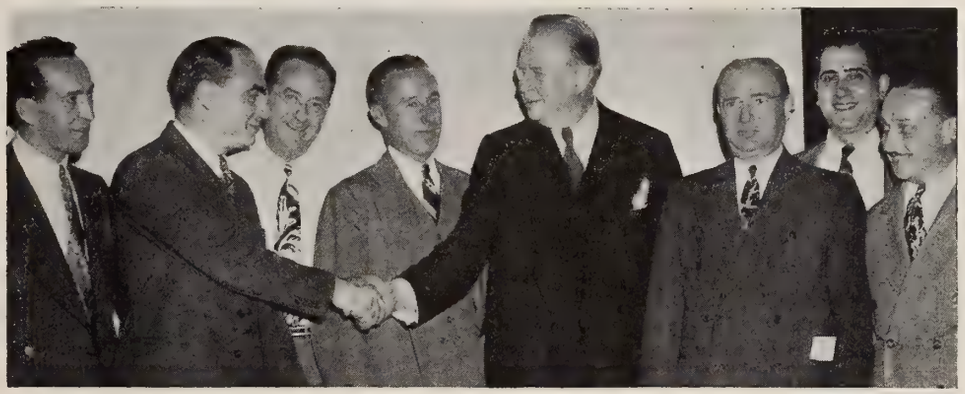
SEYMOUR MORRIS, publicity director for the Schine circuit of Gloversville, drops in the Round Table offices to discuss trends in exploitation.



By Staff Photographer



CONVENTION IN CUBA. Columbia foreign executives arriving at the Rancho Boyeras airport in Havana for the company's Latin-American convention: E. A. Pino and J. Perez, Cuban district office; E. de Carrera, Havana circuit operator; Ernesto P. Smith, Havana branch manager; Charles Roberts, Central American supervisor; J. A. McConville, foreign sales manager; Arnold Picker, assistant to Mr. McConville; Jack Segal, assistant foreign manager; Peter Martinez, assistant manager, Cuba; and Manuelo Alonso, Cuban newsreel.



By Metropolitan

GOLFING GUESTS OF WARNERS



By Staff Photographer



By Cosmo-Sileo

Above. Charlie Moses and Max Cohen, circuit operators, and Sidney Denau of the Fabian circuit talk it over around the nineteenth hole.

Left. Kenneth Aneser of the advertising department, Walter Blake of the Blaine Thompson agency and Leonard Schlesinger of the circuit department pose on a green.

STAR AT TRADESHOWING. Charles Coburn, featured in RKO's "Unexpected Uncle", greets exhibitors at the New York tradeshowing of the picture. Left to right: Max Fried, Century; Sam Yellen, Five Boro Theatres; Jack Hatten, Interboro; Eric Hatch, author; Mr. Coburn; Abe Leff, Five Boro; Sam Burns, St. George theatre, Brooklyn; Arthur Wakoff, Walter Reade circuit.

WARNER BROTHERS was host last week to exhibitors, home office people and the press at its annual golf tournament at Old Oaks Country Club, Purchase, N. Y. Below, Grad Sears contemplates a high score, left, and, right, Si Fabian, Major Albert Warner and Sam Rinzler meet in the clubhouse.



By Staff Photographer



By Staff Photographer

ALLIED INDEPENDENTS, IN SHADOW OF LIBERTY BELL, ASK SCREEN FREEDOM

Resolution Attacking Inquiry in Washington First Order of Business at Philadelphia Convention; Harmony Is Urged

by M. H. ORODENKER
in Philadelphia

Proposed "concerted action" calling for all-industry unity on major issues facing exhibitors highlighted the three-day 12th annual convention held in Philadelphia this week by Allied States Association of Motion Picture Exhibitors, with action upon the present Senate committee investigation of motion pictures receiving first consideration on the agenda.

Proposal to adopt a projected plan for a national liaison committee of exhibitors and distributors received deliberate attention. Examination was made of the current tax measure as it affects the industry, and a forum conducted on the new selling plan under the consent decree.

Demands Freedom

Wednesday, shortly after introduction of a resolution calling for an all-industry committee to act as liaison for production, sales and exhibition William F. Rodgers, general sales manager of MGM, told the industry that it must create a united bulwark against designing politicians. He scored the Senate inquiry and demanded for motion pictures the right to conduct business peacefully and settle its own problems without political interference.

Claude Lee, exhibitor contact for Paramount, also pledged wholehearted endorsement and aid in any concerted effort to represent the industry before the public. He urged that the strength and unity demonstrated under fire be turned to solving industry problems all the time.

Abram F. Myers Wednesday, predicted the Consent Decree would end on June 1st, 1942 through operation of the escape clause. Section XII frees the Big Five if the Government has not won an anti-trust conviction or a similar decree from the Little Three. He advised exhibitors to make plans with an eye to such a contingency and called for immediate action to formulate a practical selling plan to replace Decree provisions.

Pointing out that the Government had first prosecuted the "less important Crescent suit" Mr. Myers said the only chance for a final decree would be for Columbia, Universal and United Artists to completely turn about and sign on the same terms as the Big Five.

Resolution Hits "Inquiry"

The opening gun of the convention, starting on Tuesday, was directed at the Senate committee in Washington investigating motion pictures. Interrupting the regular order of business after Colonel H. A. Cole, of Texas, national president, officially opened the convention shortly after 2 P. M., Abram F. Myers, chairman of the board and general counsel, introduced a resolution that had earlier been approved by the board, and was passed unanimously by the more than 200 delegates present.

The resolution, copies of which were forwarded to Washington and made public, read:

"Resolved by the motion picture theatre owners in attendance at the twelfth annual convention of Allied States Association of Motion Picture Exhibitors in Philadelphia this sixteenth day of September, 1941, that we protest the tactics employed by the participants in the current proceedings before a subcommittee of the Senate Committee on Interstate Commerce in attacking the integrity and attempting to destroy the good will of the motion picture industry for political purposes; and, further, that we condemn and denounce the efforts of such participants and all others to stir up religious and racial antagonism and class hatred in the United States."

Asking for the floor to bring up this matter, Mr. Myers pointed out that Allied, in its 12 years organization, included among its membership and board, men of every race, religion and of every politic.

However, Mr. Myers continued, certain politicians in Washington, whom he did not mention by name, and who represent a "pitiful minority, have in recent weeks been fighting a rear-guard action against the nation's foreign policy by ringing in issues of race and religion."

"In their desperation, they have made a bid for support from the exhibitors by promising to extend their investigation to an alleged motion picture theatre monopoly."

Mr. Myers warned exhibitors not to be fooled by "their newly found and sudden interest in us. They did not vote for the Neely Bill. They did not help us when we needed them and their new found interest in us now is a falsehood." Asking that the resoultion be supported by the convention and the message sent out to the public, Mr. Myers explained that it would show that "designing politicians cannot drive a wedge in the motion picture industry by using the exhibitors."

In addressing his opening remarks to the convention, after the three-day program was outlined by convention chairman Sidney E. Samuelson, of Eastern Pennsylvania, Col. Cole emphasized the taxation problem.

"Don't get it into your heads that the tax bill just passed by Congress is the ultimate," warned Col. Cole. "It is just the start of what the Government needs and will ask from us. Necessity of revenue to our national government is tremendous, and it hasn't even started yet."

Col. Cole also touched on the consent decree and the new selling plan on features.

The taxation question was discussed in greater detail by Pete J. Wood, of Ohio, who reported statistically on "The Shrinkage of the Motion Picture Dollar or Why You Have to Buy Pictures for Less Money This Year."

Col. Cole outlined in detail the main points of discussion centering on Allied's "purpose of existence" and urged the delegates to "get down to business" and show an even greater active interest in their organization.

Mr. Myers struck a similar note when he pointed out that the convention was the first all-industry meeting since the Trade Practice Conference in 1927 which was held at the instigation of a governmental agency. "The eyes of the country will be fastened on Philadelphia," he declared. "If the other branches respond, the industry, united for the time-being, will be able to put over its message to the public at a most propitious time. If the meeting fails," he warned, "the whole industry will lose face, confidence in its ability to solve its own problems will shrink, and it will remain a prey to disaffection within and vulnerable to attack from without." Mr. Myers pointed out the reasons for planning "this new kind of a convention," saying, "The situation in which the industry finds itself is such that the need for an all-industry get-together must be apparent to all thoughtful persons—the logic of events argues for its success."

Allied's counsel said the purpose of the convention plan was to set up a national joint industry committee for liaison purposes for which the organization's leaders already had expressed a desire.

Urges "Farsighted View"

Urging that the convention "must not only address itself to internal industry questions," Mr. Samuelson declared, "It must also take a far-sighted view of the relationship of the motion picture business to the nation which has made our progress possible. The opportunity is now presented for a deliberate convention to consider carefully the many serious problems facing each and every one of us in the conduct of our business," he said.

The movement to create a national liaison committee of exhibitors and distributors, suggested by Mr. Myers, was proposed to the convention by Jack Kirsch, of Chicago, with final consideration of the proposition to be taken up at the closing sessions on Thursday. Mr. Kirsch proposed that the convention appoint a committee to take steps to create such a committee. A joint all-industry committee, Mr. Kirsch point out, would serve six purposes:

1) Act as a clearing house for the entire industry.

2) Arrange meetings throughout the country to properly acquaint exhibitors with the sales policies of distributors.

3) Set up sub-committees to report on the audience reaction to certain pictures and the effect of publicity and advertising.

4) Act as an agency to create a common front against any criticisms directed against the industry.

5) Handle all charity enterprises in which the motion picture industry participates.

6) Serve as a good-will committee to create more friendly relations among the various branches of the industry itself.

A report on product undelivered on 1940-1941 contracts was presented by Arthur K. Howard, of Boston. Attention was directed to RKO's non-delivery or "Citizen Kane"; 20th Century-

FDR URGES ALLIED AID FOR UNITY

Delegates to the national Allied convention gleaned special significance in the light of the present Senate committee probe, in the letter of greeting which President Roosevelt sent to Sidney E. Samuelson, convention chairman. The letter, dated August 25th, stated:

"In this time of stress and anxiety, wholesome amusements can play a big part in upbuilding and maintaining the public morale. In sending hearty greetings to the Twelfth Annual Convention of the Allied States Association of Motion Picture Exhibitors I do so in full confidence that this organization will exercise its powerful influence in advancing national defense and thereby safeguarding and perpetuating all of our cherished freedoms."

(*Continued from opposite page*)

ranted legislation to separate production, distribution and exhibition, and said he would ask the subcommittee to consider it. If the industry is split up, he said, "we will destroy the war propaganda movies, inasmuch as testimony has established the fact that they have been box-office flops.

As the subcommittee reconvened Monday to hear two Hollywood gossip columnists, Jimmie Fidler and George Fisher, it appeared that the probe was still the best drawing card under the capitol dome. The Senate Caucus Room was again jammed with press, industry observers, and the flock of onlookers, chiefly women, which wrestles its way into the spectators seats whenever there are "big doings" on Capitol Hill.

The subcommittee barely mustered a quorum Monday. In addition to Senator Bone of Washington, who is ill and has attended none of the hearings, Senator Brooks of Illinois was absent. This left only Chairman Clark and Senator Tobey of New Hampshire to support the isolationist cause against the "sniping" questions of Senator McFarland of Arizona.

"Waste of Time "

Also disappointing to the large audience, in the committee room was the absence of Wendell Willkie, counsel for the industry, who sent word to the Capitol Monday morning that he thought it would be a "waste of time" to listen to the commentators.

At the opening of the Monday session, Chairman Clark delivered one of the speeches which the press table has begun to look for, this time charging the newspapers of the Nation with engaging in a "smear" campaign against the investigation.

Senator Clark asserted that 75 per cent of the "better known newspaper columnists" have "smeared" the committee.

"Let me say to all of these columnists now that in my judgment this just can't have happened," he said. "It almost smacks of a conspiracy. If that is true, it shows how far the gigantic engine of propaganda reaches.

"So far as this inquiry is concerned, it is going on."

Senator Clark read into the record a telegram from the Intermountain Theatre Association, Salt Lake City, endorsing the investigation and voicing "strenuous objection" to excessive war material in films.

He also read a letter from Fulton Cook, operator of the Bungalo theatre, St. Marys, Idaho, inclosing a communication from the Seattle branch manager for MGM to evidence "how the branch managers are pressing exhibitors to show propaganda films." Mr. Cook charged that "war mongers in the Government service" rather than the distributors, are responsible for the propaganda pictures, and alleged that MGM, pushing "Land of Liberty," wrote him that it was being distributed at the request of the Government and a report would be made to Washington of exhibitors who refused to show it.

Fidler is Witness

The first witness of the week was James (Jimmie) Fidler, film gossip columnist, who explained that he has a staff of nine persons and about 25 "spies." Mr. Fidler said he has lived in Hollywood 22 years, previously living in Tennessee, Missouri and "all over" the South. He explained that he started out as an actor—"not a very good one"—then became, successively, a press agent and fan magazine writer and finally, about seven years ago, a radio commentator and newspaper columnist.

The Fidler testimony was largely a tale of woe over the difficulties he experienced with the studios because of his "bell" system.

He told the committee that the big "blow-up" came when he gave MGM's "Conquest" only two bells. Louis B. Mayer, he said, protested to the National Broadcasting Company and, after conferences between Mayer and NBC and CBS officials, both chains ordered him to give A pictures at least three bells and B pictures at least two.

The break with the radio circuits came last month when, on signing a new contract with CBS, he was told he would have to observe certain restrictions and, among other things, could not say anything detrimental or harmful to the studios, Mr. Fidler continued. When Columbia refused to put on two "open letters" to George Brent and Laraine Day, he went with Mutual, he said.

Shortly after the change Mr. Fidler charged, industry representatives approached Mutual in an effort to censor him and expressed "surprise" that they were not being given advance copies of his material. Mutual, however, refused flatly to bow down to industry censorship, he declared.

Continuing, the witness explained that MGM also protested his newspaper columns and threatened to withdraw advertising from papers that carried them. However, he said, he was encouraged in his stand by "little theatre men," who approached him "in night clubs" and elsewhere to express the hope he would continue. Some of these unnamed exhibitors, he suggested, should be called by the committee. Chairman Clark assured him that "they will be here in droves."

Mr. Fidler went on to say that Y. Frank Freeman, Mr. Mayer, Harry Brand and other representatives of the "Big Four" continued to object to his column and that Mr. Mayer and the *Los Angeles Times* got into a fight over it. The film company withdrew much of its advertising upon the paper's refusal to censor him, Mr. Fidler said.

One of the items objected to, he explained, was an editorial critical of Alice Faye which, it was charged, was activated by a desire to "get even" with the actress, who had purchased a gown she later did not like in a shop run by the commentator's wife.

Mr. Fidler also told the committee had had been offered "large sums" to write things more favorable to the studios.

"Would you have gotten the money?" Senator Tobey inquired.

"Yes," said the witness, "because I would have collected in advance."

Mr. Fidler explained that he has "never questioned the right of members of the indus-

(*Continued on following page*)

'Industry is Faithfully Performing Its Functions", Zanuck Tells Legionnaires



DARRYL F. ZANUCK

"LOYALLY, unselfishly and tirelessly" the motion picture industry is doing its full share in the national defense effort, Darryl F. Zanuck, vice-president in charge of production of 20th Century-Fox, told members of the American Legion on Monday at their 23rd annual convention in Milwaukee.

Asserting that the screen is a vital element of democratic free speech, Mr. Zanuck told the Legion that it is aware of its obligations and faithful to its trust. He denied categorically that the industry has fostered war propaganda. Motion pictures are giving aid in the national crisis by faithfully performing its functions of entertainment and information, he said.

"In this national crisis when the efforts of all are turned to national defense I can assure you that the motion picture industry is doing its full share—loyally, unselfishly, and tirelessly," he said.

"Motion pictures are produced to entertain and to inform: for the national defense requires both entertainment to lighten the cares and the worries of the day and information to aid and augment defense operations."

Characterizing the free American screen as a "watchdog of liberty," along with a free press and radio Mr. Zanuck told the Legion that it was a living proof of democracy. While it remains free the people cannot be betrayed or enslaved by dictators, he said.

"The motion picture in this modern world is as vital to the American way of life as is any other social, moral, economic and material factor," Mr. Zanuck told the veterans' organization.

"When this democracy was founded in the western hemisphere, the press—the free press—became the champion and the custodian and the symbol of our freedom as a people. Today, by the side of that loyal defender, each rendering a service in its own field, stand the motion picture and the radio.

"These three pillars of liberty not only protect, they must unremittingly receive the protection of free America."

In defense of the veracity of motion pictures he said:

"Through the truthful medium of the motion picture no hatreds, no poisonous ideologies, no monstrous doctrines of the Nazi, the Bolshevik, or the Fascist will find an audience in free America.

"In our own land the screen is the living spirit of liberty: and so it must and shall remain.

"The motion picture industry here is neither controlled, nor is it subsidized by government."

In reply to charges that motion pictures have been used deliberately to generate a war spirit, Mr. Zanuck said:

"Let me say this to you: Those charges are false.

"Those who make motion pictures realize and recognize the obligations and the responsibilities which are theirs. You will find that they have been faithful to their trust.

"The pictures themselves are the living record and the unassailable proof. Let the record speak for itself."

Mr. Zanuck, a Lieutenant Colonel in the U. S. Army Reserve, reviewed the industry's production of over 100 training films without profit.

"Can you name me even one other industry working for the Government without profit?" he asked. "Hollywood is proud to do it as part of its contribution to national defense. We consider it a patriotic duty."

SUBCOMMITTE HEARS COLUMNISTS

(Continued from preceding page)

try to have their own opinions" but has protested that the motion picture business is to produce entertainment and make pictures that the public wants to see. He charged the industry with "cheating" the public by charging for entertainment and delivering propaganda.

Chairman Clark questioned the columnist extensively regarding the reasons for various suspensions and retirements of actors and directors. Mr. Fidler, however, refused to admit that any of the cases cited were based on propaganda issues, and also said he knew of no differences between the heads of various companies over propaganda films.

Likewise, he refused to go along with Senator Clark's charge that a "half dozen" men control the industry, refusing to go further than to say that the field was dominated by groups of men at the head of several major companies. Mr. Fidler also refused to agree with the chairman that it was impossible for an independent to produce a picture and have it shown, although he admitted there would be difficulties. He pointed out that Monogram was getting distribution, although an independent, disclosing that he owns stock in that company.

CBS Answers

In reply to the Fidler testimony the Columbia Broadcasting System released its comment on the censorship charges, saying, in part:

"Columbia was beset by legal difficulties and dangers so long as Jimmie Fidler was on the air because of Fidler's desire to destroy values and reputations in order to build up a big audience to which his sponsor could advertise," the network charged.

"In addition, he was actually trying, on a one-sided basis, to get over into the realm of controversy and Columbia does not sell time for one-sided discussion of controversial issues.

"Columbia is well satisfied that CBS and Fidler have parted company and does not believe that Fidler will succeed in deceiving the public with a false issue of free speech."

Returning to the stand after the noon recess, in the course of which he changed his costume from a blue suit to a snappy green-striped outfit, Mr. Fidler immediately answered the CBS statement, sentence by sentence.

He said examination of his scripts for libel by both his and CBS lawyers protected the chain from lawsuits. He denied he had ever attempted to "destroy values and reputations," and asserted he never broadcast "scandal and gossip." Divorces and possibilities of babies, he asserted, are news, not scandal.

Wendell Willkie also issued a brief statement during the recess, saying "I haven't time to waste listening to one who makes his living purveying gossip even if the committee has. Every statement he has made will be disproved."

Mentions Pictures

Mr. Fidler's testimony ended with his puting the tag of "propaganda" on a number of pictures about which he was asked by the chairman. He classified these pictures as anything from "medium" to "very definite" propaganda, but mentioned only those which he himself had seen.

Chairman Clark asked the commentator whether he thought MOTION PICTURE HERALD was a "good, strong" trade magazine. Mr. Fidler agreed, and then the Senator read from a report in the August 16th issue of five Soviet pictures arriving in the United States, asking Mr. Fidler if he had heard they were about to be released. The witness answered "yes."

Senator Clark then referred to articles and reviews in MOTION PICTURE DAILY on "The Ramparts We Watch" and "World in Flames," both of which had run into censorship difficulties in Pennsylvania.

"Has it come to your knowledge of any powers of censorship insisting on cutting these so-called war propaganda films," Senator Clark asked.

"No, it has not," the witness responded.

Mr. Clark also asked about the "Hollywood blacklist." Mr. Fidler explained he had heard of it but could not say by whom it was compiled.

"If it develops in the course of this inquiry that a small group actually do have a stranglehold on the entire motion picture industry to the point where they are able to force upon independent exhibitors propaganda pictures, don't you think propaganda takes on an added sinister aspect?" Senator Clark asked.

"I don't think they have the right to take the stockholders' money to make propaganda pictures," the columnist replied.

Owns Stock

Drawing from Mr. Fidler an admission that he has not been in Europe since the outbreak of the war and cannot say whether the backgrounds of the propaganda pictures are true, Senator McFarland also elicited an admission that in addition to being a Monogram stockholder, he also owned stock in Warner Brothers, which at times has objected to this criticism of pictures.

"You and others like you are curing this propaganda by pointing it out to the public," Senator McFarland said, "so it is not necessary for this committee to do anything about it. You are doing it for us."

Mr. Fidler replied that that might be true, but that it could better be cured by requiring all propaganda pictures to be so labeled in advertising and on marquees. Asked who is going to label them, he admitted he did not know, drawing from Senator McFarland the comment "we had better be very careful about what kind of censors we make."

George Fisher, who has run a Hollywood film column on the air for the past seven years and before that was a radio announcer, press agent and "everything from automobile salesman to shoe clerk, almost," proved an unfruitful witness and was kept on the stand only a short while.

Mr. Fisher said that beginning September 28th he would be sponsored on 80 Mutual stations for a shampoo company.

He admitted that he had had only one or two film company complaints and that one of them was from Warner Brothers, following a criticism of the company's safety precautions for extras and bit players on its sets. The company proved it was taking every precaution and he made a "slight retraction," he said.

After Mr. Fisher left the stand, Senator McFarland declared he could not concur with Chairman Clark in his attack on the alleged newspaper "smear" conspiracy, and asserted that motion pictures should have as much freedom of speech as the press.

"I want the record to show that I do not concur in the statement made by the chairman in criticism of the press," he said, "and I do not concur in what was said about this investigation just being in its beginning. I had hoped it would end before too long; I cannot see that we are accomplishing anything. We haven't got any real evidence and I think we should see the pictures."

"I cannot for one moment concur in what has been said here in criticism of the press and this same argument goes to the motion picture. It is an expression of speech upon the screen.

"I want to say that we had better be careful and not have the burning of the books which Germany had in 1933; that is the beginning of dictatorship, when we burn that which we do not like," the minority member said.

As the hearing concluded, Senator Tobey commended Fidler's testimony to Wendell Wilkie, drawing from the latter the tart comment that in Mr. Fidler the committee had a witness to its liking—"a gossip writer, one who makes his living by unsupported and unproven statements about other people" and who, Mr. Willkie said, "accused the radio, newspapers, journalists, motion picture producers alike, of conspirary and misdemeanors,

(Continued on page 31)





JIMMIE FIDLER, left, and GEORGE FISHER, right, newspaper and radio "film gossips," who put on a show for the Senate subcommittee last week.


YOU
CAN'T
MISS
WITH
PARAMOUNT

12 BOX OFFICE BULLS-EYES IN A ROW

THAT'S PARAMOUNT'S RECORD OF THE LAST 9 MONTHS



5 MORE HITS

ACCORDING TO EXHIBITORS AND TRADE PRESS ALIKE IN

PARAMOUNT'S 1ST GROUP FOR 41-42

THEY SAY IT'S THE BEST GROUP THE INDUSTRY HAS OFFERED . . .



"NOTHING BUT THE TRUTH"

"'Nothing but the Truth' is terrific!"
—Ben Levin, General Theatrical Corp., Calif.

"Nothing but top grosses for 'Nothing but the Truth'!" *—Hollywood Reporter*



"HOLD BACK THE DAWN"

"A surefire parlay into big box office receipts. Has all the vitamins for mass appeal!" *—Variety*

"A swell women's picture. Will get real money!"
—Ed Haas, Fox Midwest District Manager.



"NEW YORK TOWN"

"The type of entertainment that knows no bounds in audience appeal. A box office natural!" *—M. P. Daily*

"A great piece of light entertainment. Should do well at the box office!"
—Sam C. Levin, Selma and Park Theatres, Selma, Cal.



"HENRY ALDRICH FOR PRESIDENT"

"A good, wholesome wallop. Lots of laughs and youthful zip." *—Film Daily*

"Lots of solid laughs. An audience satisfier!" *—Variety*



"BUY ME THAT TOWN"

"A comedy hit that will send satisfied patrons out talking!"
—Hollywood Reporter

"Most entertaining! Laugh-provoking! An unbelievably speedy pace!"
—Variety


BULLS-EYE
No. 1
"BIRTH
OF THE
BLUES"

From the million-dollar title to that smash ending with America's most famous bandsmen...here's the hit that's grooved straight for the box office!

BING
CROSBY
MARY
MARTIN
BRIAN
DONLEVY
CAROLYN
LEE
ROCHESTER
J. CARROL NAISH

Directed by VICTOR SCHERTZINGER
Screen Play by Harry Tugend and Walter DeLeon • Story by Harry Tugend
A Paramount Picture

"EXHIBITORS FORGET BUYER-RESISTANCE WHEN THEY SEE . . .

"BIRTH OF THE BLUES"

Bing sings the rafters right off the auditorium. There's no age limit or other ceiling on the film's potential!" —*M. P. Herald*

HALLELUJAH
FOR THE BOX OFFICE!

Has everything for mass appeal. It'll sing plenty of black ink at the b.o.!" —*Variety*

PARAMOUNT HAS
ANOTHER SMASHING HIT!

As talked-about a picture as this industry has ever known, with a trail of grosses as long as its merits!" —*Hollywood Reporter*

BOX-OFFICE SMASH
BING AT HIS BEST!

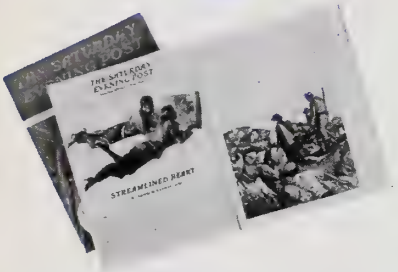
Corking musical with gay tunes and many laughs. Should do smash box office biz!" —*Film Daily*

HAS BOX OFFICE
WRITTEN ALL OVER IT!

Chock full of tunes, gags and hot music!" —*M. P. Daily*

BULLS-EYE No. 2

What it's GOT...



A WAITING AUDIENCE of 15,000,000 READERS who read the story when it appeared in The Saturday Evening Post as a serial, "Streamlined Heart"!



MORE MILLIONS WHO SAW THE PLAY during its two-year run on Broadway... and during its tremendously successful roadshow in over 60 key cities, including Boston, Washington, D.C., Baltimore, Chicago, Los Angeles, San Francisco, Minneapolis, Duluth, Cincinnati, St. Louis, Dallas, Nashville.



A TOP MONEY CAST... Colbert and Milland, one of the hottest money teams, especially after their smash hit, "Arise, My Love." Add to that combination Brian Aherne, and you've got *star-power plus!* Now add the solid supporting cast, including such names as Binnie Barnes, Walter Abel, Mona Barrie, Ernest Cossart, Grant Mitchell and James Rennie. Stars? Names? And How!



COLBERT





AND "Skylark"

with **BINNIE BARNES**
WALTER ABEL

A **Mark Sandrich** Production

Screen Play by Allan Scott • Adaptation by Z. Myers
Based upon a Play and Novel by Samson Raphaelson

What they SAY...

"Class and mass will get rich entertainment out of the smart treatment of this show. A triumph for Claudette Colbert!"

—Daily Variety

•

"A hit of hits! An hilarious screen farce. The performances are contributions about which to rave!"

—Hollywood Reporter

"First class light entertainment in any theatre and for any audience. A steady flow of laughs!" *—M. P. Daily*

•

"Date books should enter 'Skylark' in capital letters because it's that type of attraction—one of the strong and appealing productions of the new season. From the box office angles, it's mass!" *—Film Daily*

Paramount Pictures

BULLS-EYE No. 3

"THE NIGHT OF JAN



starring **Robert Preston • Ellen Drew**
with **Nils Asther • Margaret Hayes • Clarence Kolb**
Screen Play by Delmer Daves, Robert Pirosh and Eve Greene
Based on the Play by Ayn Rand • Produced on the New York stage by A. H. Woods • Directed by WILLIAM CLEMENS

BULLS-EYE No. 4

"GLAMOUR BOY



JACKIE COOPER
SUSANNA FOSTER
Walter Abel • Darryl Hickman • Ann Gillis
Original Screen Play by Bradford Ropes and Val Burton
Directed by RALPH MURPHY

BULLS-EYE No. 5

"AMONG THE LIV



with
Albert Dekker • Susan Hayward
Harry Carey • Frances Farmer
Screen Play by Lester Cole and Garrett Fort
Directed by STUART HEISLER

16TH"

"A sleeper with enormous box office potentialities. Novel, absorbing and always entertaining—the kind people will talk about and recommend to their friends. A great hit!"
—Hollywood Reporter

"Near the all-time top of its class! A story certain to please all!"—M. P. Herald

"Intriguing, compact entertainment. Topnotch performances!"
—Daily Variety

"Corking good mystery!"
—Showmen's Trade Review

"

"Whatever may have been the film bracket for which 'Glamour Boy' originally was intended, there is no question as to where it wound up. It is strictly first line film fare, worthy of the top spot on any bill!"
—Hollywood Reporter

"One which will send patrons of all types and ages homeward wreathed in smiles. A load of clean, crisp comedy; plenty of action, and, at times, bellylaugh situations!"
—Film Daily

"A swell picture which can top the bill!"
—Showmen's Trade Review

"A superior all-round gloom-chaser!"
—M. P. Herald

"This comedy can make everybody happy in the number one position. Has a show angle with a kick!"
—Daily Variety

NG"

"Stands head and shoulders above its kind. It's got everything the shock film trade demands. Packs a wallop few have equalled."
—M. P. Herald

"Here is a surprise package for an exhibitor looking for a 'thriller' picture to keep the cash customers on the edge of their seats. Tense, gripping!"
—M. P. Daily

"Superlative job! A combination of vigorous action and thrills!"
—Hollywood Reporter

"A sleeper for fancy takings. An all-round good job!"
—Variety


DEPEND ON PARAMOUNT TO AIM 'EM STRAIGHT AT THE BOX OFFICE
BRIAN AHERNE ★ RICHARD ARLEN ★ FRED ASTAIRE
JOHN BARRYMORE ★ JACK BENNY ★ WILLIAM BOYD
CHARLES BOYER ★ BOB BURNS ★ JUDY CANOVA
MADELEINE CARROLL ★ BING CROSBY ★ CLAUDETTE COLBERT
BRIAN DONLEVY ★ MELVYN DOUGLAS ★ ELLEN DREW
FRANCES FARMER ★ BETTY FIELD ★ PRESTON FOSTER
SUSANNA FOSTER ★ PAULETTE GODDARD ★ STIRLING HAYDEN
SUSAN HAYWARD ★ WILLIAM HOLDEN ★ BOB HOPE ★ VERONICA LAKE
DOROTHY LAMOUR ★ CAROLYN LEE ★ FRED MacMURRAY ★ MARY MARTIN
JOEL McCREA ★ RAY MILLAND ★ CONSTANCE MOORE ★ VICTOR MOORE
PATRICIA MORISON ★ CHESTER MORRIS ★ LYNNE OVERMAN ★ ROBERT PRESTON
BASIL RATHBONE ★ ROCHESTER ★ BARBARA STANWYCK ★ VERA ZORINA
Paramount Pictures

WRITERS HEARD BY SENATE PROBERS

(*Continued from page* 18)

most of which were for the purpose of controlling his golden voice.

"Like witness, like committee," Mr. Willkie continued. "Chairman Clark is sure the country's most distinguished columnists are in a conspiracy to malign his committee, if that is possible. That makes Dorothy Thompson and General Hugh Johnson fellow conspirators. Those two must be having an amusing time together—perhaps discussing Colonel Lindbergh's and Gerald Nye's recent un-American talks. I have no doubt that they find themselves in agreement on that subject, as they did find themselves in agreement about the high-handed methods and improper purposes of this committee."

Chairman Clark adjourned the session Monday afternoon until September 23 when Nicholas M. Schenck is to start the parade of industry executives summoned by the subcommittee.

Flynn Testifies

At its final session last Thursday, September 11, before a long weekend recess the subcommittee heard John T. Flynn, economist, writer, and a director of the America First Committee, attack monopoly in the industry. This was later designated by Mr. Willkie as "the same old humbug."

Mr. Flynn satirically read promotion material issued by the distributors on a number of films which he proposed the subcommittee investigate for propaganda content.

His reading of and comment on the suggestions to theatre managers for promoting the pictures kept the crowded committee room in a gale of laughter. There was no doubt that the press book material on "That Hamilton Woman" was never expected by its authors to be the subject of discourse by a man with a cutting sense of humor.

In general, Mr. Flynn charged the "handful of men" named Monday by Senator Nye as having acquired a monopoly over the film industry and with having set up a private censorship, exemplified in the Production Code Administration.

The requirement that independent and major producers alike get a code seal before their pictures can be shown in any house controlled by the major companies, he said, leaves no doubt that there is censorship. And, he added, that censorship also can be used to put independents out of business by raising the fees to the point of extortion. He claimed independents now "are saying it is happening."

Mr. Flynn asserted that in 1936 Will Hays prevented the picturization of "It Can't Happen Here" because it was anti-fascist, and that a story on John Paul Jones now is held up because it "it wouldn't do to have a picture showing an American naval hero knocking over British ships."

"If a man can be prohibited by this censorship from producing an anti-fascist picture he can be prohibited by this censorship from producing any other kind of picture," he asserted.

As further evidence of alleged censorship, Mr. Flynn cited the appointment last March of Addison Durland to advise on scripts treating Latin America, declaring the industry has set up "a private international political policeman."

He charged flatly that the industry is engaging in concerted propaganda to involve the country in the war, and that film propaganda "is the most terrible form of propaganda," because the victim does not realize he is being influenced. Whereas he can shut off his radio, stop reading his newspaper or leave the hall where a speech is being made, he goes to the theatre for amusement, he asserted, and is sold something he did not intend to buy.

Hollywood has made no secret of its ability in the propaganda field, he told the subcommittee, citing statements of men in the industry regarding the power of the screen. But he said there is a wide difference of opinion as to whether the industry should engage in such activities, citing as among the influential interests against it MOTION PICTURE HERALD, which, he declared, "has carried on a continuous drive against propaganda in the films and has insisted films should be devoted only to entertainment."

Opposed to Censorship

Mr. Flynn declared himself unalterably opposed to Government censorship and contended that "the only way to deal with this problem is to break the power of these men to make this an exclusive, privately owned propaganda machine. "That ought to be done at all costs," he said. "There is an anti-trust law, but unfortunately there is a consent decree, but there is some doubt as to how far that decree is being complied with.

"The chief basis of the monopoly is the control of the outlets. This monopoly ought to be destroyed and the committee ought to seek ways in which that can be done most effectually."

Films cited by Mr. Flynn as material which the committee should see and then should investigate from the original script to the final product included:

"Confessions of a Nazy Spy," "Dispatch from Reuters," "Dive Bomber," "Murder in the Air," "Underground," by Warner Brothers;

"Convoy," "Nurse Edith Cavell," by RKO;

"Escape," "Flight Command," "The Mortal Storm," "Sky Murder," "Washington Melodrama," by Metro-Goldwyn-Mayer;

"Escape to Glory," "Mad Men of Europe," "Missing Ten Days," "Phantom Submarine," "They Dare Not Love," "This Is England," "Voice in the Night," made or distributed by Columbia;

"War in the Desert," "Men of Lightship 61," "The Man I Married," "Manhunt," "Four Sons," by Twentieth Century-Fox;

"One Night in Lisbon," "Mystery Sea Raider," "I Wanted Wings," by Paramount;

"Foreign Correspondent," by Walter Wanger;

"Anzacs in Action," "After Mein Kampf," "Blackout," "British Intelligence," "Birthplace of America," "Our British Forbears," "Thumbs Up," "U-Boat 29," "Pastor Hall," "North Sea Patrol," "Night Train," "The Lion Has Wings," classified as "British" pictures;

"Ramparts We Watch," "Americans All," "China Fights Back," "Britain's R. A. F.," "Australia at War," "Peace Under Hitler," "War in Europe," "Men of the F. B. I.," "Gateway to Panama," "Crisis in the Atlantic," by March of Time;

And MGM's "News of the Day" and Columbia's "International Forum."

Nye in "March of Time"

The "March of Time," attacked last week in Senator Nye's testimony for presenting to the public films which were "part actuality, part fiction, part scenic, part fake and part acted," this week pointed out that Senator Nye had himself been an enthusiastic actor in a "March of Time" in 1935 during the Senate probe of munitions manufacture. It was titled "Munitions Makers."

Louis de Rochemont, producer, recalled that:

"Senator Nye in 1935 seemed to consider the reenactment as a legitimate means of portraying news. I wonder what has happened to make him change his opinion. The method of reenactment which we used with Senator Nye is the same that we use today. We insist on having the real people wherever possible and our reproduction of any news fact is as accurate as research and human diligence can make it."

A charge by Mr. Fidler during his appearance before the subcommittee that Russell Birdwell, advertising executive for David O. Selznick, had offered him "about" $2,500 if he would give a favorable review of "Prisoner of Zenda" brought from Mr. Birdwell a telegram asking for an opportunity to rebut the charge. Mr. Birdwell said that Fidler's opinions were "not worth 25 cents, much less $2,500," and denied flatly that any bribery had ever been attempted.

Exhibitor support of the industry defense, and a general denial that production or distribution had forced any propaganda on them meanwhile appeared from many places in the field. At St. Louis, Harry C. Arthur, Jr., head of the Fanchon and Marco circuit, and his brother Milton, circuit executive, in a three column advertisement in the daily press asked "Since When Is It a Crime to Support the President of the United States?"

Exhibitor organizations, including National Allied in convention at Philadelphia (see page 14), also condemned the conduct and objectives of the hearings. The Missouri Independent Theatre Owners sent a protest to Senator Clark as did the ITO of New York.

Selznick Moves to Goldwyn Studio

Samuel Goldwyn and David O. Selznick announced in Hollywood that they will occupy the same studio in the future. The staff of David O. Selznick Productions, Inc., will move within the next few weeks to the present Goldwyn studio at 7210 Santa Monica Boulevard, Hollywood, and the plant is to be known in future as the Goldwyn-Selznick Studio.

Picture Pioneers Dinner

At a meeting of the executive committee of Picture Pioneers on Tuesday in New York, the date for the fall dinner conference was set for October 29th, according to Jack Cohn, of Columbia Pictures.

Technicolor Dividend

A dividend of 25 cents per share payable September 30th to stockholders of record was declared by Technicolor, Inc., at a meeting of the company's board of directors on Tuesday, according to an announcement made by Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc.

World Talent Formed

World Broadcasting System, New York, announces the formation of a subsidiary company to be known as World Talent Bureau, Inc., under the direction of Douglas N. Taussig, former Hollywood and New York theatrical agent.

Publicists Cooperate

The Publicity Directors Committee in Hollywood have voted active cooperation with National Newspaper Week, October 1st to 8th, and mapped participation plans. Theatres will carry special trailers to aid the drive.

Music War Over, Ascap to Put on Big Promotional

The nine-months' war between radio broadcasting and the American Society of Authors, Composers and Publishers is forgotten, as far as ASCAP is concerned, it was indicated this week. Following its board of directors' ratification on Monday of new radio licensing agreements, ASCAP is clearing its decks for its biggest institutional promotional job since Victor Herbert founded the Society in 1914. With both NBC and CBS expected to resume ASCAP music simultaneously on their networks on September 28th, the Society, it is reported, is brushing away the legal tangles and debris from its music-war with radio and is settling down to execute a large-scale public relations job, not only to sell ASCAP to radio stations, but primarily to sell the Society to the American public.

To Build Culture

As one ASCAP official declared on Monday, "During the radio ban of our music, the true purpose of the organization was lost sight of by the public. We want the American people to know the real value of the Society and what it can contribute to the sum total of music culture in this country.

"ASCAP knows that no culture, music or otherwise, will come out of Europe for the next fifty years, therefore we have an opportunity to build up in America a musical culture that is purely western hemisphere in character, a culture of free men and free women that will endure. It naturally falls to ASCAP to encourage and to guide the development of this musical culture which can be used as a great force for national unity."

It was intimated that the Society would "work out a great many plans along these lines with radio," its erstwhile prize-ring rival. Detailed, specific plans were withheld for the moment, but ASCAP plans to make an official announcement shortly concerning its proposed activities.

The Society, it was said, hopes to achieve the kind of public relations job that "should have been done 20 years ago."

In the opinion of the Society, it was indicated, this extensive public relations plan will dovetail in the next year or two with the expected increase of musical programs on radio which some broadcasting survey specialists have put at a 40 per cent rise over current musical spots. The experts figure that with Quiz and other "participation" shows practically at the end of the cycle, there will develop in the next year an increasing demand for musical

Meanwhile, in New York Supreme Court on Tuesday, a motion was argued before Justice Aron Steuer to drop Broadcast Music, Inc., as a plaintiff in the suit brought against ASCAP and individual song writers by BMI and Edward B. Marks, music publisher. The suit originally was brought as a test case to determine the rights of a publisher in the performong rights of music.

Announcement was made by BMI on Tuesday that it was distributing $200,000 in royalties among publishers and composers for the quarter ending June 30th. According to the BMI statement, 12 publishers each received between $2,000 and $4,000 for the quarter and 12 writer teams each collected between $1,000 and $1,500. Distribution was based on 3,000,000 station performances. BMI also announced that 1,000 writers and nearly 300 publishers are involved in the royalties distribution.

FROM READERS

PRODUCER OBJECTS

To the Editor:

I am sorry that your readers were told that "The Forgotten Village" is an "anti-religious" picture, and that your reviewer described scenes of "damaged churches with barricaded doors" as evidence of bad intent.

"The Forgotten Village" is a drama of birth and death in a Mexican village, and of the struggle to save the lives of children dying from the infected water of the rainy season. Mr. Steinbeck and I made the film as a contribution to Pan-American understanding, and did not specifically deal with the question of religion as your reviewer implies.

First of all, there are no scenes of "damaged churches with barricaded doors." Our village church shows the signs of time, as it is an early Conquest structure. But it is remarkably well preserved and undamaged by man's hands, as you can tell if you trouble to look at the stills at our distributors office and check them against the film.

The "barricaded doors" are the commonly used wooden doors of Mexico's stone churches. Possibly your reviewer was misled by a fiesta scene which takes place in the plaza with the church in the immediate background. But a second look should convince you that this traditional fiesta scene could not be taken as a religious ceremony.

Far from being "anti-religious," our film is the first documentary to come from Mexico in recent years that shows scenes of the deeply religious character of the Mexican Indian peasantry. And the one religious scene, a village procession, is filmed with respect for the deep feeling and beauty of the scene.

Therefore, I trust you will print this letter explaining the facts as opposed to the mistaken notions about "damaged churches and barricaded doors" which simply aren't in this picture.

I am sure your readers will agree when they see the picture and will look forward to their comments, as we believe the anti-religious charge is completely unjust both to the picture and to the producers.

HERBERT KLINE

[Editor's Note: "*The Forgotten Village*" *was reviewed in the issue of August* 30, 1941.]

Television Draws Crowds

During the first day of the television demonstrations at the Balaban and Katz Chicago Theatre last week, approximately 2,500 people were televised. Unusual public interest in the demonstrations continued during the week. The equipment was set up in the theatre's mezzanine.

Pantheon Buys Radio Program

The New Pantheon Theatre, Toledo, Ohio, has purchased a 15 minute commercial program, "Movie Man," on five nights per week, on local station, WTOL.

California Company Formed

Articles of incorporation have been filed in Sacramento, Cal., by O'Farrell Corp., which plans to operate cafes, cabarets and theatres in the state.

Cooper with PRC

Robert Cooper, who had been cashier of the Indianapolis Advertising Accessories branch, has joined the sales staff of Producers Releasing Corp. in that city.

Ad Film Field Awaits Word on New U.S. Films

Suspense hangs high these days in the advertising and sponsored film business where 20-odd producer and corporate bidders are awaiting announcement from the Procurement Division of the Treasury Department of the U. S. Government's award for printing, distribution and promotion of 60 16mm. educational and vocational training films. The award involves from 12,000 to 15,000 prints and is one of the largest contracts ever to be considered for a single company in this field, as Motion Picture Herald reported on September 6th.

According to Herbert S. Houston who left Washington last Friday to return to New York, the award may be announced this week, but it is "unlikely." Mr. Houston is chairman of the Institute for the Advancement of Visual Education and Vocational Training, Inc., which non-profit organization was listed as one of the bidders for the contract and which aroused criticism, it was reported among producers and distributors of advertising and sponsored films.

Four Companies Members

The Institute consists of the following companies: Jam Handy Productions, Detroit; Ray-Bell Films, Minneapolis; Loucks and Norling Studios, New York, and Caravel Films, Inc., New York. All these firms received Government awards last spring for producing 30 of the 50 reels of the 16mm. training pictures projected by the Office of Education. Jam Handy and Caravel received 10 reels each; Ray-Bell and Loucks and Norling, 5 reels. Other firms which received awards for 5 reels each were: Emerson York, Audio Products, West Coast Sound and Calvin Company.

At the time the Institute bid for the printing award, criticism centered on the point that it was organized "expressly for the purpose of bidding as a unit"; that the organization was a "closed corporation" and that as it operated on a non-profit basis, it constituted an "unfair threat" to regular business firms in the race for the Government award.

Mr. Houston answered these charges, however, by issuing a statement last week which said: "There is no more mystery about the Institute than about any one of scores of other trade associations that are formed to serve the common interests of particular industries. The Institute, now that it is properly organized is already considering the enlargement of its membership. It is prepared to accept as members those qualified to subscribe to its purposes, providing they are solvent, have the tools of the trade in the form of technical and studio requirements and are experienced in educational film production."

Siegel with Fox

Sammy Siegel, for several years past with United Artists, is now handling special exploitation work for Twentieth Century-Fox in Portland, Ore., building patronage for "Belle Starr."

Warner Resigns Turf Club

Jack L. Warner has resigned as a director of the Hollywood Turf Club, saying that other duties necessitated the termination of his association with the track.

U.S. JUDGE HITS DECREE, PROPOSES NEW NATIONAL CLEARANCE PLAN

Ruling Cooperative of Detroit Guilty of Anti-Trust Act Violation, Jurist Recommends Board to Study Problems

Already operating under a brand new system of trade practice, as imposed upon the 'Big 5' distributors by the United States Department of Justice under the consent decree, the industry, last Friday, was unexpectedly presented with another proposal, by a Judge of the federal court, that a new program be instituted, likewise by the Government, to establish a national board of zoning, clearance and protection.

This brand new approach to an already complex setup came from Judge Frank A. Picard, sitting in the U. S. District Court in Detroit, as he ruled that Cooperative Theatres, Inc., was guilty of violating the Sherman Anti-trust Act, and ordered issuance of an injunction restraining that buying circuit from interfering with the right of Midwest Theatres Company to buy product.

Declaring that the methods of selling and buying motion pictures are highly complicated, Judge Picard recommended, "A national board of zoning, clearance and protection with regional offices throughout the United States might well be set up with a carefully chosen membership so that various delicate problems presented in a very complex industry could be given proper consideration.

"The powers of the board should be manifold," he continued, "since there is need for a program instituted by the Government along these lines. In addition, the industry itself should devote further time to the study of means of self improvement."

Clearance Complaints Predominate

Under the industry's present system of arbitrating trade practice disputes, as established by the decree through the regional offices of the American Arbitration Association, complaints over clearance represent at least three quarters of those filed since the boards started functioning last February 1.

Judge Picard lashed out at the existing industry consent decree, declaring: "Weakness of the consent decree is that it seeks solution of situation presenting at least three main viewpoints by reflecting only two. There is a three-cornered relation in the picture industry, between producer and exhibitor, between exhibitors' relation to division of product, clearance and protection, and both situations as to Government concerning violation of the Sherman and Clayton laws."

The 31 regional motion picture tribunals of the American Arbitration Association as set up under the New York consent decree, have authority only to receive and hear, through arbitrators selected from their locals panels, specific complaints on clearance and run filed against the 'Big Five' under terms of the decree.

Although both parties to an arbitration proceeding bind themselves to observe the award, attorneys point out that in the event one or another party repudiates an arbitrators' findings or the decision of the final appeal board, the tribunal has no power to enforce its ruling, by fine or other penalty. Action against an abrogating party could come only through the Department of Justice. The latter receives records of all proceedings, and might, conceivably institute contempt proceedings to hold decree signatories, or voluntary parties to arbitration, to the ruling provided for under the consent decree. In such event, however, the administrative authority would reside in the injunctive authority of the federal court, not with the arbitrator or the administrative machinery of the AAA in charge of the records and mechanics of the field tribunals.

Midwest Denied Damages

Judge Picard's Detroit decision, which ended two years of litigation, denied Midwest any of the $200,000 damages it had sought in the suit.

Midwest, operator of five theatres on Woodward, main Detroit street, charged that Ben and Lou Cohen, operators of five competing houses, were using Co-operative to keep producers from selling pictures to Midwest until they had played in the Cohen houses.

Co-operative controls approximately 100 theatres in the Detroit metropolitan area. The Midwest owns the Colonial, Blackstone, Garden, Forest and Majestic theatres. The Mayfair, Rio, Roxy, Capitol and Hollywood theatres are owned by the Cohen Brothers, who were named defendants with Co-operative.

Judge Picard held that the defendants were engaged in interstate commerce and said, "the evidence further shows that the defendant has violated the Sherman Anti-Trust laws on several occasions."

"This is particularly true," he said, "when it stifles all competition by coercing distributors to break contracts, as it did in one instance, or when it compels distributors not to do business with anyone outside the select gates, except after clearance runs, on penalty of not being able to sell Co-operative at all."

The injunction which he ordered issued, would prevent: (1) the defendants from interfering with Midwest's right to compete for the purchase of all movies, whether used by the Cohen theatres or not; (2) prevent Co-operative, by coercion, threats or otherwise, from restraining any producer or distributor from negotiation with Midwest; (3) restrain the Cohen Brothers from purchasing more than the number of major pictures for either the Roxy or Mayfair theatres normally used, placing this number at two changes of double features for each theatre each week.

LOEW'S, WARNERS SWITCH THEATRES

Loew's and Warners will exchange a theatre each in Wilmington, Delaware, September 26th. On that day, the Loew chain will assume the Warners' Aldine, and the Warner ciruit will acquire the Loew's Parkway. The arrangements are for ten years. They were made by Joseph Vogel of Loew's, and Joseph Bernhard, for Warners.

Mr. Vogel said the deal would give his company a larger theatre in the city's downtown area and that the Parkway would be made into a Warner subsequent run.

The Parkway has approximately 1,100 seats. The Aldine has 1,900.

Warners have several houses in Wilmington. Loew's had only one.

On September 19th, the Aldine will close, and the new operator, Loew's, will inaugurate extensive improvements. It will reopen October 1st. Edgar Doob will manage it, as he managed the Aldine.

U. S. Plans to Start Schine Trial in November

The Department of Justice plans to start trial of its anti-trust suit against the Schine Circuit and the "Little 3" in U. S. District Court at Buffalo in mid-November.

Approval of the November trial date is contingent on approval by Federal Judge John C. Knight of Buffalo, however.

The Government has advised various defense counsel of its intention, which would indicate that trial of the Schine case will get under way prior to the closing arguments in the Crescent-"Little 3" anti-trust action at Nashville. Final arguments in the case are scheduled for December 1st.

Schad Case Is Called Off

After four days of testimony before Judge J. Cullen Ganey in U. S. District Court in Philadelphia, motion for a preliminary injunction in the anti-trust suit of Dr. Harry J. Schad, Reading, Pa., exhibitor, was withdrawn on Thursday, September 1st, by his attorney, State Senator Harry Shapiro. It was after the cross-examination of the plaintiff, Dr. Schad, by defense counsel, that Senator Shapiro asked the court to permit him to withdraw the motion for a preliminary injunction. However, the withdrawal was predicated on the understanding that when the hearings are resumed, probably in October, the proceedings shall be considered as a final hearing for the injunction.

Dr. Schad testified on Thursday, September 11th, as to his theatre operations in Reading. Filed in behalf of his Astor Theatre there and seeking triple damages of $750,000, the bill of complaint was brought against 20th Century-Fox, Warner Brothers, Warner Theatre Circuit and Wilmer and Vincent Theatre Circuit, charging them with conspiracy to take one-half of the Fox product from his Astor Theatre and to sell it to W-V's Embassy Theatre there.

Prior to Dr. Schad's day on the stand, testimony was taken the three days previous on cross examination of Ted Schlanger, Warner theatre zone chief in Philadelphia, and of Rudolph Weiss, of the Warner circuit's real estate department in New York; William Sussman, eastern division sales manager for Fox; Edgar Moss, Fox district manager in Philadelphia, and Joseph D. Eagen, general manager of Wilmer and Vincent.

The Astor Theatre, until last Spring, was operated by the Warner circuit on a lease, and upon its expiration, the house reverted back to Dr. Schad, the original owner. The house is presently being operated by Jay Emanuel, Philadelphia exhibitor and trade paper publisher, and Frank McNamee, former RKO branch manager in Philadelphia, under a pooling agreement. While both were prominently mentioned in the testimony, neither men are party to the action.

Charging monopoly and conspiracy, operators of the New Empress theatre in Atlantic

(Continued on following page)

Empress Theatre Sues Circuit and Majors on Trust

(*Continued from preceding page*)

City, and the E. M. Blatt Co., owners of the property, last week started legal action against the Weiland-Lewis circuit and major distributors. Plaintiffs charge monopoly practices to deprive them of pictures and conspiracy to keep them from showing current product.

The Empress opened several weeks ago with a single feature policy and then shifted to duals or revivals such as "Scarface" and "Hell's Angels," with business holding up well. The management has announced that pending the outcome of the suit the house would continue with the double bill revivals and is planning to stay the winter.

The Weiland-Lewis organization, which formerly controlled the New Empress, would make no comment on the situation. The circuit recently was a defendant in a similar suit brought by Harry Waxman of the Hollywood theatre. The action was later dismissed.

Albany Supreme Court Refuses Injunction

Vitagraph won the first round of a court battle in Albany, N. Y., when Justice Schirick of the supreme court denied the injunction motion sought by Abe Stone, an independent exhibitor, in special term. The action was predicated on Warners making their Albany theatre a subsequent run after Mr. Stone's Eagle theatre with their new neighborhood house, the Delaware, receiving product ahead of the Eagle from Vitagraph.

Twentieth Century-Fox, originally named with Vitagraph for prior delivery to the Delaware, settled their case by stipulation before Leonard L. Rosenthal, Troy attorney active in the New York unit of Allied, sought the injunction in special term in Mr. Stone's behalf.

Cocalis Takes Theatre In Suit Settlement

Cocalis Enterprises, Inc., has taken over the operation of the State theatre in Elizabeth, N. J., from the Battin Amusement Co. The deal was the outcome of a suit started by Mr. Battin against Cocalis and several distributors charging violation of the anti-trust laws. The suit was settled when it was agreed that the State would be sold to Cocalis.

Silverstones Hosts

Mr. and Mrs. Murray Silverstone were hosts at their estate in Scarsdale, N. Y., on Saturday afternoon, September 13th, at a party to raise funds for the establishment in England of a children's nursing home to be named for the late Mrs. Sara Delano Roosevelt. The party was sponsored by the Scarsdale Division of the British War Relief Society and the Interfaith Committee for Aid to the Democracies. A number of film personalities were among the guests.

USO Drive Successful

With the cooperation of Mayor L. Mason of Bunker Hill, Ill., and M. Baker, scoutmaster of the local Boy Scout organization, the United Service organization drive for funds was a great success, acording to a report from Thomas A. Baker, manager of the Lincoln theatre which sponsored the drive.

Buffalo Circuit Adds Stage House

The Dipson Theatrical Enterprises, operators of 25 theatres in Buffalo, principally motion picture houses, has taken over ownership and management of the Erlanger Theatre, legitimate house in that city, through the organization of a new company, Playhouse, Inc., headed by Nikitas D. Dipson of Batavia, the circuit president. The new company also assumed stage show bookings of the United Booking Office of New York, run by the Shuberts, and the New York Theatre Guild subscription series. The Erlanger was acquired from the Hotel Statler Company in Buffalo.

Richard W. Kemper, former manager of the Twentieth Century, is vice president of Playhouse, Inc., and Andrew Gibson, a Dipson associate of long-standing, is secretary-treasurer. Mr. Kemper will manage the Erlanger which is now being renovated for air-conditioning, decoration, acoustical engineering and seats' reupholstering at a cost of $30,000.

Mr. Dipson and his associates are planning to book dramatic and musical shows as well as films for the Erlanger.

RKO Fetes Jareck

Eighty-two persons from various departments of RKO's home office gathered for a luncheon last Thursday, September 11th, at the Maison Louis in tribute to Joe Jareck of the still department who resigned to join the New York Police Department. Lou Gaudreau was toastmaster and S. Barret McCormick, head of the advertising and publicity department in which Mr. Jareck has been employed for several years, made a short talk. A combined radio and victrola set was presented to the departing employe.

Wolcott Wins Tournament

Leo F. Wolcott, president of the Independent Theatre Owners of Iowa and Nebraska association, and a theatre operator of Eldorado, Ia., won the American Legion golf tournament and possession of the G. Decker French & Elvin Ryan Commanders cup for the eighth year of the tournament. The tournament was held at the Pine Lake golf club grounds at Eldorado, September 7th.

Warner Branch Opens

Warner Brothers' new Pittsburgh exchange, a two-story air-conditioned building at 1801 Boulevard of the Allies, opened formally Monday, September 15th, with many exhibitors in attendance. Harry Seed, branch manager, was host at the "housewarming." Alfred W. Schwalberg, supervisor of exchanges for Warners, and Roy Haines, Eastern and Canadian sales manager, represented the home office.

Sherman in Washington

Al Sherman of the Columbia home office has taken over his new position for the company in Washington, D. C., working on exploitation and exhibitor relations, under Sam Galanty, branch manager.

Mississippi Collections Up

Collections of taxes on admissions at theatres of Mississippi during August totaled $40,731 against the $36,256 collected during August, 1940. The figure set a new mark for the month of August.

Networks Ask FCC to Lift Contract Ban

Adamant in their challenge of the authority of the Federal Communications Commission to make regulations for the control of network operations, NBC and Columbia last week proposed that the commission suspend its proposed rules for the duration of the national emergency and join with the industry in attempting to induce Congress to streamline the communications act.

The proposal was made at argument before the Commission September 12 on a petition of Mutual Broadcasting System for an increase from the proposed one year to two or three years in the time for which contracts could be made between chains and stations and extending from 28 to 42 days the period in which the chains could exercise options.

Improvement Admitted

Counsel for the senior networks admitted that the proposals were an improvement over the regualtions promulgated by the commission, but charged the idea back of them was to secure for Mutual a better position in the industry than it now enjoys.

John Cahill, counsel for NBC, contended that the abolition of option time, as proposed, would have the effect of increasing the network's expenses as well as those of its affiliated stations, and might bring about a reduction in rates and a loss in revenue which, in turn, would be reflected in deterioration in the quality of programs.

For Columbia, Judge John J. Burns agreed that the present high standards may be impossible of maintenance under the rules and charged that they paved the way for an "invisible censorship more frustrating than an open and acknowledged one.

"In no other field of governmental regulation is it so important that the boundaries of Congressional authority be carefully maintained and that there be no extension of power by muffled words smuggled into a statute," he said.

The Mutual proposal, he asserted, would put the industry in a "strait-jacket" and prevent future development.

The proposed regulations were also presented to the commission as reacting to the disadvantage of the Government itself. The national defense program is making increasingly greater demands upon radio time, it was pointed out, and, it was contended, if the proposed regulations are put into effect, it may be impossible for the networks to protect the Government's requests for space on the air.

NBC counsel also charged that the regulation regarding the operation of more than one station in a locality will have a "destructive" effect on network activities.

The Federal Communications Commission is holding in abeyance the radio network regulations which were to go into effect on Tuesday, following a postponement from August 2nd. The commission said it would wait until a decision was reached on the petition presented by the Mutual Broadcasting System for amendment of the rule governing option time.

In the announcement on August 28th of the hearing to be granted Mutual the commission said that not only the option time rule but all the network regulations not now in effect would be held in abeyance until after decision on the point to be argued at the hearing September 12th, and that even after rendering of such decision, time would be allowed for compliance by the networks with respect to contractual relations and the disposition of properties in accordance with the orders promulgated May 2d.

THE MOST EXCITING GIRL ON THE SCREEN TODAY.....WITH AMERICA'S RHYTHMIC DANCING STAR!



They're in the army now!

A SCINTILLATING, STAR-SPANGLED ARMY MUSICAL!

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with **ROBERT BENCHLEY**



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SONGS *by* COLE PORTER

...his newest, greatest hit

Original screen play by Michael Fessier and Ernest Pagano · Produced by SAMUEL BISCHOFF · Directed by SIDNEY LANFIELD · A COLUMBIA PICTURE

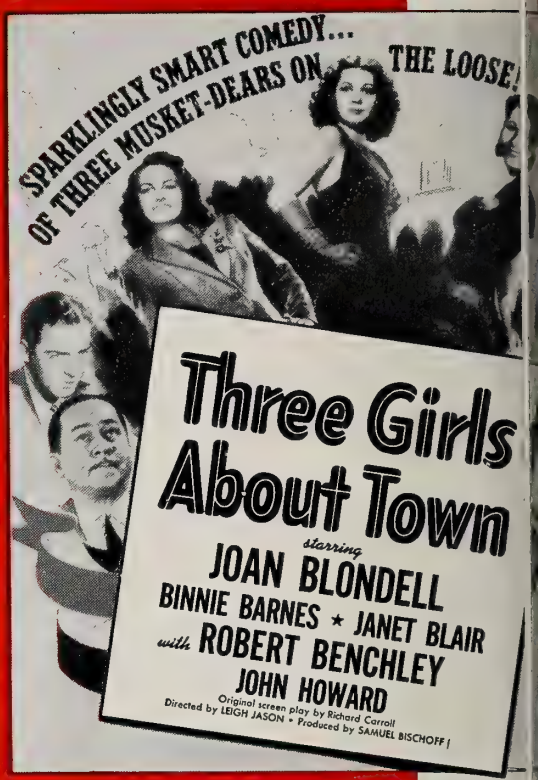

AYWORTH
RICH"
NCE I KISSED MY BABY GOODBYE" • "SO NEAR AND YET SO FAR"
REAM DANCING" • "SHOOTIN' THE WORKS FOR UNCLE SAM"
HE WEDDING CAKE-WALK" • "THE BOOGIE BARCAROLLE"

...and JUST AROUND THE CORNER



RELEASED OCT. 9th

RELEASED OCT. 23rd





RELEASED OCT. 30th



RELEASED NOV. 20th



RELEASED DEC. 15th

COLUMBIA PICTURES

NEW PROMOTIONS HELD OR PLANNED ON 'TARZAN', 'NAVY', 'YANK', *et al.*

MGM Sends Performing Lion on Tour; Warner Bros. Have 'Navy Blues Sextette'; Others Send Stars to Openings

With Bob Hope and Carolyn Lee appearing in person on the stage of the Stanley theatre in Philadelphia Wednesday, Paramount premiered Mr. Hope's latest comedy "Nothing But the Truth" with the usual fanfare and floodlight demonstrations.

Meanwhile, other companies staged special promotions or disclosed plans this week for exploitation and ballyhoo on new product.

Metro-Goldwyn-Mayer was preparing for the national release of "Tarzan's Secret Treasure" and to aid exhibitors in pre-selling the picture to the public sent on a cross-country tour a jungle exhibition complete with a lion, "King Tarz."

For the opening of "Navy Blues" at the Strand theatre on Broadway, Warner Brothers brought a group of six magazine cover models, the "Navy Blues" Sextette, to New York with much advance publicity as to their activities for the days prior to the film's opening.

Twentieth Century-Fox was busy at midweek laying plans for the opening of "A Yank in the RAF," at the Roxy theatre, Friday.

"International Squadron," a Warner picture, opened in Dixon, Ill., in conjunction with the celebration of Louella Parsons-Ronald Reagan Day, Monday.

Republic's Dorothy Lewis arrived in New York for the opening of the company's "Ice-Capades" in which she is starred.

Philadelphia Opening

Personal appearances of Bob Hope and little Carolyn Lee topped the elaborate program for the world premiere of Paramount's "Nothing But the Truth" on Wednesday, September 17th, in Philadelphia at Warners' Stanley Theatre. The premiere, the first holiday opening held in Philadelphia, was in conjunction with the national convention of Allied in that city. Searchlights showered the skies and the uniformed drum corps of American Legion posts, paraded to the theatre. William Stauffer, Philadelphia county commander of the American Legion, presented a Distinguished Service Citation to Mr. Hope on the stage of the theatre, in recognition for services rendered to disabled war veterans throughout the country.

In addition to making two stage appearances in conjunction with the picture, Mr. Hope greeted crowds in front of the theatre for whose accommodation a grandstand was erected. The Philadelphia *Record* sponsored a letter contest among children in conjunction with the opening, asking for letters on why they'd like to have dinner with Bob Hope. The one boy and one girl selected among the contestants were invited to attend the picture premiere, and with their mothers, were also invited to the industry dinner held prior to the opening at the Ritz-Carlton Hotel.

Bob Hope was expected to remain over in Philadelphia until Friday for the Variety Club annual golf tournament at the Philmont Country Club.

In preparation for the premiere of "Nothing But the Truth," an advance buildup was conducted which included special trailers on the screens of 30 Warner Brother theatres in the Philadelphia district, an elaborately decorated lobby in the Stanley theatre, a giant-sized cooperative newspaper display and advertising campaign, billboard posting on all elevated and subway stations in the city and special street ballyhoo stunts.

"Tarzan" On Tour

With the opening of the national convention of Allied in Philadelphia on Tuesday, Metro Goldwyn Mayer launched a national jungle exhibition on "Tarzan's Secret Treasure."

This ballyhoo was planned by Howard Dietz, executive in charge of promotion, and will be supervised on its cross country tour by W. R. Ferguson, director of exploitation. It will consist of a lion working on a tight rope made to resemble a heavy tree branch high atop the street crowds.

The outfit has been installed in a special caravan with a telescopic rear that emerges during the performances and gives "King Tarz" the jungle actor, 28-feet of walking space.

According to a company announcement, the important feature of the undertaking is that it is being sent out long before the national release date for the picture and will provide theatres with a strong showmanship factor in preselling the picture to the public.

The outfit, in addition to the special caravan in which the lion performs, consists of an advance car and a traveling home and exhibition cage for the jungle actor. A public address system installed in a side wall of the truck will bring to the public a description of the scene from the picture as the lion makes his way across the rope.

"Navy Blues" Sextette

The "Navy Blues" Sextette, magazine cover models chosen by vote of the United States Navy enlisted personnel, according to Warners, arrived at Penn station in New York Monday morning. On Tuesday their patriotic services began. At 12:30 P.M. the actresses visited the Treasury House in Rockefeller Center to help sell United States Defense Bonds. At three o'clock the same day the Sextette participated in ceremonies at Floyd Bennett Field in connection with the launching of the "Yale Blues," the first United States Navy college pilot unit. The twelve Yale men are receiving flight training at Floyd Bennett Field before leaving for advance instruction in Florida. On Wednesday the Sextette appeared at the Hotel Astor Defense Ball and on Thursday were scheduled to have dinner with six sailors at their hotel, the Ritz Towers.

The Sextette arrived in New York after a cross-country tour which took them to eight cities. They will appear at the Strand theatre in conjunction with the Broadway engagement of "Navy Blues," which was to open Friday.

Plans Set for "Yank"

Governor Herbert H. Lehman of New York, Mayor Fiorello LaGuardia, Governor Charles Edison of New Jersey, and other prominent public officials will head the list of sponsors for the midnight charity ball and open air carnival which will be held in conjunction with the world premiere of Twentieth Century-Fox's "A Yank in the RAF" at the Roxy theatre in New York on Friday, September 26th. Benefits from the premiere and the proceeds of its parallel functions will go to the British American Ambulance Corps, for air ambulances and medical supplies to be sent overseas.

Governor Receives Ticket

Numerous committees, including a group of this season's debutantes, are actively assisting in the arrangements and sale of tickets. Inasmuch as the premiere marks the beginning of a nationwide drive for the British American Ambulance Corps, plans are being made to reproduce the premiere in all of its details in cities throughout the country where the picture opens.

A committee headed by Mrs. William V. C. Ruxton and Mrs. Douglas Fairbanks, Sr., visisted Governor Lehman and Mayor LaGuardia Monday and presented them with the first tickets, especially printed on the fabric of a wrecked Messerschmitt plane, for the premiere. Tickets to the Midnight Ball, to be held after the premiere, and for the premiere as well will cost $10 each.

The sponsoring committee includes: Mrs. Ruxton, whose husband is president of the BAAC, Mrs. Fairbanks, Mrs. Palmer Dixon, Mrs. Francis Warren Pershing, Mrs. Paul Felix Warburg, Brenda Diana Duff Frazier, Mrs. Frederic Watriss, Elsa Maxwell, Mrs. Scales Leslie, Mary Andress and Mrs. James Spalding III.

A comprehensive collection of British wartime posters, registering virtually every phase of civilian and military defense have been placed on exhibit at the Roxy theatre in connection with the premiere of the picture.

The collection, representing the work of well-

(Continued on following page)

SOMETHING TO WRITE ABOUT

David O. Selznick started it by paging the public for selections to play Scarlett in "Gone With the Wind".

Now everybody's doing it.

Paramount has got the columnists of the country soliciting reader-suggestions for principal roles in "For Whom the Bell Tolls".

Warner Brothers have the ladies and gentlemen of the syndicates wooing suggestions for a casting in "King's Row".

Samuel Goldwyn has not only the film columnists but also the sports editors of the nation circularizing their readers as to their choice of personalities to play Lou Gehrig in the film to be based on the life of the late Yankee star.

It's not bad tactics.

It gives columnists something to write about, and their readers something to write to them, and to studios, about.

It binds nobody to anything.

Producer Selznick scanned the thousands of letters and hired an unknown.

That's not a bad idea, either.

It's cheap and it makes no enemies.

In an era of talent shortages, why not?

"Ice-Capades" and "Squadron" Open

(Continued from preceding page)

known British artists and cartoonists, is designed to be of particular interest to civilian defense groups, ranging as it does from instructions to householders on air raid precautions, food problems and adjustment of wartime inconveniences, to detailed regulations affecting group life in underground shelters. The collection will be made available to defense groups following the Roxy exhibit, through the courtesy of the theatre and the British Library of Information.

"Squadron" in Illinois

"Louella Parson-Ronald Reagan Day," was celebrated in Dixon, Ill., on Monday in honor of those two natives of the city, in connection with the premiere of Warners' "International Squadron" at the Dixon theatre that night.

Accompanying them were Bob Hope and Jerry Colonna, George Montgomery, Ann Rutherford, Joe E. Brown, and Bebe Daniels and Ben Lyon.

The Hollywood personalities were guests at a luncheon on the estate of Mrs. Charles R. Walgreen. A banquet preceded the premiere, and a Hollywood Ball at the local Armory concluded the program.

"Ice-Capades" Opens

Dorothy Lewis, star of Republic's skating spectacle "Ice-Capades," arrived in New York this week for the New York premiere of her new picture at Loew's Criterion on Wednesday, September 17th. The film marks Miss Lewis' screen debut under the terms of a contract with Republic, and although new to motion pictures she has established her position as one of America's foremost Ballerinas on skates.

For the past three seasons, Miss Lewis has been the star of the ice show at the St. Regis Iridium Room in New York, and will return ther October 8th for her fourth year.

Optical Committee Meets

Members of the Research Council Basic Optical Committee met Thursday, September 11th, in the Academy Board Room in Hollywood to complete plans for setting up a standard method of lens calibration. The new standard will help to improve photographic quality in production, will assist the laboratory to match photography between cameras and will result in an economy in production by facilitating the interchange in camera lens equipment, the Academy announced.

Transport Company Recognized

Motion Picture Delivery Company, Inc., of New Orleans, La., has been granted authority to operate in the transportation of motion picture film booked by the film exchanges in that city, between New Orleans and specified locations in Louisiana, Alabama, Mississippi and Florida. The I.C.C. grant followed hearings in New Orleans April 10th and 11th with the Railway Express Agency and the Illinois Central Railroad intervening as protestants.

Wassom with National Screen

Lionel Wassom, with the A. H. Blank theatre enterprises for fifteen years when he resigned last fall to manage the Odeon and Casino theatres at Marshalltown, Iowa, owned by Mike Roskopf and Sam Horwitz, has resigned and joins the National Screen Service sales force at Des Moines, Iowa.

"Featurette" Series Begin Production in New York

Rock Productions, Inc., headed by Arthur Leonard and Maurice Duke, began production on Wednesday of the first of a series of "Featurettes" at the Fox Movietone Studios in New York City.

For the first picture, which is entitled "Miss Cast," the company has employed 40 actors, actresses and musicians, in addition to script writers, songwriters, arrangers, dance directors and a complete crew of studio technicians, cameramen, etc. Mr. Leonard was a director for Warner Brothers and later a producer of his own subjects. He also produced and directed the "Soundies" for James Roosevelt. Mr. Duke, recently arrived from Hollywood, has for some years been connected with the various branches of film production.

Four Film Firms Form

Four new concerns have been formed in New York State, three in New York and one in Buffalo, to distribute and exhibit motion pictures, according to Michael F. Walsh, Secretary of State. They are:

Cine, Incorporated, 200 shares, no par value, by Meyer Bornfriend, 274 Madison Avenue, Rudolph Allen and Miriam Kaplan, 565 Fifth Avenue, New York. Filing attorney was E. Louis Gothelf, 565 Fifth Avenue, New York.

Amusomatics, Incorporated, 100 shares, no par value, by Murray Ehrlich, Harry Orner and Charles T. Weintraub, 45 John Street. Altholz, Orner and Altholz, same address, filed the papers.

Greyhound Advertising Service, Inc., Buffalo, 200 shares, no par value, by Harold N. Reid and Bernard J. Dress, Buffalo, and James A. Zimmerman, Kenmore, with Edgar H. Hedley, Buffalo, filing attorney.

American Gilbert and Sullivan Opera Co., Inc., 200 shares, no par value, by Arnold B. Elkind and Gerald F. Finley, 545 Fifth Avenue, and Frederick Joseph Halton, 22 Washington Square, New York, as the directors. Finley filed the papers.

Stage Competition Foreseen

Indianapolis exhibitors, most of whom believe that stage plays at English's theatre don't cut into their grosses, may find that the coming season will offer more competition than normal. In addition to the regular offerings at English's at irregular intervals through the winter, the Theatre Guild has booked six revivals of Broadway shows and a subscription list is selling briskly. Civic Theatre will begin its season October 15th.

Construction Dooms Theatres

Plans for a 300-foot width along Hastings Street, disclosed by Alfred E. Cobo, city treasurer in Detroit, would wipe out the East Side colored theatre sector, mostly all-night houses. The theatres affected include the Madbury, Warfield, Castle, Dunbar and Arcade. Plans for a similar west side highway along Sixth Street in Detroit, would probably threaten the Coliseum, already slated for removal in a slum clearance project and the Amo.

Donahue Joins Buchanan

Joseph C. Donahue, formerly head of the William Esty & Co. radio activities on the west coast and also formerly with the Columbia Broadcasting System, has joined the radio department of Buchanan & Co. Mr. Donahue will supervise the Eleanor Roosevelt series for the Pan-American Coffee Bureau and will work with Paul Monroe, the agency's radio chief, on the Fred Allen show and the "Treasury Hour" when the Bendix Corp. starts sponsoring the show on September 30th.

Profits, Stock Deals Reported

Net operating profit of $10,897 is reported by Monogram Pictures Corp. and subsidiary companies for the 52-week period ended June 28th, after deducting all charges, including amortization, depreciation and normal income taxes. This compares with a net loss of $179,656 the year before.

Gross income after deductions of franchise holders' distribution percentages and agents' selling commissions was $2,030,459, compared with $1,945,879 for the previous period. Gross profits before deducting administrative expenses, interest and Federal taxes was $470,065, compared with $310,614 last year.

The report showed the company had $171,007 in restricted sterling deposits, accounts receivable and Australian stock.

SEC Studies Pathe Deal

Plans for dissolution of Pathe Film Corporation were laid before the Securities and Exchange Commission last week with a request for approval before the proposed stockholders' meeting October 1st.

The matter was presented at a hearing September 12th by Colonel T. C. Davis, Pathe director, who contended that the proposed exchange of the company's holdings in Du Pont Film Corporation for stock in E. I. Du Pont de Nemours & Company would be the "best possible arrangement for Pathe stockholders."

He explained that it is proposed to exchange Pathe's 3,500 shares of Du Pont Film common for 56,700 shares of Du Pont de Nemours common, dissolving Pathe thereafter. In this way it will be possible to eliminate unnecessary duplication of operating costs and taxes "inherent in any holding company" and avert the hardship on fast growing companies enjoying a high rate of return on their capital imposed by current taxation.

SEC counsel, delving into the question of the remuneration Col. Davis is to receive for his work, was told that in informal discussions a figure of $150,000 was suggested but that under the final arrangement he will receive 300 shares of Du Pont de Nemours stock, with a value of approximately $46,000.

Fox Declares Dividend

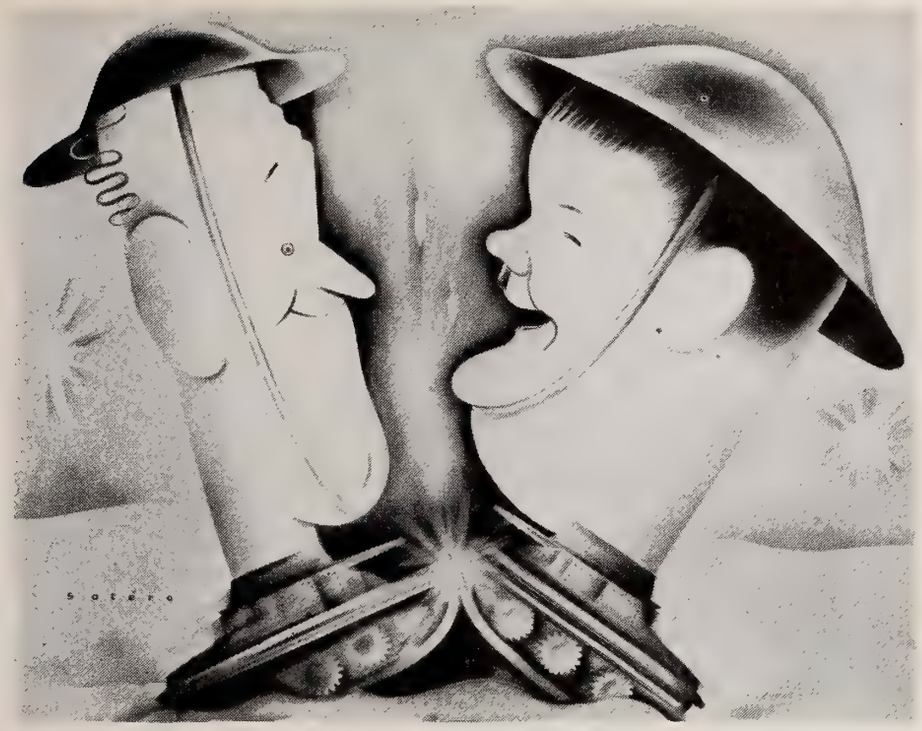
The board of directors of Twentieth Century-Fox Film Corporation at its meeting last week declared a cash dividend of 37½ cents per share for the third quarter of 1941 on the outstanding preferred stock of the corporation, payable September 30th, 1941, to stockholders of record at the close of business September 20th, 1941.

Loew's Cuts Dividend Arrears

Preferred dividend arrears of Marcus Loew's Theatres, Ltd., Montreal, will be cut in half to $1.75 a share, following payment on September 30th of a dividend declaration of $1.75 a share plus $1.75 a share. In the two quarters preceding the company paid similar amounts on arrears while last year $7 a share on arrears was distributed, against $24.50 in 1939.

Associates Pledge Fund

About 75 members of the Motion Picture Associates, meeting at the Hotel Astor in New York last week, pledged contributions of about $1,000 to the organization's charity fund. This was in response to the request of Joseph Lee, organization president, that donations be made instead of at the association's annual dinner and dance Thanksgiving Eve.



This is Laurel and Hardy.
They're buggier than
the blitz buggies!
And great guns!
They're funny in
GREAT GUNS!

20th CENTURY FOX

Stan LAUREL and Oliver HARDY in "GREAT GUNS" *with* Sheila Ryan · Dick Nelson
Edmund MacDonald · *Executive Producer Sol M. Wurtzel* · *Directed by Montague Banks*
Original Screen Play by Lou Breslow

FIRST SPECIFIC RUN DEMAND FILED BY EXHIBITOR UNDER DECREE RULES

Detroit Independent Files Action Under Section X, Raising Problem of Effective Date; Study Application of 90-Day Rule

The first arbitration action to demand specific run from the consenting distributors was filed by an independent exhibitor at Detroit Friday under the provisions of Section X of the consent decree, which became operative September 1st.

In the initial complaint to the American Arbitration Association specifically aimed at the buying power of circuit combinations Erving A. Moss, operator of the Parkside theatre, Detroit, named each of the Big Five distributors. He charged that, contrary to provisions of Section X of the decree they had denied him product since July 20th on a requested run, and alleged that the run had been sold to two Cooperative Theatres of Michigan houses and one United Detroit circuit house. This was done, the complaint asserts, because of the combined buying pressure of the circuits.

Specifically named are the Harmony and Aloma theatres, 1,000-seat key Cooperative houses and the 1,000-seat Rivola. Mr. Moss charges that since July 20th he had demanded in writing, second run after the downtown situations for his 900-seat Parkside on Warren Avenue. Mr. Moss asks equal run. The case is the sixth filed in the Detroit tribunal.

[A federal judge in Detroit this week also scored the Michigan Cooperative buying power in a Sherman anti-trust case decision, see page 33.]

Question Applicability

The demand for abitration under Section X raises a question as to the date on which applications become valid. According to the decree refusal to sell product on the run asked must persist over a three month period. The Detroit arbitrator will have to decide whether the 90 day period of refusal is retroactive or commenced September 1st.

If the latter is the case Section X complaints actually cannot be filed until December 1st. The executive offices of the American Arbitration Association at New York indicated that the question involved interpretation of the language of the decree and could be settled only by the arbitrator, as yet unselected, or by the Appeal Board.

Section XX of the decree states, however:

"The provisions of Section III, of subdivision (a) of Section IV, of Section V, and of Section X of this decree shall have application only with respect to features released in the United States after August 31, 1941."

The Detroit tribunal, long inactive, this week cleared its third complaint from the docket in short order with a settlement between all parties to a clearance action inaugurated by the Drayton theatre in Drayton Plains, Mich. The complaint, reported August 23d, named all five consenting distributors and the Butterfield circuit in Pontiac, Mich. Withdrawal was by unanimous consent.

Detroit received its fifth arbitration complaint, also on Friday, when Sol Winokur, operating the Ritz theatre in Watervleit, Mich., filed on clearance against Metro and Warner Brothers. He named the Heart theatre in Hartford and the Coloma theatre, Coloma, two and five miles, respectively, from Watervleit. The seven day margins they now hold is unreasonable, Mr. Winokur declared, asking for day and date.

21st in New York

New York received its 21st arbitration action last week when Skouras Theatres, Inc., through Metropolitan Playhouses, its subsidiary, filed a clearance action in behalf of the Ogden theatre, Ogden Avenue and Washington Bridge, the Bronx, naming Paramount and MGM. The complaint charges that the seven day margin of the Mt. Eden theatre, operated by the JJ Theatres Corp., at Mt. Eden and Inwood avenues, is unreasonable.

Portland, Ore., received its second case Monday when William Graeper, operating the Egyptian, Portland, filed a clearance complaint against Paramount, RKO, MGM, and the 20th Century-Fox. The Fox West Coast circuit Portland houses are also named. Mr. Graeper charges that the present protection of 91 days is unreasonable and asks for a reduction to 45 days.

Washington, D. C., received a seventh case on Monday, a clearance demand from Sam Millets, operator of the Dentonia theatre, in Denton, Md., naming Loews', Inc. Mr. Millets charges that a seven day margin granted by Metro to the Reese theatre, Harrington, Del., is unreasonable. He asks reduction. The two towns are 17 miles apart.

New Chicago Case

At Chicago a clearance complaint was filed September 11th by the K. & S. Theatre Corporation, operators of the Sheridan theatre, North Chicago, Ill., against Warner Brothers and RKO Radio. It is Case No. 7.

Complainant states that for a number of years its pictures were booked in the second week of release but during the past year the defendants had taken away such privilege and granted clearance to the Times theatre, Waukegan, Ill., prior to release date given the complainant and granted the Times theatre protection over the Sheridan. The Sheridan asks the same release as previously enjoyed.

Following five days of hearings the Portage theatre clearance case was adjourned until September 29th because of previous commitments made by counsel.

In testimony so far Mort D. Goldberg, president of the Portage Theatre Corporation and executive of the GCS Circuit, who brought the action, accused the film companies of favoring Balaban & Katz in all selling deals. He said his company had offered the distributors 10 per cent above any price paid by Balaban & Katz in order to get a run before their Gateway, Belpark and Will Rogers theatres, named in the action.

Delay will give attorneys on both sides time to work out stipulations regarding the valuation of properties involved, namely the Portage theatre and Balaban & Katz' Gateway, Belpark and Will Rogers theatres.

The Portage management claims film buying preference based on the priority of the theatre in its territory and says their investment is comparable to any Balaban & Katz theatre named in the dispute.

Detroit

Hearings on Detroit's first case, complaint of the Booth theatre, Detroit, filed in March and frequently postponed, will be heard October 2d before Jerome Thomas, head of the department of business administration at Wayne University, Julius and Milton London, owners, named Paramount, the DeLuxe, Eastend, Whittier and Michigan Cooperative theatres.

Buffalo

Michael Catalano, Buffalo attorney, has been selected to arbitrate the clearance action of the Dipson Theatre Corporation's Bailey theatre against the Big Five. The complainant asks that the Bailey get the same clearance it had before it was purchased by the Dipson interests two years ago. Hearings will begin September 22d. Meanwhile the Shea circuit, through subsidiary Buffalo Theatres, Inc., has intervened in behalf of its houses. Shea formerly owned the Bailey.

Kansas City

Wendell H. Cloud, Kansas City attorney, will arbitrate the board's second case, a clearance action by the Dickinson theatre, in Mission, Kan. No date has been set for hearing. On September 5th the Kansas City Operating Company filed as intervenor in the case in behalf of the Newman, downtown first run theatre. Jerry Zigmond, managing director, asserted the Dickinson demand would affect Newman business.

Decision by the Appeal Board on the Westway theatre clearance action, third Washington complaint, expected this week, has been postponed pending the return from holidays of Albert W. Putnam and George W. Alger, members of the board.

Discussion of the administration and operation of the motion picture tribunals will occupy a prominent position in "Arbitration in Action," a study of the American Arbitration Association to be published next month by Harpers. Miss Frances Kellor, first vice-president of the AAA, is author of the work.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

Detroit—One on Specific Run
—One on Clearance
New York—One on Clearance
Portland—One on Clearance
Washington—One on Clearance
Chicago—One on Clearance

Previously Reported:

Clearance	84
Some Run	28
Specific Run	0
Total to September 17th	118

Settled This Week:

Detroit—Case No. 3

Australian RKO Convention

RKO Radio Pictures began its 1941 Australasian Convention in Sydney, Australia on Monday, under the direction of Ralph R. Doyle. The entire Australia and New Zealand sales forces were in attendance. Among the screenings for the delegates were the Samuel Goldwyn production, "The Little Foxes" and "Suspicion," starring Cary Grant and Joan Fontaine.



Look at what the draft blew in!

Laurel. Hardy.

They're the revel in reveille.

They're bucks in your boxoffice. They're great fun

...in "GREAT GUNS"!

20th CENTURY FOX

Stan LAUREL and Oliver HARDY in "GREAT GUNS" *with* Sheila Ryan · Dick Nelson
Edmund MacDonald · *Executive Producer Sol M. Wurtzel* · *Directed by Montague Banks*
Original Screen Play by Lou Breslow

'Fantasia' Sets A Run Record

"Fantasia," the Disney-Stokowski cartoon and music opus playing at the Broadway Theatre in New York last week passed the 44-week mark hit by "Gone With the Wind" at the Astor. Since its premiere, recorded in the MOTION PICTURE HERALD of November 16th, 1940, the film, as of September 7th, had played 649 performances in New York to 764,746 people, this "in spite of those who said it would die the death of a dog," in the words of M. J. Kavanagh, manager of the Broadway. Mr. Kavanagh opines, "This is a remarkable record for a picture which was supposed to 'flop.'"

The $2,200,000 production, according to one authoritative source who claimed anonymity, "has already showed a net profit of more than $350,000, notwithstanding the $290,000 Fantasound charges." Efforts to determine accurately how much the film grossed in its New York and other runs on a 55 cents to $2.20 scale, met with no success, however, for executives at the Disney office were reluctant to release figures.

Foreign Bookings Set

Other vital statistics concerning "Fantasia" are on the record. In addition to its 44-week Broadway run, the film is currently playing at the Carthay Circle in Los Angeles where it opened January 29th. In San Francisco, it returned for a three-week repeat engagement at the Geary, booked through RKO, following an earlier nine-week Disney run. During August, the picture opened in Sydney and Melbourne, Australia; Rio de Janeiro and Sao Paulo, Brazil, and in Buenos Aires, Argentina. September openings are scheduled for Uruguay, Mexico and Toronto.

This week an RKO representative announced that within a few weeks that company would road-show the film in key cities, utilizing the single-track equipment rather than the more expensive RCA Fantasound or the modified methods. Ten of the 12 Disney key-city engagements (see listing below) used Fantasound and two had the modified equipment installation, at a cost of $10,000 to $15,000 for each.

Bookings, arranged through the Walt Disney office, are as follows:

Apollo, Chicago, 15 weeks.
Majestic, Boston, 15 weeks.
Aldine, Philadelphia, 12 weeks.
Geary, San Francisco, 9 weeks.
Wilson, Detroit, 11 weeks.
Hanna, Cleveland, 9 weeks.
Fulton, Pittsburgh, 8 weeks.
National, Washington, 7 weeks.
Minnesota, Minneapolis, 5 weeks.
Maryland, Baltimore, 5 weeks.
Erlanger, Buffalo, 4 weeks.
New Gallery, London, England, opened July 23rd; still playing.
Marble Arch Pavilion, London, England, Opened July 23rd; still playing.
Embassy, Sydney, Australia, opened August 15th; still playing.
Savoy, Melbourne, opened August 15th; still playing.
Cine Pathe, Rio, Brazil; opened August 23rd; still playing.
Cine Rosario, Sao Paulo, Brazil, opened August 26th; still playing.
Broadway, Buenos Aires, Argentina, opened September 9th.
The Rex, Uruguay, opened September 12th.
The Iris, Mexico City, Mexico, opened September 15th.
Royal Alexander, Toronto, Canada, opened September 29th.

Concerning the Broadway run, Mr. Kavanagh reported the following "items of interest": 55,196 children saw "Fantasia"; $110,000 was spent on newspaper advertising alone in New York and vicinity; $1,000 worth of tubes were used in the elaborate and complicated RCA fantasound set-up which resembles a small radio station; 23,906 feet of film were run for each performance, which according to computations, if laid end to end would approximate 3,000 miles of film. During the New York run there "were no accidents in the theatre and we had no law-suits." In any manager's language this constitutes a record in itself.

In connection with the forthcoming RKO bookings of "Fantasia," it was said that the road-show plan was postponed until autumn to avoid the usual summer slump at the box-office. One RKO executive hinted, however, that a primary difficulty was that RKO held out for reduction of admission prices in second-run houses in low-income localities where it was felt "Fantasia" would not be successful because of prohibitive prices. This and other difficulties will be ironed out, however, he prophesied.

If you have a holder for your Product Digest, kindly send me one. . . . I don't know why I spend the money for a half dozen motion picture publications—the Herald is the only one I ever read. . . . I have been an exhibitor since 1904 and, with all the faults in the business, I think it is a great business.

EDWARD A. JEFFRIES,
Jeffries Roxboro Theatre,
Roxborough, Philadelphia.

Increases Delivery Rates

Following a recent ruling of the Interstate Commerce Commission which has allowed all common carriers to increase freight rates approximately 10 per cent, the Indiana Film Transit Company upped its rate on single reels from seven to eight cents and on double reels from 14 to 16 cents. The increases were said to cover mounting maintenance and labor costs.

Cincinnati Company Formed

The Chev Four-States Theatres, Inc., has been formed in Cincinnati by William and Peter Palazzolo and Deno A. Spaccarelli, to operate under a lease from the Chevwood and Woodlawn theatres. Located in Cheviot, suburban Cincinnati, formerly operated by John W. Loofburrow and J. Ebersole Crawford. The Woodlawn, after modernization, will be named the Chevron.

Release Hubbard Films

Maywood College in Scranton, Pa., has been selected as distributor by the Father Hubbard Educational Film laboratories for the eastern territory including New York, Pennsylvania, and Maryland. The material available to schools and other organizations are 16 mm sound films taken by Father Hubbard in his Alaskan exploration.

Bryan Foy with Fox

Bryan Foy for many years associated with Warner Brothers as producer and director has signed a term contract with Twentieth Century-Fox as an associate producer, the studio has announced. Mr. Foy, now in New York, will remain in the east for a short time before taking up his new duties October 1st.

Tri-States Theatres Sets Personnel Changes

The Tri-States Theatre Corp., at Des Moines, Iowa, is making a number of promotions and changes of managers in some of their theatres effective September 12th and October 1st. Bruce Shelton, manager of the Ingersoll theatre in Des Moines has been promoted to be assistant manager of the Orpheum theatre at Omaha, Neb. Rob McCullough, assistant manager of the Paramount theatre at Waterloo, has been made manager of the Ingersoll at Des Moines. Robert Blankenship, assistant manager at the Paramount in Des Moines, has been made assistant manager at the Strand in Waterloo and Robert Gallagher, acting assistant manager at the Strand in Waterloo, has been appointed assistant manager at the Paramount there.

On October 1st Kermit Carr, manager of the Des Moines in Des Moines will go to Waterloo to manage the Paramount and Robert Fulton, present manager of the Paramount, will become manager of the Des Moines while Ira Crain, assistant manager at the Orpheum in Omaha, will go to Sioux City, Iowa, as manager of the Princess replacing Warren Butler, who has resigned to manage a theatre in Seattle, Wash.

Four Film Firms Form

Papers of incorporation have been issued to four companies by Michael F. Walsh, secretary of State in Albany, N. Y., to conduct motion picture companies in the state. They are:

Cinesound Productions, Inc., $10,000 capital stock, with Fred Aldred, 1442 30th Road, Lond Island City, Charles J. Marsh, Cedarhurst and Harry J. Gross, 280 Madison Avenue, New York, as directors. Papers were filed by M. Robert Todd, 280 Madison Ave., N. Y. Coda Corporation, motion picture films, 200 shares, by Harold J. Sherman, Marlene Simon and Ivan M. Beck, of New York, attorneys being Fitelson and Mayers, 608 5th Avenue, New York. Adabel Films, Inc., presentation of moving pictures, 100 shares of stock, with Charles Clement, Max J. Rosenberg and Roy Weinberg, New York, as directors and Benjamin H. Siff, 84 William Street, New York, attorney. Futura Amusement Corp., 200 shares, by Seymour Joseph, Benjami J. Schad and Jeannette Bauer of New York, with Leon R. Nemore, 270 Broadway, New York, as the attorney.

Jack Fineberg Promoted

Jack Fineberg, United Artists salesman for Kentucky and West Virginia, has been made city salesman for Cincinnati, succeeding Irving Sochein, resigned. Mitchell Blackschlager, formerly office manager in the Cincinnati branch, has taken over the Kentucky and West Virginia territory as salesman.

Macfarland Joins Horne

James Macfarland has joined the staff of the Hal Horne organization in New York, which is handling exploitation and publicity for a number of pictures for Twentieth Century-Fox. Mr. Macfarland was formerly in the publicity department of the Radio City Music Hall.

Mrs. Parker To Operate

Mrs. J. J. Parker will be actively in charge of both the Broadway United Artists theatre in Portland, Ore., and the many other theatres which were for many years operated by the late J. J. Parker.

Hadfield Joins Golden State

Max Hadfield, booking manager for the Paramount Exchange in Seattle, has resigned to join the booking office of the Golden State theatres in San Francisco.

'POLIO' CASES AND SCARE LOWER ATTENDANCE OF HOUSES IN 15 STATES

Most Exhibitors Bar Children Voluntarily in Territories Affected; Peak of Increase in Cases Reported Now Passed

Infantile paralysis epidemics of poliomyelitis, which have closed many a theatre since World War I, this week continued an interference and further threat to community health and business in widespread sections of the U. S. and Canada, with wholesale closings of theatres ordered by authorities for safety in many places, and voluntary closings effected by exhibitors in others.

Generally conceded to be the principal places of community mass assemblage, schools, churches, arenas, theatres and auditoriums of other kinds, have been shut by the scores, in Pennsylvania, Missouri, Tennessee, Mississippi, New Jersey, Alabama and in other states and Canada.

Figures released by the U. S. Public Health Service, however, indicated that the actual extent of the territorial epidemics was muchly exaggerated by persistent publicity—bringing about the usual scare. The incidence this year was said to be running about 15 per cent above last year. Moreover, health authorities report that the end is in sight, with new polio cases starting to disappear about October 1st.

Others Affected

Besides those states already mentioned, the U. S. Health Service lists New York, Georgia, Ohio, Minnesota, Illinois, Massachusetts, Kentucky, Maryland and Virginia as reporting infantile paralysis afflictions, with resultant effect of varying degree on school attendance and theatre-going, depending on the actions of authorities within the immediate vicinities. The largest block exhibition shutdowns have been in Tennessee, Pennsylvania and New Jersey. Elsewhere, only certain communities have been hit.

The disease exists in some of the other states, but those mentioned all had reported 15 or more.

Theatre attendance along the Gulf Coast has dropped sharply.

In many places, attendance is being discouraged, rather than actually forbidden by authorities, pending developments.

All Hamilton Theatres Close

Every theatre in Hamilton County, Tennessee, was closed last week as a precautionary measure in the paralysis epidemic.

Chattanooga's 16 motion-picture houses, 13 white and three colored, were closed—suspending their regular programs for the first time since the flu epidemic during the World War. This was the first city in the stricken Southeastern states to take such a step. Other amusement places were also affected.

Theatre men met with Health Director F. O. Pearson, deciding to close all theatres for approximately two weeks to aid in preventing the spread of the epidemic.

Children under 12 have not been admitted to theatres for several weeks. Churches throughout the county postponed services under an agreement reached at an inter-denominational conference between pastors and health officials. Opening of schools again was postponed.

Attempting to check the paralysis epidemic raging through the Southeast, military authorities over the weekend issued orders forbidding civilian guests at the Fort Oglethorpe post theatre. The fort is about 10 miles from theatres in seven Bergen County communities Chattanooga.

In New Jersey, children have ben barred from by order of health authorities, who fear the spread of paralysis.

The restriction is in effect in Rutherford, East Rutherford, Hackensack, Englewood, Fort Lee, Cliffside Park and Bergenfield. Ten other municipalities have the ban under consideration.

The move does not affect adult attendance, which theatre men report is normal. Exhibitors in other parts of New Jersey have promised immediate and full cooperation with the authorities should the necessity arise.

Subsequently, this week, postponement of public school openings in 11 more Bergen County municipalities because of the prevalence of infantile paralysis was announced.

School Openings Postponed

School boards in Hackensack, Oradell, Bergenfield, Cliffside Park, Norwood, Wood-Ridge, Maywood, Fort Lee, Palisades Park, Bogota and Englewood set the opening dates back from Monday to September 22.

In 11 counties of Pennsylvania, theatre attendance by children has been forbidden. Other state theatres are being asked to voluntarily refuse admittance to children. In 10 counties of eastern and central Pennsylvania, the summer vacation was extended. The Harrisburg Board of Health warned exhibitors to ban persons under 18. Lancaster authorities took similar action.

Exhibitors in the Harrisburg area report decreases in attendance from 40 to 50 per cent as a result of the epidemic that is centered in 11 counties in Eastern Pennsylvania.

Attendance Drops

Theatre managers complain that it is not the drop in juvenile attendance that is hurting business as much as the alarms that has been created among adults.

Managers of downtown theatres invited Dr. Robert M. Hursh, city health officers, to station policemen in the lobbies to determine whether or not a patron is eligible. Move followed complaint by Dr. Hursh that some children under 18 were being admitted.

The infantile paralysis epidemic in eastern Pennsylvania has now hit the independent film exchanges in Philadelphia servicing the territory. Since most of the communities in the area ban children from attending the movie houses, there has been a decided drop in the buying of western pictures, which represents the bulk of the business for many of the independents.

Reports of new polio cases in Alabama are causing a letdown in attendance to the extent that children are hardly seen at all in theatre audiences. Cancellation of conferences in Montgomery and Auburn this week and postponement of college openings upon advice of state and county health authorities have reacted negatively on film houses.

SCHINE'S INAUGURATE LUNCH-HOUR SHOWS

On September 22nd, Schine's Capitol theatre in Ilion, N. Y., will inaugurate a noonday recreation hour in a bid for business of defense workers at the Remington Arms plant in that city.

The men, most of whom carry their lunches from home, will be permitted to eat them in the theatre during a 50-minute showing of short subjects. Admission will be 10 cents. Ronald Failes, manager of the Capitol, originated the idea with the cooperation of the factory management.

Nine Film Companies To Aid N. Y. University

Nine major film studios will cooperate with the new motion picture department at the New York University Washington Square College of Arts and Science this fall by making available outstanding movies and working scripts for student study, it was announced by Professor Robert Gessner, department chairman, upon his return from Hollywood where he completed details for the arrangement.

Films and scripts offered cover the range of the motion picture art, Professor Gessner pointed out, including dramas, musicals, westerns, and comedies.

Films expected to be available include: Paramount: "The Great McGinty," "Northwest Mounted Police." Warners: "I Am a Fugitive From a Chain Gang," "The Life of Emile Zola," "The Magic Bullet." RKO Radio: "The Informer," "Kitty Foyle" and "Citizen Kane." Columbia: "It Happened One Night," "Mr. Deeds Goes to Town." Twentieth Century-Fox: "Lloyds of London," "One in a Million." Metro-Goldwyn-Mayer: "A Night at the Opera," "Wizard of Oz," "Fury" and "Libel Lady." Walter Wanger: "Stagecoach," "The Long Voyage Home" and "Private Worlds." Samuel Goldwyn: "Wuthering Heights," "The Westerner." Universal: "100 Men and a Girl."

Warner Managers Meet

The annual general meeting of house managers of the Warner theatre circuit in the Philadelphia area will be held Sept. 24th at the Ritz-Carlton Hotel there. Highlight of the meeting will be the final prize awards in the past season's "Drive To Meet and Beat The Emergency," conceived by zone chief Ted Schlanger and dedicated to circuit general manager Joseph Bernhardt, culminating a 52-week contest to merchandise pictures, service and good will. Also the distribution of three new automobiles to the circuit's three outstanding showmen-managers, personally presented each year by Mr. Bernhardt.

Caballero Joins PRC

Mr. Juan N. Caballero has been appointed assistant to the export manager of the foreign department of Producers Releasing Corp. by Leon Fromkess, executive vice-president in charge of operations. Mr. Caballero came to the film industry after varied and extensive experience in the export business.

THE HOLLYWOOD SCENE

New Faces

The greatest event in the motion picture industry, outside of a boxoffice record breaker, is the discovery and introduction of a "new face." It should be an event for celebration by producer, distributor and exhibitor.

That's the opinion of Lester Cowan, producer, now engaged in a country wide-tour to show his Columbia production, "Ladies in Retirement," to exhibitors.

Suiting his action to his belief, Mr. Cowan is "press agenting" the debut of two players, Isobel Elsom and Edith Barrett, both of whom are recruits for the stage.

Should Add Value

"Every picture," he said last week before flying to San Francisco on the first leg of a four-week trip which will finally land him in New York for conferences with his production partner, Gilbert Miller, "should introduce at least one new face. There are many reasons for this.

"Every producer with each picture should add something to the value of the industry as a whole. The business is based on talent, and new discoveries are just like something in the bank for the entire industry.

"Exhibitors should welcome new faces and push them with the public. Producers should give newcomers every opportunity to make good and add to the total wealth of the personality file. Distributors should make special efforts to sell the newcomers to showmen who in turn sell them to the public."

By developing interest in new faces and grooming players for star roles, Mr. Cowan said, the casting problems so acute at the present time would be avoided, or eliminated.

"Top players are refusing to appear in more than a certain number of roles annually because of taxation and other reasons," he said. "This industry has neglected to develop public interest in new personalities during the past years and as a result, there is a real dearth of top player material.

"Had studios introduced new players on a concerted program to find the keys to public favor, we would not have the present problems in casting, and the 'typing' of players which is exhausting the public's temper.

"There is an obligation on the producer's part, in addition to making boxoffice pictures, to contribute something in the way of novice talent to the wealth of the industry as a whole."

Mr. Cowan, one time executive secretary of the Academy of Motion Picture Arts and Sciences and credited with the development of the annual awards program, is still award conscious, despite the fact that he left the Academy eight years ago.

"There should be another Academy or industry award—and that should go to the producer who during the year introduces the most new personalities," he said.

His New York conferences with Mr. Miller, his production partner, will decide the future of Lester Cowan Productions, Inc.—whether it will continue to release through Columbia, or sign a deal with United Artists.



ALEX GOTTLIEB, 34-year-old producer, who is riding the tremendous wave generated by the Abbott and Costello pictures. He produced "Buck Privates", "In the Navy" and the forthcoming "Ride 'Em, Cowboy", to be released November 28th.

In each of the cities where he will have his own "trade showings" of "Ladies in Retirement," with the cooperation of Columbia exchange men, Mr. Cowan will endeavor to enlist the aid of exhibitors in his "new faces" drive.

Warners Lead

Tied last week for first place in the production race—which, of course, isn't in fact a race at all, unless there's a selling sprint in the offing—the Warner plant was out in front again this week with ten pictures shooting.

Race or not, the spurt makes a difference in the atmosphere around the studio and the pursuits of its pernonnel. "For the first time in the history of Warner Brothers," said an announcement issued at weekend, the studio's entire star roster, with the exception of Wayne Morris, now in the Navy, and Brenda Marshall, recuperating from an appendectomy, is employed in current pictures or making tests for productions scheduled to start soon."

Additionally, the studio had working on its stages the following outside talent: Henry Fonda, Robert Cummings, Monty Woolly, Lloyd Nolan, Constance Bennett, Bruce Cabot, Warren William, Betty Brewer, Peter Lorre, Conrad Veidt, Judith Anderson, half a dozen others.

Circumstances further denoting the nature of the flourishing activity are the announcement that the studio has abandoned production of "B" pictures entirely and released Bryan Foy, renowned "Keeper of the B's," who joined Twentieth Century-Fox forthwith.

The situation at weekend stood like this:

COMPLETED

PARAMOUNT
Malaya
Midnight Angel
Hanry and Dizzy
REPUBLIC
Jesse James at Bay
SMALL
Corsican Brothers
20TH-FOX
Young America
Lone Star Ranger
UNIVERSAL
It Started With Adam
WARNER
Body Disappears

STARTED

COLUMBIA
North of the Rockies
Confessions of Boston Blackie
MGM
Vanishing Virginian
MONOGRAM
Riding the Sunset Trail
PARAMOUNT
Tombstone
RKO-RADIO
Joan of Paris
REPUBLIC
Newspaper Men Are Human
UNIVERSAL
Man or Mouse
WARNERS
Wild Bill Hickok Rides
Remember Tomorrow
You're In the Army Now

SHOOTING

COLUMBIA
Lady Is Willing
Harvard Here I Come
Bedtime Story
GOLDWYN
Ball of Fire
KORDA
Jungle Book
MGM
Steel Cavalry
Johnny Eager
Woman of the Year
H. M. Pulham, Esq.
Panama Hattie
Babes on Broadway
Girl on the Hill (formerly Kathleen)
Her Honor
PRESSBURGER
Shanghai Gesture
PARAMOUNT
Morning After
RKO RADIO
Come on Ranger
Call Out the Marines
Playmates
REPUBLIC
Gaucho of El Dorado
20TH-FOX
Remember the Day
Rise and Shine
Son of Fury
Confirm or Deny
UNIVERSAL
Keep 'Em Flying
Paris Calling
White Savage
WARNERS
Male Animal
Bridges Are Built at Night
All Through the Night
Kings Row
Captains of the Clouds
Man Who Came to Dinner
They Died With Their Boots On

▽

Fred Avery has joined MGM as director of a new cartoon unit. He is the creator of "Bugs Bunny," and was the first to use off-screen animation for cartoons. Some of his cartoons: "The Wild Hare," "Pingo-Pango," "Detouring America," and "Cross-Country Detours."

▽

The final screenplay of Ernest Hemingway's "For Whom the Bell Tolls" has been completed by Louis Bromfield. With the appointment of Sidney Street as business manager for the production, final production details are being completed and a cast selected.



Skyrocketing TO A NEW HIGH IN SCREEN MUSICAL COMEDY!





Every moment thrilling with music ...Every second crowded with stars ...songs by Gershwin and Kern, spectacle and romance moulded into a musical fun masterpiece—

LADY BE GOOD





That man Red Skelton is here!



EXTRA SPECIALTIES!

See the Berry Bros. ... Rhythm is their business! Roar at Virginia O'Brien, the dead-pan singing sensation...Hear Connie Russell, the queen of the New York night clubs... And many more!





TIP TOP TUNES

Your Words And My Music
You'll Never Know
The Last Time I Saw Paris
Oh, Lady Be Good
Fascinating Rhythm

starring

ELEANOR POWELL · ANN SOTHERN
ROBERT YOUNG
with **LIONEL BARRYMORE**

JOHN CARROLL · RED SKELTON · VIRGINIA O'BRIEN

Directed by NORMAN Z. McLEOD · Produced by ARTHUR FREED
Screen Play by Jack McGowan, Kay Van Riper and John McClain
Based on an Original Story by Jack McGowan · An M-G-M Picture



Business is terrific!
It's another "Ziegfeld girl"!

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

RKO has a loan office for its employees in the Directors Building of its studio in Hollywood. The employees' credit committee circulated the plant recently with notices like this:

"Due to the remarkable growth of the Credit Union during the past six months, it was found necessary to enlarge the office space. We are on our way toward becoming a $100,000.00 business.

"Your financial problems may now be discussed in the privacy of Mr. Waldo's new office.

"He has the following new mottoes to go with the new offices:

"Worry with Waldo.

"Money is funny.

"The more you borrow the more you save.

"One hundred dollars rented for $6.00 per year.

"Car loans cost you $10.50 per week per thousand.

"Bigger and better loans.

"Save by borrowing.

"Financial facts furnished. . . . "

▽

Harry Grindell-Matthews, famed inventor of the "death-ray," who died the other day, in London, once worked for Warner Brothers, in New York, in 1926-27, to where he was taken by that movie company as a special consultant in the early formulations of the synchronization of sound and action in motion pictures.

Mr. Matthews had been ill for several months in his lonely, carefully guarded laboratory and home on the top of a mountain near Swansea, Wales, a place surrounded with fantastic electrically charged fences and burglar alarms.

His 'death-ray,' it was claimed, could bring down airplanes at a distance, stopping the motor dead in mid-air. In recent years he had been developing a scheme for aerial defense of cities by 'mining' the air with bombs rocketed up to 30,000 feet and suspended from parachutes by thin steel wires. He had inventions for the wireless control of torpedoes, airplanes and motorboats. He had said that his radio conversations from the ground with assistants riding in airplanes, 'way back in 1911, were the first use of the radio telephone.

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Georgia Sothern, a willowy redhead, has opened the 'Georgia Sothern Academy of Burlesque,' on New York's Broadway, to teach 'strip-teasing.'

▽

Our Cincinnati news correspondent comes forward with the observation that burlesque sure fits in with President Roosevelt's policy of "freedom of the 'sees.' "

▽

Elsa Maxwell, in her comparatively new syndicated newspaper column, 'Elsa Maxwell's Party Line,' discloses the extra-special state secret that Charlie Chaplin is almost half way through a new picture, based on the 'exotic' career of Landru, that great French Bluebeard, who bumped off at least 23 women. Also, Chaplin has Landru at least showing the courtesy of marrying each of them.

▽

Columbia Pictures announces that its new motion picture, "Bachelors' Babies," originally titled "The Stork Pays Off," has been changed again to "The Stork Pays Off."

BOB HOPE and Paramount and Pepsodent have promoted funnyman Hope's 'autobiography' and will sell it for a dime. Its current publication has some connection with Hope's new Paramount picture, "Nothing But the Truth."

Bob was named Lester Townes Hope, and he didn't like it. So he changed it. He had a big beak (nose) even then. It was so long his mother thought that they had left the stork instead of a babe.

When he was but a youngster, the family moved from England, to these shores. "As the ship steamed into New York Harbor, we were yelling so loud you could hardy hear the cattle," Bob remembers. "It was the first time the Statue of Liberty ever thumbed its nose at anyone."

He was a beautiful youngster when they arrived at Cleveland. His mother had him kidnapped regularly twice a week just so they could see his picture in the papers. He had such long curls that it wasn't 'till he got his first hair cut that he had to wear a shirt. Bob says he got those closepin ears from his mother's frequent hanging him on the clothesline to dry.

He really was a bad little boy. In fact, Bob's father once spanked him so hard he went to a palmist and got his dad's palm read. He used to spend so much time in the woodshed, twice a year a man had to come over and treat him for termites.

"Our home life was very pleasant," Bob remembers, "except that father was somewhat absent-minded. Every night at ten o'clock pop would get up from his easy chair, kiss the cat 'goodnight,' put mamma out, take off his clothes and go down to the office."

Sunday is the home day that clings to his memory. "On Sunday morning we (there were seven little Hopes) would all stretch out on the floor and look at the funnies. But it wasn't until we stood up and looked at each other that we began laughing."

One of his childhood games was teasing the motorman of Cleveland's Euclid Avenue street car. Bob and the kids used to bend the car tracks so the trolley car would go right into the lobby of the old Regent Hotel. They did it so often the motorman finally took a room there.

In school, he was very thorough. He made the only spitballs that were ever approved by *Good Housekeeping*. He wore the dunce cap so much that when he was 30 years old his hair was still growing to a point.

Bob didn't go to work at an early age because he didn't want to build up a commercial career and have his life dramatized in the movies by Don Ameche or Paul Muni.

Bob Hope started in theatricals quite early. When he was a mechanic in the Chandler automobile factory, he met up with three other workers, and they formed a quartet, called the Crank Case Carusos. For years they were the only quartet that leaned to the left instead of to the right when singing "Apple Blossom Time." The Chandler General Motors people offered them five thousand a week to go on the Ford Sunday Evening Hour. One day the four had a jam session while working on the assembly line, and 72 cars went through without running boards. That was the real beginning of stream-lined automobiles.

Radio-Keith-Orpheum Corporation, in New York, issues the following highly informative statement to the American public, through the American press:

"Samuel Goldwyn's 'Ball of Fire', now in production for RKO Radio distribution, teams two of the screen's outstanding stars, Gary Cooper and Barbara Stanwyck. . . .

" . . . Miss Stanwyck . . . portrays a fiery strip-teaser who, to avoid the police, hides out in a brownstone house habited by eight professors working on an encyclopedia. . . . "

▽

Many in the Society of Motion Picture Engineers and in motion picture technical divisions might like to hear that old George (Pop) Popovici, who has been in Europe for quite a spell, is still alive, although he indicates in a communication from Bucharest, to J. A. Tanney, of S.O.S. Cinema Supply Company, in New York, that he might have been wounded, saying: "I am still alive after doing my duty . . . "

▽

"Choice Cats Sold by the Pound" . . . that's the sign you'll see in front of Pete's Chowder Shanty, on the main road at Oyster Pond, Chatham, on Cape Cod, Mass.

▽

John O'Donnell and Doris Fleeson, the Washington inside-politics columnistic team, tell about how President Roosevelt has made no secret of his belief that if he hadn't taken up politics he would have made a good managing editor. And about how he also has the quiet conviction that he might have been a success as a movie director. Well, the other night, after he had delivered his broadcast, the newsreel men gathered around to do their stuff as the President repeated the highlights of his address for the movie audiences.

Each newsreel chief had marked his copy of the speech to indicate what he thought were the key sentences for the President to repeat. White House Press Secretary Early had marked his copy. The boys went into a huddle. As they argued, the President leaned back from the microphones, puffed on his cigaret and remarked with a grin:

"All right, boys. No hurry. Take your time —and when you're all through, I'll do it my way."

With his pencil he swiftly marked the paragraphs he intended to repeat for the newsreel cameras, handed his copy to Early and the cameramen, and remarked:

"There you are! I know the punch lines of this speech."

▽

The Columbia Broadcasting System in New York has on its staff, a Hess, a Churchill and a Chamberlain. Also, two of the colored porters returned from their summer vacations to announce that while away they had become a Baptist minister and a graduate undertaker, respectively.

▽

Luise Rainer, the "Good Earth" Rainer, who walked out of Hollywood after what she claims were mediocre assignments, confided, the other day, to newspaper-man Elliott Arnold, in New York, that she had worked in an insane asylum on Long Island, as an assistant, under an assumed name.

National Theatre Supply Marking 15th Anniversary

Twenty-nine branches and 300 supply managers, salesmen and office personnel of National Theatre Supply Company are celebrating the firm's 15th anniversary this month. Anniversary greetings have been sent to the entire personnel by Walter E. Green, president, Oscar Oldknow, vice-president, and R. B. LaRue, secretary.

National was organized in 1926, amalgamating 54 individual supply dealers into one corporate set-up, "for the purpose of eliminating multiplicity and duplication of merchandising and in order to achieve greater service to exhibitors generally." Since the merger, the company introduced in the exhibitor field such technical equipment as the Simplex high-one kilowatt arc, the Simplex E-7 with one shot lubrication and double shutters, the Simplex four-star sound with extended volume range and the Walker plastic molded screen.

To New York in 1928

In 1928, National moved its headquarters from Chicago to New York in order "to effect greater efficiency for its customers." According to Mr. F. L. Friedman, sales promotion manager, "The company came into the picture when the industry was in a state of flux; the introduction of sound was just ahead; the big circuits were acquiring more and more theatres and the country, both economically and socially, was definitely in a transitional period." But National, Mr. Friedman pointed out, "weathered the storm and went through its growing pains. Today the organization is more compact, more stream-lined; its personnel richer in experience. Incidentally, more than half of National's employes are in the company's service from eight to 15 years."

National, Mr. Friedman pointed out, now has its own "finance affiliate for the financing of its customers' installment purchases; an Equipment Loan Service, backed by one half-million dollars worth of special projection equipment that gives exhibitors more than 1,000,000 hours of emergency service every year, absolutely free. Its manual on Projection Room Planning is the standard of the industry. It has held a series of educational meetings for projectionists in various cities designed to acquaint craftsmen with the newest development in projection."

Mr. Friedman also pointed out that National has fulfilled the prophecy made in 1926, at the time of the merger, by the EXHIBITORS' HERALD which editorialized as follows: "This consolidation is a sound and logical development in the equipment field. Having welded together a group of strong units, it is now in a position to render nationally a thoroughly indispensable service to theatre owners in matters of equipment, maintenance and operation. Progress in the theatre field has been so swift and uncompromising that the theatre owner faces a pressing need of the best possible service in equipment matters. The new organization will aim to meet this need, and with the facilities at its command it offers great promise of immediately becoming a substantial factor in continuing progress and development in the theatre field."

Perry with PRC

Dick Perry has been appointed city salesman by the New York exchange of Producers Releasing Corporation. Mr. Perry was formerly manager of Grand National in New York.

BOTSFORD SUCCEEDS McCARTHY AT FOX



Sidney R. Kent, president of Twentieth Century-Fox, on Wednesday announced the appointment of A. M. Botford to succeed Charles E. McCarthy, whose resignation was announced some weeks ago. Mr. Kent said that Mr. McCarthy had remained on at Mr. Kent's request until he had returned from his summer vacation. He further said that Mr. McCarthy's resignation was given entirely of his own accord and that Mr. Kent accepted it with regret.

Mr. Botsford was associated with Mr. Kent at Paramount for many years, in charge of advertising and publicity. He later joined the production forces of Paramount, where he has been for the last ten years.

Rosener Sells "Krakatoa"

The Herbert Rosener Company, San Francisco, has sold its eight year old re-edited short on Batavia, "Krakatoa," to the 19 theatres of the Redwood circuit, northern California.

Feehan Buys "Highway Hell"

Western states' distribution rights to "Highway Hell" have been sold by the Herbert Rosener company of San Francisco, to Wally Feehan.

Ling in Chicago

Eugene Ling has been transferred from the Elco Theatre, Elkhart, Indiana, to the Chicago offices of the Indiana-Illinois Theatre circuit, as short subject booker, succeeding Al Raynor, promoted to assist Jack Rose, executive.

Gorman Joins RKO

Harry Gorman, formerly of the Republic Indianapolis exchange, has joined RKO there, succeeding Guy Hancock.

N. Y. U., National Board Set New Film Course

Among the lecturers who have already consented to appear in the course of the motion picture given at New York University under the joint auspices of the School of Education and the National Board of Review of Motion Pictures, are: V. C. Arnspiger, Erpi Classroom Films; Walter Barnes, National Council of Teachers of English; Dr. A. A. Brill, psychiatrist; Walter Clark, Eastman Research Laboratories; Louis deRochemont, producer of The March of Time; Arthur H. DeBra, Motion Picture Producers and Distributors of America; George Freedley, director of the theatre collection at the New York Public Library; Arthur Garfield Hays, Civil Liberties Union; Sylvan Harris, editor of the *Journal of the Society of Motion Picture Engineers;* Hal Hode, Columbia Pictures; Garson Kanin, RKO director, now in the Army Signal Corps at Fort Monmouth, N. J.; Alice V. Keliher, Progressive Education Association; William Lewin, National Education Association; Kurt L. London, author of Film Music; Dr. Joseph F. Montague, producer of medical films; Louis Nizer, lawyer and executive of the New York Film Board of Trade; Grace Fisher Ramsey, Museum of Natural History; William Rogers, of the Harmon Foundation and others whose names will be announced later.

The course covers the motion pictures in their artistic, educational and artistic aspects, and the first session will open on Thursday, September 25th.

Lewistown Price Rise

Lewistown, Pennsylvania, theatres have increased admissions. The Embassy and Rialto theatres have raised prices, evenings, for adults, 33 to 39 cents. The Pastime has raised similar admissions from 15 to 20 cents, and its matinee adults' scale from 10 to 15 cents.

Bannan to Cincinnati

John F. Bannan, assistant to F. J. A. McCarthy, Southern and Canadian sales manager for Universal, has been transferred to his new post as special sales representative for Peter Rosian, district manager in Cincinnati. Mr. Bannan joined Universal earlier this year after many years of service with Paramount.

Telecast Productions Formed

Telecast Productions, Inc., with offices at 30 Rockefeller Plaza, New York City, has been formed to provide programs for television sponsors. Myron Zobol is the president and the production director is Kenneth Shaw.

Bridgeport Advances Prices

Neighborhood theatres in Bridgeport, Conn., collaborated and raised admission prices as of Labor Day. The Liberty, Parkway and Bostwick increased their top from 15 to 20 cents while the Capitol and West End increased from 20 to 25 cents plus tax.

Columbia Signs Actor

Forrest Tucker, one of the recent additions to Hollywood's group of young actors, has been placed under a term contract by Columbia Pictures. He will be assigned to one of the company's forthcoming productions shortly.

LABOR SEEKING A 10 PER CENT INCREASE FOR STUDIO WORKERS

Negotiations on Basic Pact in Newark Include Discussion of Wage Scales; Walt Disney Studios Open After Shutdown

Studio unions will bargain for an average wage increase of 10 per cent during the forthcoming labor conferences to be held over the weekend in Newark, N. J., with Pat Casey, producers' labor contact, here from the West Coast lending a hand in completing arrangements for the annual negotiations. The wage increase will be sought by the six unions which signed the studio basic agreement and the IATSE. It is expected that a six-hour call and other changes in working conditions are to be considered. The latter demand, if granted, would raise annual studio payrolls another 10 per cent.

Another point of discussion at the basic agreement negotiations will be the demand of Studio Photographers Local 665 that its jurisdiction be extended to cover first cameramen on all major lots, a field held since 1933 by the American Society of Cinematographers.

Francis Carothers, secretary of the internationals' basic agreement committee, headed the group of representatives of carpenters, electricians, teamsters, plasterers, laborers and musicians unions who came East for the meeting. David Lory, business representative, and John Martin, vice president of Studio Laboratory Technicians Local 683 also journeyed Newark-ward for the conferences. Local 683, it was said is opposed to re-entry of the IATSE into the basic agreement.

Meanwhile, the Sound Technicians Local 659 went on record this week that unless the basic pact meeting results in a satisfactory agreement for that local, it will consider a strike vote. Their demands include extension of jurisdiction over some workers now represented by the Electrical Workers Brotherhood.

Labor Violation Suit

Last week a suit was filed against Twentieth Century-Fox in Los Angeles Federal district court by Dave Poyer and Leonard de la Cuesta, Jr., the first recovery suit on record, charging a studio with violation of the fair labor standards act. The plaintiffs claimed a total of $1,866 due in back pay, overtime pay and penalties for work as wranglers in "How Green Was My Valley." No union is involved. The plaintiffs allege the Fox studio did not pay them for overtime under the 40-hour week limitation and also certain sums under the week limit.

Following a four-week shutdown, 650 strikers and non-strikers returned to the Walt Disney Studio on Monday. Company executives said that only 65 per cent of all employes would be re-employed by the end of the week and that no increase would be made until new productions were started. The lay-off resulted from the recent Screen Cartoonists Guild strike for which Department of Labor conciliators in Washington worked out a plan acceptable to the Guild and the studio. The agreement is said to provide for a proportionate re-hiring of strikers and non-strikers with consideration given to seniority and to special skills. About 1,100 workers were on the payroll prior to the strike but the studio claimed there would not be sufficient work for the entire force.

Primary consideration before the Screen Publicists Guild convention which opened in New York on Monday, was the question of possible affiliation with the C.I.O. Nat James and Robert Joseph, official Hollywood Guild delegates, arrived in New York for the convention on Saturday. New York Guild representatives were Steve Freeland and Carl Rigrod.

Last Thursday, at a Guild meeting held at the Hotel Piccadilly, John Stanley, national secretary-treasurer of the United Office and Professional Workers of America, C.I.O., addressed the members, stating the C.I.O.'s case and explaining that if the Guild decided to go with that labor body, it would become a part of the U.O.P.W.A., as the latter has jurisdiction over publicists in the film field. An A. F. of L. representative was expected to argue his side before the group on Thursday.

Meanwhile, Guild negotiations with the eight major companies are progressing, although the talks are still general in character. Despite the fact that free-lance artists were excluded from the recent NLRB vote, the SPG is seeking the right to represent them on the grounds that their work necessarily affects the status of salaried artists.

The Columbia Film Office Workers Guild voted unanimously last Thursday to join the United Office and Professional Workers of America, a C.I.O. affiliate, which move was recommended to independent unions by the Screen Guild Council of New York, comprising unaffiliated guilds including the SPG, Screen Readers Guild and office workers groups at Loew's, Paramount, Warners and Twentieth Century-Fox.

The Columbia Guild also filed a petition with the State Labor Relations Board for collective bargaining, stating it was formed two months ago and had a majority of the 280 home office employes.

Readers Guild Contracts

The Screen Readers Guild mailed proposed contracts to home offices of the six major companies exercising the NLRB decision that the Guild is the sole collective bargaining agency for screen readers. It was reported that the contracts call for a weekly pay of $85, a closed shop and provisions covering free-lance readers. The latter were excluded from the bargaining unit by the NLRB. However, the Readers Guild claims that free-lance readers affect the bargaining power of salaried readers and that the Guild should have the right to represent such readers as a necessary protection for salaried workers.

Empire State, Allied projectionists union and Local 306 of the IATSE engaged in warfare last week, reminiscent of the '30's, with picketing and counter-picketing of theatres foreseen if the fighting continues. The situation broke out when Lambroso and Tomassino opened the New Delancey, at Delancey and Allen streets in Manhattan, and engaged Empire State projectionists in place of Local 306 operators who were previously employed there. The latter union picketed the theatre and Empire retaliated by picketing Loew's Delancey, whereupon 306 reached the *ad absurdum* stage by picketing the Empire pickets. Another Manhattan theatre, the Midtown, at Broadway and 100th Street, formerly an RKO house and now operated by Fred J. Dollinger, also hired Empire operators in place of Local 306 men. The picketing pickets altercation then ensued.

Negotiations for a new contract between Chicago theatre managers and the Chicago Moving Picture Operators Union have been postponed until after the annual meeting of the American Federation of Labor at Danville, Ill., and the Allied convention at Philadelphia this week. Talks will be resumed next Monday.

Claiming rising cost of living, the stagehands' union of Detroit completed a one-year agreement through its business agent, Ed King, Local 38, sending up the wage scale. The Detroit musicians' union also is increasing its scale based on the high cost of living. Stagehands' scale for straight picture houses remains unchanged, however, but overtime is increased 15 cents per hour to $1.50 and $1.75. Downtown popular priced theatres with film-vaudeville combinations will now pay $10 per man.

Grips and spotlight operators in combination and legitimate theatres are raised 50 cents per show while all stagehands in houses running stage shows only a few nights a week and neighborhood theatres with stage shows also are raised 50 cents per show.

Motion picture operators who refused to cross a picket line thrown by the stagehands' union at the Maffitt Theatre, a North St. Louis neighborhood house operated by Fanchon and Marco-St. Louis Amusement Company, forced the closing of the theatre last week.

Stagehands began picketing the house after managers refused to hire a union stagehand at $75 a week.

George J. Kamm, projectionist at the Fulton Theatre, Lancaster, Pa., was re-elected president of the Lancaster Central Labor Union for the 17th consecutive term.

Picketing in Texas

Members of MPMO Local 526 at Orange, Texas, an A. F. of L. unit, began picketing three theatres operated by the Jefferson Amusement Company, following their reopening, the Strand, Bengal and Gem, where a strike of the operators was provoked. Contracts with the company expired on August 31st and six operators walked out the next day. A. M. Avery, city manager for the Jefferson firm said that the shows in all three houses would continue pending signing of new contracts.

OCTOBER 6TH SET FOR BIOFF-BROWNE TRIAL

On application of United States Attorney Mathias F. Correa, Federal Judge John Holland in New York, postponed, until October 6th, the trial of William Bioff and George E. Browne on charges of alleged $550,000 extortion from four major film companies. It is reported that the District Attorney's office expects to proceed with trial on that date without seeking any further delay.

"Time" On the Air

"The March of Time," sponsored by *Time Magazine*, is returning to the airlanes again on the NBC Blue Network starting Thursday, October 9th, from 8:00 to 8:30 P.M. The station line-up is not as yet complete. The program will be in behalf of Time, Inc., with Young and Rubicam handling the program.

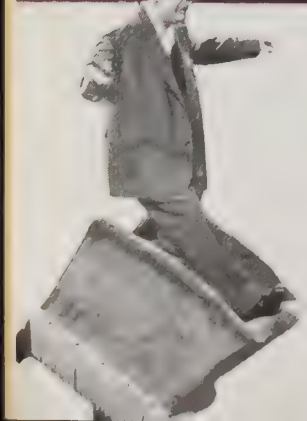
Blasko Heads Club

Al Blasko, manager of the Parthenon theatre in Hammond, Ind., has been elected president of the Warner Employes Club.



IT'S A *sparkling* DEANN
WITH BOB CUMMINGS GIVIN





Directed by
HENRY KOSTER

Produced by
JOE PASTERNAK

A UNIVERSAL PICTURE

AND A *leaping* LAUGHTON NOW!
CUPID A NEW KIND OF PEP-TREATMENT!

Here's what it takes to magnetize your marquees and get the happy money that's hitting show business highs *right now!*

Deanna DURBIN and Charles LAUGHTON

with Robert CUMMINGS

in

IT STARTED WITH EVE



A HENRY KOSTER PRODUCTION

with

MARGARET TALLICHET
GUY KIBBEE
WALTER CATLETT
CATHERINE DOUCET
CHARLES COLEMAN

Screenplay by Norman Krasna
Leo Townsend
Original story by Hans Kraly

Nationally Released
SEPTEMBER 26

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

September Blitz

Major highlight of "Unpublished Story," which Harold French is directing at Denham for Two Cities, is a graphic and ruthless recreation of the Blitz on London during the dark days of September 1940. On one of the major stages there, a dockside set has been created which is claimed to be the last word in sordid realism. Devastated streets, charred warehouses, rubble and glass, twisted girders and shattered homes create a fresco of macabre devastation such as the East End knew—and still knows after that grim period. One sequence depicts the bombing and firing of a dockside area.

To aid in infusing realism and accuracy into the scenes members of the Auxiliary Fire Service, with their trailer pumps, engines and rescue apparatus, who and which had done valiant work during the bombings of London and cities such as Portsmouth, Coventry and Bristol, went to Denham and acted over again the grisly part they had played against Hitler's Luftwaffe.

"Unpublished Story" is a film about Fleet Street and the Blitz, a dramatization of the role of the British reporter in the Battle of Britain. Richard Greene and Valerie Hobson are the leading players in the drama. Alan MacKinnon and producer Havelock Allen devised the story, Pat Kirwan and Sidney Gilliatt are responsible for the script and Anatol de Grunwald for the adaptation.

The renewed activity on the part of Two Cities has been marked by the return to the arena of Margaret Marshall who is handling the press and publicity affairs of the company. Miss Marshall was hitherto associated with Herbert Wilcox and Julius Hagen.

▽

Following the decision to change "The Big Blockade" into "Siege," Michael Balcon, Ealing Studios impresario has now made up his mind to go still further, and change "Portrait of a British Foreman" to "The Foreman Went to France." In this Clifford Evans, Tommy Trinder and Constance Cummings appear.

One of the matters dealt with in this new Ealing production is the evacuation of the refugees from the French battle zone. In these sequences evacuees from London, now quartered in the West Country, Cornwall, Devon and thereabouts, as well as the local peasantry themselves, have played real life roles. While scenes were being shot with the evacuues, the air raid siren sounded in earnest, adding a touch of realism to some shooting.

▽

A two-reeler which proved prophetic of the Roosevelt-Churchill eight-point charter has been made by Leslie Howard and a production unit, World in Action. It is "Common Heritage," made before the Atlantic Fact formulated an international thesis, which recent events have, so to speak, materialized. It will be distributed here by Liberty Films.

▽

This month Ian Dalrymple has completed his first year as producer to the Crown Film Unit, now an integral part of the Films Division of the Ministry of Information.

During his first year with this unit, Ian Dalrymple has produced a number of highly successful films, including "Front Line," "London Can Take It," "War and Order," "Air Communique," "Christmas Under Fire," "Heart of Britain," "Words for Battle," "Merchant Seamen," "Ordinary People" and "Target for Tonight."

Films now in production by the unit include "30 Thousand Men," the story of the Libyan campaign, "Ferry Pilot," dealing with the ferrying of American bombers across the Atlantic, "The Pilot Is Safe," a film of the Air Sea Rescue Service, and "Venture Adventures," dealing with the Auxiliary Training Corps.

▽

"The White Eagle" is the new title of a film which Concanen Films are making for the Polish Government and which was previously known as "Nation in Exile." The White Eagle is the national emblem of the Poles.

Donat Injured

Despite the absence of Robert Donat who has been laid up as a result of an accident, work has been and is still proceeding without cessation on "The Young Mr. Pitt," which Carol Reed is directing at Shepherds Bush for Twentieth Century-Fox release. Donat, though he also plays the minor part of the older Chatham in early sequences, has the role of the famous Prime Minister of Britain, at one of the most colorful and dramatic periods in her history.

Downing Street in the time of George III, the House of Commons, the "Victory," the carnage of the French Revolution, Trafalgar—these are but a few of the more spectacular subjects recreated in the film, one of the most ambitious and grandiose yet attempted by Twentieth Century-Fox on this side.

Wilfred Lawson has the role of Napoleon, Stephen Haggard is Nelson, and Frank Bettingell, Muriel George, Hugh McDermott, Robert Morley, Phyllis Calvert, Jean Cadell, are but a few of the names in a considerable cast.

Photography has been entrusted to Freddie Young, and art direction to Shepherds Bush's own Vetchinsky.

Whilst work goes on at the Studios, another unit, under cameraman Roy Fogwell, has been at work on location in the Chilterns securing exteriors in the brief and elusive passages of sunshine which mark the English summer.

Three Active

Despite the mechanical difficulties of production and the constant state of political and military uncertainty, three of the seven American major corporations in this country are engaged in active production—all of them making films of more than the despised single quota brand. Columbia has a numerical lead, at present, with two films on the floor.

Most ambitious in expense and general appearance are those being made for Twentieth Century-Fox and Paramount. The former's "The Young Mr. Pitt" is on the floor at Shepherds Bush where a first month of active work has been completed. At Denham, David Rose's baby, "Hatter's Castle," is nearing its latter stages. Columbia's duo are the Formby comedy, "Double or Nothing," which is well under way at the Rock Studios Elstree, and "Unpublished Story," made under the Two Cities marque at Denham. For RKO Herbert Wilcox threatens a life of Amy Johnson. The Walter Wanger-Schoedsack film on the Eagle Squadron is not strictly a British subject, even though it is being mainly made here. Warners suffer a temporary holiday. Metro's Ben Goetz and Clarence Brown are awaited to launch the next Metro-British production.

Despite the difficult situation other units are also at work in the near London studios. Gainsborough have concluded "Hi Gang" and the Bebe Daniels-Ben Lyon duo have left for a flying visit to New York and Hollywood.

With the labor situation still obscure but potentially due for a worsening, with technicians being called to the colors, more being requisitioned, and the production companies asking just exactly where they stand and what the Government intends to do finally and unequivocally, studios still held by the Government departments and materials rationed, it cannot be wondered that many units are withholding formal or final announcement of production plans. A residue of feature production is, however, certain during the forthcoming months—unless the military situation becomes more acute.

Most active of all are the documentary producers who, mainly with the manifold blessings of the M.o.I. Films Division, are turning out an unceasing flow of pictures aimed for the most part at propagating the British case, appealing to the public or instructing them on various matters and subjects of war import; creating instructional films for the services; covering the whole field of propaganda education and instruction with an intensity never before known in the industry here. To a great extent the mechanical processes of production have been turned from entertainment to documentary. The field, however, is probably more active than lucrative.

FIRST SKIRMISH WON BY INDUSTRY IN BRITAIN ON LABOR RESERVATION

First Projectionists Are Held Reserved; Ministry of Labor To Hear Individual Pleas on Calling Apprentices, Women

by AUBREY FLANAGAN
in London

Though the dislocation which the exhibiting section of the industry will suffer as a result of the Government decision not to reserve second projectionists and usherettes is calculated to be considerable, there is no small gratification among exhibitors at what has already been preserved.

The retention of first projectionists in the reserved category, and the expressed willingness of the Ministry of Labor to hear the picturehouse viewpoint before the young usherette is called to warwork, together with some evidence of governmental readiness to co-operate actively, all these are taken as the best of a bad job, but an acceptable best none the less.

Most notable development since the Ministry of Labor decision, is the creation in the London area of a trade committee which will examine all cases where picture houses claim exemption for members of their staffs. Applications for reprieve will go through this committee, upon which it is expected a Government official will sit. Though this particular Committee will cover the London area alone, it is the first of a complete series which will in due course operate in all the twelve regions into which the country is divided in the present emergency.

Training Is Problem

Out of the tangle emerge also two problems, the training of women to take a further and more intensive part in the projection booth, and the "poaching" of employes by cinemas in a position to offer higher wages. Both are being tackled with some vigor.

The callup of second projectionists will not affect more than 784 men of military age. Out of the country's present total of 4847 picture houses, not all of them operating of course, the bite is not thought to be considerable, and the opinion is found that though the callup will greatly hit individual picturehouses, the sum total of sacrifice demanded of the industry is less than it might have been. There remain 790 first projectionists within the military age limits who will not be touched.

To replace these second projectionists who are being called to the colors it is certain that a considerable number of women will be trained. Already second and third positions in boxes in many parts of the country, including the London area are held by women. Exhibitors have been advised by their Association to put selected women into full-time training at once, the Ministry having given a virtual guarantee that they will not touch either trained women or those now in full-time training. There is a three-month period of approval for the latter. If at the end of the three-month training period any are found to be inexpert or unskilled, they will be subject to registration and callup The training has to be serious, and exhibitors who merely put usherettes into the boxes for part-time training will have their girls summoned for MOL interview.

Meanwhile as the younger girls are called to warwork from the picturehouses older women will, it is hoped, replace them in the aisles.

To formalize and coordinate the whole position of women employes in regard to registration for warwork the London and Home Counties Branch of the C. E. A., which covers an area far wider than the capital itself, has, with the approval and collaboration of the authorities, set up a committee which, as already suggested, will be the virtual parent of a dozen which will in due course cover the whole country. Exhibitors who consider they have justification for asking that their women employees be retained in their work, on grounds of irreplaceability or vital work, or otherwise, will place their claims with the committee. To the committee, on which probably a regional officer of the Ministry of Labor will sit, will go the task of deciding whether such a claim is justified and, if so, of passing it, with formal benison to the local Labor Exchange. There is no guarantee whatever that such a blessing will be accepted by the Labor Exchange as reason for exemption. That it will carry considerable weight is none the less certain.

To Aid Replacements

Exhibitors will state just what staff they have available, whether in any instances women are replacing men in particular jobs, and when desirable ask the Ministry of Labor's assistance in obtaining either older women or younger girls to replace those to be called up.

Exhibitors face the likelihood also that many second projectionists—one estimate is 90 per cent—will go out for jobs as first projectionists, with consequent drainage of the reserves of labor.

Another minor snag lies in the existence of certain Home Office regulations which demand that the box shall never be left in the charge of anyone under 18. What will happen when the first projectionist takes his half day, and leaves the box to the second projectionist, in many cases a young boy, or now a young girl, is not clear. The Ministry of Labor has, however, agreed to approach the Home Office in order that the regulation may be amended or allowed an elastic interpretation.

Chief internal problem within the wider problem of manpower is that of "poaching." With the shortage of men and the decrease in the reserves of available labor some houses are, it is suggested, luring first projectionists and seconds of over military age, with high salaries. In other instances projectionists knowing they have the key to a difficult situation within their own hands are canvassing more highly paid jobs—and getting them. To the dangers of this exhibitors are becoming increasingly alive, and the matter has been discussed frankly in more than one exhibitor group. To counter this process of rot, many suggestions have been made. The most reiterated is a system of registration of staffs. Others have been that all chief projectionists coming on the trade union wage rates schedules should not be allowed to leave a post without an approach being made to his employer. The Ministry of Labor can do little in this regard since the industry is not classed as essential. "Poaching" will come increasingly before exhibitor councils in the near future. It is obviously an exhibitor problem to be solved by the exhibitor himself.

To Adjust Opening Time

The Government plans a complete readjustment of film theatre operating hours, especially in industrial and metropolitan areas, for the Winter, it is understood.

It is believed the Government plan calls for the staggering of the hours of employment, sports and entertainment. It is thought the aim is to ease the transportation problem. One suggestion considered was for all film houses to be closed in London and other key cities between four and six o'clock every afternoon.

However, exhibitors are sharply critical of the plan, since that period is one of the busiest of the day.

The General Council of the Cinematograph Exhibitors Association last week expressed dissatisfaction with the proposal of Western Electric that exhibitors pay all premiums for war damage insurance.

Exhibitors plan to approach the Board of Trade for a solution to the problem. The CEA has reported success in obtaining the necessary exemptions from military service for employees to carry on theatre operation.

PRODUCTION FACES MANPOWER LOSS

Although exhibition in England has succeeded in placing the problem of manpower at least on a discussion basis, production is very much concerned following increased demands for manpower by the services and by the Ministry of Labor. Despite a virtual guarantee from the Government that the recent demand for 100 *technicians represented the maximum, the new demands vastly exceed this figure and will practically cripple production. The demands have paralyzed current plans on the part of American companies to spend their frozen funds making world market films.*

Home for Industry's Needy Opens Sunday

A country home for the needy of the motion picture industry will be opened Sunday, September 21st, in Hollywood. Many Hollywood celebrities will be present for the official opening and the proceedings will be broadcast over the Columbia network.

Jean Hersholt, president of the Motion Picture Relief Fund; Y. Frank Freeman, president of the Producers Association; Edward Arnold, president of the Screen Actors Guild; George Stevens, president of the Screen Directors Guild, and Sheridan Gibney, president of the Screen Writers Guild, are to be speakers. Mary Pickford, one of the founders of the Motion Picture Relief Fund, also is to be heard.

Discussed for years, the home became an attainable goal in January, 1939, when the Gulf Oil Corporation assumed sponsorship of the "Screen Guild Theater," a weekly radio program of the Columbia Broadcasting System. Members of the five mentioned organizations contributed their services to the broadcasts and $10,000 was turned over to the Motion Picture Relief Fund each week the show was presented. To date, the fund has received $800,000. The series, off the air through the Summer, returns to the Columbia network September 28th.

See Film Strike Against Mexican Majors Inevitable

by LUIS BECERRA CELIS
in Mexico City

Extension of the film workers strike to major distributors other than Metro-Goldwyn-Mayer and Columbia on Wednesday, the union's deadline for further action, appeared inevitable earlier this week as the union declared that all conciliatory efforts were useless unless the distributors were prepared to yield to labor's demand.

In a surprise move on Wednesday, however, the laborites called a strike against Warner—an unexpected move since it was thought the strike would be called against the remaining six companies at once.

The strike against MGM and Columbia which began September 2nd, has been declared legal by the Federal Board of Conciliation and Arbitration. The ruling means that the companies must pay the wages of the workers during the strike.

The film unions have advised the Confederation of Mexican Workers that they are preparing to launch a series of short strikes in the near future against all branches of the Mexican film industry, including theatres, in an effort to bring the strike against the distributors to a successful conclusion.

Increasing anxiety among exhibitors is apparent already and predictions are heard that wholesale closings of theatres will follow the threatened ending of film service by American distributors on October 5th. Notice that film service will be halted then has been given the exhibitors by the distributors in line with the 30-day notice clause in exhibition contracts.

The Confederation of Chambers of Commerce, pessimistic about the settlement of the conflict between the Mexican film union and the major American companies, foresees the closing of all of Mexico's 958 theatres within six weeks after October 5th.

Time Extension Expected

With MGM and Columbia exchanges closed September 2nd, the general strike has been announced by labor leaders to take place September 29th, but it is believed that only two more American exchanges will be closed and a new period of grace granted by the strikers to the remaining four. The American distributors, however, are sticking by the 30-day notice given Mexican exhibitors expiring October 4th when all shipments of prints will be stopped and exchanges closed.

Among those standing to lose heavily if the strike succeeds in closing all theatres is the Federal Government which will be deprived of about 10,000 pesos now collected daily for admission taxes. The National Treasury will also lose about 100,000 pesos a month for uncollected import duties on American film plus 5% on gross income paid by the American companies, the latter amounting to about 50,000 additional pesos per month.

There are about 12,000 wage earners directly depending on the 958 theatres affected by the proposed general strike, plus the personnel of the allied interests such as the press, printing houses, advertising agencies, transportation, etc., that would naturally suffer as well.

Allied Charges Unfair Exchange Treatment

Two exhibitor groups convened last week at widely separated points, each for the purpose of airing industry problems confronting them. Allied of New Jersey met in Camden, N. J., and the Independent Owners of the Coast, comprising owners and operators from California, Oregon and Washington, assembled at Seattle.

A serious charge was made at the Allied meeting, that exchange employes are meting out discourteous treatment to exhibitors. A proposal was set forth that Allied request the general sales managers of all distributor companies to appoint a "goodwill ambassador" for the purpose of checking alleged ill treatment accorded to exhibitors by bookers, salesmen and branch managers. An Allied spokesman indicated that the charge would be brought into the open at the national convention of Allied in Philadelphia this week.

Directors of the ITA of the West Coast convened to discuss the theatre tax situation and general problems growing out of the new selling plan under the consent decree.

Among those present at the Seattle meeting were: Rotus Harvey, operating a circuit in Northern California; Hugh Bruen of Whittier, Calif. Jack Berman, operating several theatres in Los Angeles; Ben Levin of San Francisco; W. O. (Bill) Ripley of Longview; Bob White, Portland; Wes Johnson, Eugene, and Bob Poole of Los Angeles, and L. O. Lukan, Seattle, and James Hone, executive Secretary.

Rapp Brothers Plan New Suburban Chicago Theatre

Plans are being drawn by C. W. and George L. Rapp, Chicago, for a 1,600-seat theatre to be built in Maywood, Ill., a suburb of Chicago, by Paramount Pictures, Inc. The theatre, to be called the Paramount, will be located on a site 135 by 135 feet, a block south of the Lido Theatre, Maywood's largest playhouse operated by the Simansky and Miller circuit.

Construction may be started about November 1st with the expectation that it will open about May 1st, 1942. It is said that the land and building will represen an investment of $225,000. According to reports, the house will be operated by Paramount and not through Balaban and Katz as are other Paramount houses in the Chicago territory.

Abbott and Costello Film

Jules Levey, producer, who recently completed the film version of "Hellzapoppin'," is preparing two more films for Universal, one to feature Bud Abbott and Lou Costello. The other production probably will be "Butch Minds the Baby," the Damon Runyon story. Mr. Levey, who arrived in New York from Hollywood on Monday, said he had two stories in mind for Abbott and Costello but has not yet decided which one to make.

C. A. Roeder Transferred

C. A. Roeder, Paramount salesman in St. Louis, has been transferred to Los Angeles, and will be replaced by E. W. Bishop, formerly for Cincinnati. Roland Minon has been added as booker at the exchange.

FWC Newsreel Chain

The Fox West Coast circuit is planning a Southern California newsreel chain. Locations are reported selected in San Diego, Long Beach, Oakland, and Phoenix. Houses are to be remodeled, at $25,000 to $35,000.

Famous Players Uses Ad Campaign

by W. M. GLADISH
in Toronto

In view of the theatre chain developments in the Dominion during the past three months, more than usual attention has been drawn to the preliminary announcement of Famous Players Canadian Corp. for the new season in which emphasis is laid on the strength and scope of the circuit headed by J. J. Fitzgibbons. The announcement accompanied the staging of a new advertising venture in a handsome exhibit at the Canadian National Exhibition, Toronto, which had a two-million attendance before its close September 6, this being the first occasion on which a branch of the moving picture business has presented a direct display at Canada's annual fair, now being held for the 63rd year.

The announcement started with "Famous Players Theatres are hosts to more than a million Canadians every week. For years it has been the proud privilege of Famous Players Theatres to bring to the Canadian theatregoing public the highest type of service . . . and the finest in motion picture entertainment. Today, with an average attendance of more than a million persons a week, the prestige and popularity of Famous Players Theatres and affiliated houses across Canada command first choice of pictures from the leading studios of the world."

Seek Variety in Films

The proclamation pointed out that "to keep faith with our millions of patrons we have contracted with the leading studios for their most elaborate spectacles, classics of literature, dramatic masterpieces, musical and comedies . . . a variety to meet every taste and preference.

"The new season starts now . . . Attend a Famous Players Theatre this week . . . every week. Relax in luxurious, healthful and comfortable surroundings . . . See how smoothly Famous Players' service functions for your pleasure . . . and above all be assured of the finest motion picture programs our money and your money can buy."

The individual announcements include references to early releases of Paramount, Warner Bros., 20th Century-Fox, RKO Radio, M-G-M, Columbia, Universal and United Artists, with a further listing of short subjects. Among the number of single features announced for the circuit are "Citizen Kane," "Sergeant York," "A Yank in the R.A.F.," "When Ladies Meet," "Our Wife," "Here Comes Mr. Jordan," "Dive Bomber," "Bahama Passage," "Hold That Ghost," "Major Barbara," "You'll Never Get Rich," "Skylark," "How Green Was My Valley," "Father Takes a Wife," "Hold Back the Dawn," "Life Begins for Andy Hardy," "Aloma of the South Seas," "Captains of the Clouds," "Before the Fact," "Wild Geese Calling," "The Man Who Came to Dinner," "Fantasia," "For Whom the Bell Tolls," "Reap the Wild Wind," "Look Who's Laughing," "New York Town," "The Great Man's Lady," "One Foot in Heaven" and "The Little Foxes."

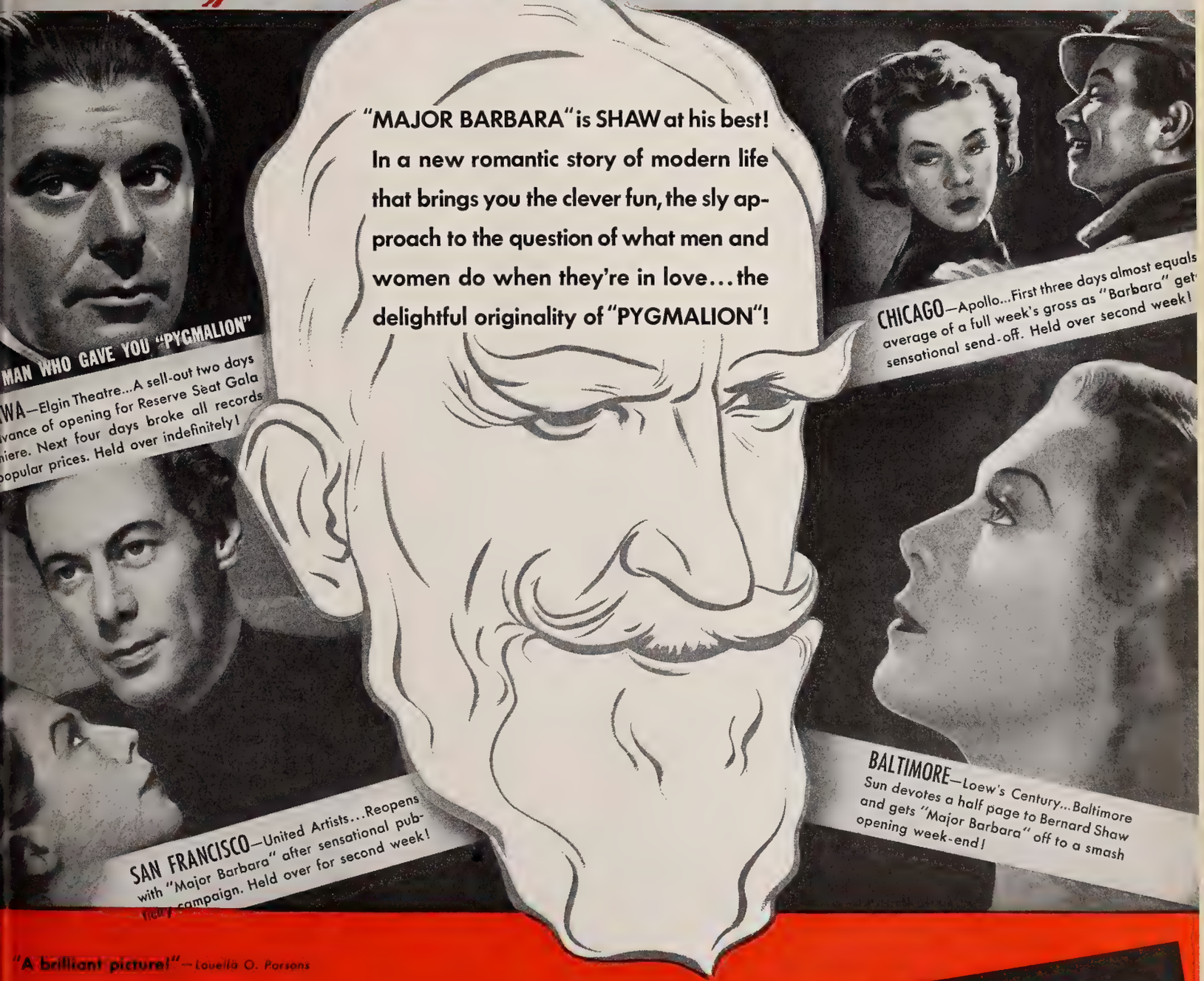
The naming of these pictures indicates that Famous Players Canadian Corp. is proceeding with the booking of product from practically all studios for the new season. The announcement concludes with a grouping of chain units from Coast to Coast according to Provinces, with a breakdown to cities, the theatres of subsidiary companies being added to make a fortable surroundsings . . . See how smoothly compilation of approximately 300 theatres.

New circuit rivalry has obviously encouraged this promotional work, which will probably have widespread effectiveness—with benefit to the industry as a whole, whether linked with Famous Players or not.

IT'S THE *Finest Entertainment* since "PYGMALION"

GABRIEL PASCAL presents WENDY HILLER in George Bernard SHAW'S

MAJOR BARBARA



"MAJOR BARBARA" is SHAW at his best! In a new romantic story of modern life that brings you the clever fun, the sly approach to the question of what men and women do when they're in love... the delightful originality of "PYGMALION"!

MAN WHO GAVE YOU "PYGMALION"

WA—Elgin Theatre...A sell-out two days vance of opening for Reserve Seat Gala iere. Next four days broke all records opular prices. Held over indefinitely!

CHICAGO—Apollo...First three days almost equals average of a full week's gross as "Barbara" get sensational send-off. Held over second week!

SAN FRANCISCO—United Artists...Reopens with "Major Barbara" after sensational pub- campaign. Held over for second week!

BALTIMORE—Loew's Century...Baltimore Sun devotes a half page to Bernard Shaw and gets "Major Barbara" off to a smash opening week-end!

"A brilliant picture!"—*Louella O. Parsons*

"A distinguished successor to 'Pygmalion'!"—*Douglas Churchill, Redbook Magazine*

"For the second time Gabriel Pascal has supplied the trade and the public with a fine film, as entertainment and as a production!"
—*Motion Picture Daily*

"It should be a box-office sensation!"—*Jesse Henderson, Baltimore Sun*

"A masterpiece that tops 'Pygmalion'. A must-see picture!"
—*George Fisher, Mutual Network*

"A major attraction . . . should rival the box-office records of 'Pygmalion'!"—*Jay Emanuel Publications*

STARRING **WENDY HILLER**
Rex HARRISON • Robert MORLEY
co-starring Robert NEWTON
with Emlyn WILLIAMS • Sybil Thorndyke
Produced and Directed by GABRIEL PASCAL
Released thru UNITED ARTISTS

PRE-FABRICATION PLAN LATEST IN HOLLYWOOD

Talent Agent Offers Cast, Director, Script Written to Fit; Two Now in Production

Pre-fabricated pictures are the latest factor in Hollywood production.

Scripts already prepared, the top roles already cast and directors thoroughly acquainted with the material, all wrapped up and delivered to studios for the erection of sets and the grinding of cameras—that's the aim of Charles Kenneth Feldman, one of Hollywood's top agents and chief exponent of "package deals" in motion pictures.

One released, two in work and quite a number of others coming up to bat, is the score thus far of Mr. Feldman, representative of many of filmdom's highest-paid players, directors, writers and executives.

The one released is Universal's "Model Wife"; the two in work are Columbia's "The Lady Is Willing" and Universal's "Paris Calling."

Sees New Trend

Mr. Feldman last week in his Beverly Hills office, from which he directs the activities of the Charles Kenneth Feldman Corp., the Feldman-Blum Corp. and the Famous Artists Corp., waxed enthusiastic over his "system" of prefabrication of pictures, pointing out the various reasons for their probably becoming a fast growing trend in film making.

"First of all, I am not in competition with the studios.

"The practice of package deals eliminates much difficulty in production, and at the same time creates opportunities for acting, writer and director talent not afforded it ordinarily.

"The system of having a heavy studio overhead assigned to pictures even before they enter production is eliminated entirely. My writers, whom I pay out of my own pocket, prepare the scripts to the point where no re-writing is necessary. The studio need only build the sets, hire the camera crew and other technicians, cast the other roles in the picture and start shooting.

"No time is lost in studio preparation of the story. The months which are sometimes spent in shaping the parts to fit certain players who, when the script is ready, are unavailable, are cut out.

"The top players whom I set and the director whom I choose are my clients and they work on a percentage to be paid from the returns of the picture. I pay my writers their regularly established wage scale for the preparation of the screenplay, having first acquired the property myself.

"In this way, it is possible to put almost all that is expended in the budget on the screen for audiences to see. The studio is protected in that the first grosses are given it to pay for the amount expended. Then the actors and directors are paid, with the percentages split after that."

The method of operation under Mr. Feldman's plan is simple. Should a story by one of his writers be turned down by all the studios, and they have first chance at it, Mr. Feldman buys it himself, if he thinks it fits his purpose. He calls in his script writers—some of the people he has under contract—and they go to work on it. Usually assisting in the preparation is the director Mr. Feldman has in mind for the job. The scenario is shaped to fit the client-actors Mr. Feldman visions in the roles.

"Then the scenario is offered with the services of the director and the players to the studios," Mr. Feldman said.

"In this way, we get away from 'type' casting. In the Columbia picture, 'The Lady Is Willing,' fans will see a new Marlene Dietrich. She plays a farce comedy role in which most people would imagine Carole Lombard. Mitchell Leisen, another of my clients, is producing and directing the picture.

"When the picture is released, a 'new' Marlene Dietrich will be born. She needs still another change, and a future 'package deal' on which I am working is a remake of 'The Spoilers' in which she will have the starring role.

"A good actress, with capable direction, is able to handle any type of role on the screen. 'Type' casting by studios has made many a player's life too short on the screen.

"Experimentation in developing the full talent of players is possible through the percentage deals.

"There is no risk involved, as far as money is concerned. The players and the director are paid out of the returns. But if the picture is a hit, all realize more from it.

"In this way, too, unknown screen writers, who, on the basis of past performance, can't get into the studios, have a chance of acquiring the much needed screen credits." Mr. Feldman pointed out that the returns to Joan Blondell, Dick Powell and to director Leigh Jason on Universal's "Model Wife," were more than they would have made on a straight salary deal.

Elisabeth Bergner needed a vehicle for her American film debut. Mr. Feldman represented the actress. He also represented Benjamin Glazer, producer, and Edwin L. Marin, director. There was in Mr. Feldman's files a story, "Paris Calling." Universal wanted the story and Miss Bergner. It's in work now. Benjamin Glazer is the producer and Edwin L. Marin is the director. Chief support to Miss Bergner in her American debut are Randolph Scott and Basil Rathbone, also Mr. Feldman's clients.

Barnes Remains on "Tribune"

Howard Barnes, New York *Herald Tribune* film critic, will remain, while assuming the new assignment as *Liberty Magazine's* "Beverley Hills," as successor to the late Frederick James Smith.

Captain Wing to Manila

Terminating his connection with the Training Film Production Laboratory in Fort Monmouth, N. J., Captain Paul Wing will leave for Manila next month to take up photographic duties there.

Pathe News Moving

Pathe News, for many years on New York's West 45th Street, has signed a lease for quarters at 59th Street and Madison Avenue, where it will obtain 20,000 square feet of floor space. Moving is expected to be completed January 1st.

RKO Signs Jed Harris

Jed Harris, legitimate theatre producer, has been put under contract, as film producer, by RKO.

IN NEWSREELS

MOVIETONE NEWS—No. 2, Vol. 24.—"North Carolina" in sea test....British recruits exercise....American warships in Australia....Florida bathing beauties....Sports.

MOVIETONE NEWS—No. 3, Vol. 24.—Russians sink Nazi ship....U. S. war games....Father serves with seven sons in Navy....Snow fight in Virginia....Pershing observes 81st birthday....Sports.

NEWS OF THE DAY—No. 201, Vol. 13.—"North Carolina" tested....Tank workers in England....British rookies train....Vermont cats in swimming ....New armor plate in Elizabeth....Army tests balloons....Sports.

NEWS OF THE DAY—No. 202, Vol. 13.—Russians sink Nazi ship....F. D. R. addresses nation....Chicago fire....Pershing celebrates birthday....Father joins seven sons in Navy....War games start....Coast defense guns....Legion convention opens....Sports.

PARAMOUNT NEWS—No. 5.—Stanford, Notre Dame football....Denver blizzard....New armor plate in Elizabeth....."North Carolina" test.

PARAMOUNT NEWS—No. 6.—Refugee ship from Spain....Mrs. America voted....Pershing celebrates birthday....Legion convention opens....Russians sink Nazi ship....Russo-Nazi war.

RKO PATHE NEWS—No. 5, Vol. 13.—"North Carolina" test....New armor plate....Tank workers in England....Students learn farming....Sports.

RKO PATHE NEWS—No. 6, Vol. 13.—Russo-German war....Mission leaves for Russia....British sink two German ships....Pershing celebrates birthday ....Legion convention opens....Sports.

UNIVERSAL NEWSREEL—No. 14, Vol. 14.—"North Carolina" tested....Army tests balloons....Farm education....California beauty contest....Salmon run in Seattle....Sports.

UNIVERSAL NEWSREEL—No. 15, Vol. 14.—Nazi freighter sunk....Mission leaves for Russia....War games underway....Coast guns tested....Pershing is 81....Father joins seven sons in Navy....Legion convenes....Mrs. America voted....Sports.

National Decency Legion Classifies Fourteen Films

Of the 14 motion pictures classified by the National Legion of Decency in its listing for the current week ten were approved for general patronage, three were found to be unobjectionable for adults and one was classified as objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Bombay Clipper," "Down in San Diego," "Flying Cadet," "International Squadron," "Kid from Kansas," "King of the Texas Rangers," "Pittsburgh Kid," "Prairie Stranger," "The Smiling Ghost" and "A Yank in the RAF." Class A-2, Unobjectionable for Adults: "The Blonde from Singapore," "Doctor's Don't Tell" and "Skylark." Class B, Objectionable in Part: "Navy Blues."

Art Theatre Taken Over

Rugoff & Becker on September 1st, took over the Art theatre in New York City, on a booking and operating deal with the owner, Herman Weingarten. The theatre is two blocks from the circuit's Eighth St. Playhouse. The Art has been operated by Harry Brandt for about a year.

Potter Joins Berger

Merle Potter has become general manager of the Berger Amusement Company, with 12 theatres in Minnesota. Mr. Potter has been recently the film critic of the Minneapolis *Times*. Before that, he was with the Minneapolis *Journal* and the Minneapolis *Star-Journal*.

Skouras Acquires Stahl Theatres

The Skouras Theatre Corp. has taken over the Rivoli theatre in Rutherford, N. J., and the Regent, Kearney, N. J., from Maurie Stahl who will retain his interest in the houses. Skouras will operate the theatres on a managerial deal.

GENERAL REGISTER CORPORATION
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September 8th, 1941.

Mr. Walter Green, President
National Theatre Supply Co.,Inc.
92 Gold Street
New York, N.Y.

Dear Mr. Green:

Upon the occasion of the Fifteenth Anniversary of the founding of National Theatre Supply Company, we wish to felicitate you and your organization.

We have enjoyed the privilege of being the manufacturer of the "TIMCO" Ticket Issuing Machine which you sell throughout the country as the exclusive distributor. Our factory is constantly making improvements, to thus enable your branches to provide, for their clients, the latest and best designed equipment. The "TIMCO" is installed with a newly developed clutch and ticket wheel, an improved switch plus several other changes which speed-up operation and assure better continuity of "TIMCO" SERVICE.

We are happy to join with the many others in wishing you and National Theatre Supply Company the fullest measure of success for the future. We are confident that our pleasant and profitable association shall continue.

Sincerely yours,
GENERAL REGISTER CORPORATION

E. Bruce Johnson

E. Bruce Johnson
PRESIDENT.

EBJ:MA

Albany Variety Club Reorganizes

John H. Harris, Variety's National Chief Barker, has announced the reorganization of Tent No. 9 in Albany, N. Y., and the national officers have approved the return of the charter to the club.

The petitioners for the return of the charter are: Moe A. Silver, Si Fabian, C. J. Eastman, Moe Grassgreen, Louis H. Schine, J. Myer Schine, J. J. Spandau, Nate R. Sodikman, Lou Golding, Wm. E. Benton, Paul Krumenacker, Joe Shure, Joe Miller, Herman Ripps, Wm. C. Smalley, Sol Ullman, Art Newman, Max Westebee, Chris Buckley and George Lynch.

At a general reorganization meeting held recently in Albany the petitioners designated the following to carry on the work of getting the Tent started again: M. A. Silver, J. Myer Schine and Si Fabian, were appointed temporary chairmen; Herman Ripps, secretary, and Lou Golding, treasurer. Upon instructions of the national officers in Pittsburgh the Albany Tent will continue under its original number.

Banquet in Pittsburgh

Former Attorney-General William C. McCraw of Texas will be toastmaster at the Pittsburgh Variety Club's annual banquet on November 2d, Harry Kalmine, general chairman of the affair, has announced. Speakers and entertainment are now being booked.

Banquet co-chairmen are John H. Harris and Mike J. Cullen, and Dr. Lawrence G. Beinhauer is treasurer. Banquet committee heads are Byron Stoner, Harry Feinstein, Harold C. Lund, James G. Balmer, Larry Katz, Ben Brown, Frank J. Harris, Harry Kramer, M. J. Gallagher, Herbert A. May, Joe Feldman, Art Levy, C. J. Latta, James Totman, Ira H. Cohn, William Zeiler, John O. Hooley, Al Weiblinger, John T. McGreevey, William Gardner, Robert Fiske, Brian McDonald, Harry Mayer and C. C. Kellenberg.

Officers of the Pittsburgh Tent will be elected September 29th, chief barker C. C. Kellenberg has announced.

Philadelphia Showmen's Club resumed its activities for the new season with a Party Night last Saturday night, September 13th, at its clubrooms. Miss Philadelphia was guest of honor. The committee arranging the affair included Al Blofson, Charles Goldfine, Meyer Adelman, Sam Rosen and Moe Verbin.

The nominating committee of the Showmen's Club unanimously put up Edgar Moss, 20th Century-Fox district manager, as Star (president) for the 1941-1942 term. Elections will be held on Sept. 29th and the complete slate includes Meyer Adelman, Stand-In (first vice-president); Charles Stiefel, Yes Man (second vice-president); D. M. Kirby, financial secretary; Sam Rosen, Banker (treasurer); Joe E. Sapsis, Script Man (secretary); Dave Yaffe, Fixer (counselor); and for the board of governors, David E. Milgram, Ben Biben, Oscar Neufeld and Dave Rosen.

The Philadelphia Variety Club will sponsor a testimonial dinner to the new Democratic City Chairman, James P. Clark, at the Bellevue-Stratford Hotel October 27th. Mr. Clark is a former chief barker of the club, and is now president of Horlacher Film Delivery Service. It is expected that about 100 will attend the affair.

A triple celebration is scheduled to mark the fall opening of the Baltimore Variety Club in its new quarters atop the Stanley theatre on September 20th.

In addition to the regular affair which will start the club's season two members are giving parties for their same-date birthdays. The celebrants are Bernard Seaman, manager of the Hippodrome theatre, and Edwin A. Sherwood, district supervisor in Baltimore for ASCAP.

The first "get-together" meeting of the season by the Cinema Club of Cincinnati, to which members of the Cincinnati Variety Club were invited, was attended by approximately 250 members of both organizations and their guests September 13th. Rudy Knoepfle, Republic salesman, is president of the Cinema Club; Peter Niland, Paramount, vice-president and treasurer, and Mark Cummings, Paramount, secretary.

The Variety Club of Atlanta, Ga., has presented five pianos to the soldiers at Camp Stewart, Ga. The presentation ceremonies were held on the stage of the Lucas theatre in Savannah on Wednesday, September 10th. Many Variety and industry figures of that section attended the presentation.

SHORT PRODUCT PLAYING BROADWAY

Week of September 13th

ASTOR
Water Bugs ..... MGM
Feature: Dr. Jekyll and Mr. Hyde ..... MGM

CAPITOL
Little Cesario ..... MGM
Ghost Treasure ..... MGM
Feature: When Ladies Meet .. MGM

CRITERION
Tillie's Punctured Romance (Chaplin) ..... Monogram
Feature: West Point Widow .. Paramount

MUSIC HALL
Pluto's Playmate ..... Disney-RKO Radio
Feature: The Little Foxes .... RKO Radio

PARAMOUNT
Pest Pilot—Popeye ..... Paramount
Snow Dogs ..... Paramount
Crime Control—Benchley... Paramount
Feature: Aloma of the South Seas ..... Paramount

RIALTO
Anzacs In Action ..... 20th Cent.-Fox
With Poopdeck Pappy — Popeye ..... Paramount
Feature: Bad Lands of Dakota. Universal

ROXY
One Man Navy ..... 20th Cent.-Fox
American Sea Power ..... 20th Cent.-Fox
Feature: Sun Valley Serenade . 20th Cent.-Fox

STRAND
We, the Animals, Squeak... Vitaphone
University of Southern California Glee Club ..... Vitaphone
Feature: Dive Bomber ..... Warner Bros.

Monarch Acquires Theatre

Charles M. Olson has sold his 2,000-seat Lyric theatre in Indianapolis to the Greater Indianapolis Amusement Co., operator of the Circle and Indiana. Greater Indiana is controlled by Monarch circuit.

Forty Roadshows Set

Forty community theatres will produce Paul Green's next untitled play, simultaneously with its Broadway opening, Barcley Leatham, executive secretary of the National Theatre Conference, revealed in Pittsburgh.

Most Theatres Reopen for Fall

With the new 1941-42 motion picture season under way for some three weeks the small number of theatres throughout the country which closed during the summer months, for the most part, have reopened. However, unusual brisk business during the summer months kept most of the houses open which ordinarily close.

Loew's kept all theatres open during the summer months, while RKO closed seven in the midwest territory, all of which have reopened.

The Fabian circuit closed three theatres but they too have been reopened. In Newark, N. J., the Adams, operated by A. A. Adams, has opened for the new season with a stage show policy. Warners reopened the Aldine theatre in Philadelphia and the 69th Street in the same city after renovations. William Goldman plans to reopen his recently acquired Erlanger, former legitimate stage show in that city. While in Allentown, Pa., Albert A. Moffa, operator of the open-air Central in Central Park has completed a deal with Daniel Shimer to take over the long closed Astor and Ridge theatres.

Building in New Orleans

As the New Orleans territory prepares for what is believed will be a good season, reports show three new houses under construction, and several others built or renovated during the summer. United Theatres is building the Nola in New Orleans and the Lake in Lakeview. A third house is being constructed at Gulfport, Miss.

In the Wilkes-Barre territory, five houses closed for the summer, have been reopened and a new house is scheduled to open in October. Four Comerford circuit houses, the Strand, Wilkes-Barre; the RCA and Manhattan, Scranton; and the Lyric, Shenandoah, Pa., were reopened during the Labor Day weekend. The Key, West Hazleton, Pa., was reopened August 4th, after extensive alterations by the Hersker circuit. Jerome Engel, owner of the Family, Glen Lyon, Pa., and the Lincoln, Plains, Pa., expects to open the new Plains theatre now under construction by October 1st.

From Toronto it is learned that the Park, Welland, Ont., was reopened Labor Day by 20th Century Theatres in association with Famous Players Canadian, with Joseph Paul as manager. Martin White has been named manager of the Community, Welland, taking Mr. Paul's former post. Twentieth Century has taken over the Geneva, a new theatre at Orillia, Ont., previously operated as a unit of the former Hanson Theatres Corp. Patrick Dunne, formerly at the Orillia, has been named manager of the Marks, Oshawa, Ont., replacing Roy Miller resigned. Frank Reid has been appointed manager of the Park, a new house opened by Twentieth Century at Sarnia, Ont.

In the Milwaukee area there is considerable activity with renovation of old houses and opening of new theatres. Recently opened were the new Pix, Whitehall, the Eskin Theatres, and the new Falls, Menomonee Falls, by Ray Zahn. The old Menasha, Menasha, Wis., has been renovated and renamed the Valley while the Fox, Stevens Point, Wis., has been acquired by a local group from Robert Fox and re-

In the New Haven district, three summer theatres, the Strand, Sound View, operated by J. P. Glackin; the New Colony, Sound View, operated by Adolph G. Johnson and Albert Poulton, and the Tower at Walnut Beach, operated by Albert Smith and Mrs. Smith were closed on Labor Day.

QUIGLEY PUBLICATIONS

are agencies of service and information to the business of the motion picture, from studio to box office—and in its trade relations—ever impartially constructive

MOTION PICTURE HERALD
MOTION PICTURE DAILY

Milwaukee Riverside Acquired by Warners

The Riverside, Milwaukee's only first-run independent house, has been acquired and will be operated by Warner Brothers. The circuit recently acquired the Tower and Oriental, deluxe neighborhood houses, which had been operated by Harold Mirisch for a number of years. Mr. Mirisch at one time was an officer of the Independent Theatres Protective Association of Wisconsin and Upper Michigan. The theatres are controlled by M. L. Annenberg.

The Theatre Service Corp. has been organized by a group of independent exhibitors to operate the Colonial, Westside Milwaukee neighborhood. This operating company is headed by William Ainsworth, Fond du Lac, head of the ITOA of Wisconsin and Upper Michigan. Others interested in the company, all independents, include Harry Perlewitz, A. C. Gutenberg, Charles Trampe, George Fischer and William Heiman, all of Milwaukee; J. P. Adler, Marshfield; and A. C. Berkholtz, West Bend. Together these men operate 20 theatres. Ernst Langemack, who built the Colonial in 1926 and was facing the loss of his holdings when the bondholders threatened to take over, has been retained as manager of the house.

Hamilton Declares Dividend

Hamilton United Theatres, Ltd., in Toronto, Canada, has declared a dividend of 1¼ per cent on its preferred shares, payable September 30th. The company is a subsidiary of Famous Players Canadian and operates three theatres in Hamilton.

Three Join CBS Publicity

Three additions have been announced by Louis Ruppel, to the Columbia Broadcasting System publicity department. Warren MacAllen, formerly with the New York *Daily News* and other papers, will handle the desk. Morris Hastings, formerly with the Boston *Evening Transcript,* will be music editor, and Thomas Kelly will become a staff writer.

Lopez for Cinema Dance

Vincent Lopez and his orchestra and Ralph Rotgers and his rhumbá band have been secured to furnish the music for the B'nai B'rith Cinema Lodge's Second Annual Banquet and Ball at the Hotel Astor in New York City on October 18th, Robert M. Weitman, chairman of the entertainment committee, announced this week. Other personalities of stage, screen and radio will supply further entertainment for the affair.

Two Theatres Sold

Two theatres in New Hampshire are being operated under new management. The Ritz theatre in Gorham has been sold to George Wenger by Harry Winder and the Einfield theatre in Einfield has been sold by Philip Shannon to Mrs. Augusta Estabrooks. Both deals were negotiated by Harry J. Welch, business broker of Penacook, New Hampshire.

Goldwyn Announces Film

Samuel Goldwyn plans a new feature titled "The Lost Battalion of Crete," dealing with the adventures of English soldiers who failed to evacuate the island.

Four Film Company Incorporations Approved

Four motion picture concerns have been granted incorporation papers to conduct business in New York State by Michael F. Walsh, Secretary of State. They were:

B. F. Keith Corporation, a consolidation of Greater New York Vaudeville Theatres Corporation and B. F. Keith Corporation, with capital stock of $20,000,000 in $100 par value shares. Directors and subscribers were not stated but filing attorneys were Prentice Hall, Inc., 90 Broad Street, New York.

Squire-Queens Corporation, $100,000 in 990 shares of preferred valued at $100 each and 1,000 common shares at a dollar each. Directors are listed as Herbert Scheftel and Alfred G. Burger, 32 E. 57th Street and Richard Reiss, 30 Broad Street, New York, with filing attorney being Abraham L. Bienstock, 30 Broad Street, New York.

Dorian Pictures, Inc., $20,000 capital stock, by John F. Giles, Jamaica, E. K. Howe, San Mateo, Calif. and Harry Ranhand, Astoria.

Paul Gordon, Inc., 100 shares, no par by George Lachmann, Charles Bernstein and Ruth Stahl, all of New York, Julius I. Krefetz, 570 Seventh Avenue, New York, filing the papers.

Five Firms File Papers

Five motion picture companies have filed papers with Michael F. Walsh, Secretary of State in Albany, New York. One has filed incorporation papers, three firms have dissolved and a fifth has filed for name change. Alexander Korda Films, Inc., originally formed in Los Angeles statement and designation. The papers show 2,500 shares of stock with no par value. The firms dissolved are Tilson Theatre Corp., Webford Theatre Corp., and the Montdale Theatre Corp. Standard Booking Office, Inc., has filed for a change of name to be changed to 20th Century Amusement Corporation.

SMPE Balloting

The ballotting for the 1942 officers of the Society of Motion Picture Engineers has been occurring. Candidates are D. E. Hyndman, engineering vice-president; A. S. Dickinson, financial vice-president; P. J. Larsen, secretary; G. Friedl, Jr., treasurer; E. M. Honan, C. F. Horstman, J. A. Maurer, J. A. Norling, F. E. Carlson, and P. C. Goldmark, governors.

Lincoln Radio Series

Howard Federer, head of the Nebraska Theatres, Inc., in Lincoln, Neb., has launched a five-minute nightly radio series over station KFOR. The show will feature Hollywood chatter and patron interviews and will be broadcast from the lobby of a Federer-owned house, either the Varsity, Variety or State.

New Duties for Milton Arthur

Milton B. Arthur, one of the brothers who operate the Fanchon and Marco circuit and other interests, and until recently an executive for them on the Coast, has taken over additional duties, these to mean division of time between the Coast and St. Louis, managing the properties in both areas.

St. Louis Horse Show

The St. Louis National Horse Show, which last year provided movie exhibitors with serious competition for a week by attracting 85,000 persons, will be held September 27-October 4, with Sammy Kaye and his orchestra as one of the featured attractions.

Cut Rates for Army

Men in the uniforms of the army services may enter Oklahoma City theatres for a standard rate of 20 cents.



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IN COURTS

Suit Brought to Test Ticket Law

Constitutionality of a new New York State law prohibiting a theatre owner from refusing admittance to a ticket holder is headed for a court test in Albany, N. Y.

The action, brought by Robert W. Christie of Niskayuna, Schenectady County, is directed against the 46th Street Theatre Corporation of New York City, and the Select Operating Company, which Mr. Christie claims refused to allow him to see the stage production, "Panama Hattie," on May 27th, although he had a ticket.

The theatre contends the statute passed by the 1941 Legislature is unconstitutional because it permits, "undue, unwarranted and unreasonable influence with the defendant's property."

Trinz Heirs Charge Circuit Mismanagement

Hearings in the suit of the heirs of Joseph Trinz, head of the old Lubliner & Trinz circuit, who died in 1926, against the Chicago Title & Trust Company were resumed this week before Master in Chancery Louis J. Behan. The heirs charge the company with negligence, the suit objecting to the final accounting of the estate, showing a value of less than $500,000. Concluding arguments will be heard on a motion to dismiss the suit, the trust company denying charges of the plaintiffs.

Restraint of GE in RCA Case Denied

Supreme Court Justice Ferdinand Pecora denied a temporary injunction in New York on Tuesday which was sought by Benjamin Ascher, a stockholder of the General Electric Company, to restrain that company from carrying out a proposed settlement of a consolidated suit brought by stockholders of RCA against General Electric, Westinghouse and other defendants. Under the proposed settlement General Electric and Westinghouse would pay $1,000,000 to RCA, with $600,000 as GE's share.

Justice Pecora declared that the injunction would be premature, since the proposed settlement was being considered by a special referee. He also said that the settlement, in any case, had been approved by GE's entire board and that the court would not interfere with discretionary acts of corporate directors.

According to charges in a stockholders' suit filed Monday, September 15th in White Plains, N. Y., in the Westchester County Clerk's office, assets of the Radio Corporation of America have been depleted by an alleged conspiracy that has benefited individual officers of the General Electric Company and the Westinghouse Electric and Manufacturing Company.

Bennett E. Siegelstein of Scarsdale, N. Y., plaintiff, said that he was suing because he considered the proposed $1,000,000 settlement in parallel suits in New York to be inadequate.

Restraining Order Granted To Dennis Film Bureau

The Wabash circuit court, Wabash, Ind., has granted a temporary injunction and restraining order in the suit of the Dennis Film Bureau, Inc., regarding a daily "wagon show" tax of one dollar for free movies.

The court told County Treasurer Bricker, State treasurer James Givens and other defendants not to collect from the film bureau or any of the people showing the free movies pending the outcome of the action.

Asks Griffis Testimony

Benjamin Blumenthal has filed an application in the New York supreme court for an order directing Stanton Griffis, chairman of the board of Paramount Pictures, to testify before trial in Mr. Blumenthal's $965,000 damage suit against Paramount. The plaintiff charges the defendant with refusing to go ahead with the deal for the sale of the Paramount theatre interests in England after Mr. Blumenthal had obtained a buyer. Meanwhile, the court has ordered the suit to be stayed pending a decision.

OBITUARIES

Detroit Theatre Partners Killed in Auto Collision

Morris R. Saulson, owner and manager of the Linwood—La Salle theatre, Detroit, and Ralph Davidson, his partner and brother-in-law, were killed in an automobile accident near suburban Linwood on Tuesday. They were on their way to play golf when the car collided with a gravel truck. Ralph Eckersley, assistant manager of the theatre, who was driving Mr. Saulson's car, was seriously injured.

Florence Guedella Dies in London

Florence M. Guedella, British lawyer who was associated with the United Artists British organization in a legal capacity as well as being a member of the company's board of directors, died Tuesday evening, September 9th, in London. Mr. Guedella was in his late sixties and had been ill for some months.

Tol Teeters

Tol Teeters, 58, operator of theatres in Texas, who recently sold all his holdings but the Joy theatre in San Antonio, died of a heart attack on a visit to Wichita Falls, Tuesday, September 9th. He had been in the exhibition field for 25 years. His widow and a brother survive.

Eugene Levy Dies, Circuit Executive

Funeral services were held Sunday for Eugene Levy, Paramount theatre partner in Newburgh, N. Y., who was killed in an automobile accident Friday, September 12th, while driving from Poughkeepsie. His car was struck by a truck about two miles from Newburgh inflicting injuries to Mr. Levy which caused his death a few hours later.

Mr. Levy was 48 years old. He operated the Broadway, Cameo, Ritz and Park theatres in Newburgh. Surviving are his wife, three daughters and a son. Among those attending the funeral services were Leonard Goldenson, Leon Netter, Robert Weitman, Sam Dembow and Harry Kalcheim of Paramount.

Mark Block

Funeral services were held Tuesday in Newark, N. J., for Mark Block, theatre owner and operator of that city, who died in Orlando, Fla., Saturday, September 13th. Mr. Block operated the Lyric, Terminal and Station theatres in Newark and was an active member of the New Jersey Allied.

Alfred J. Parker

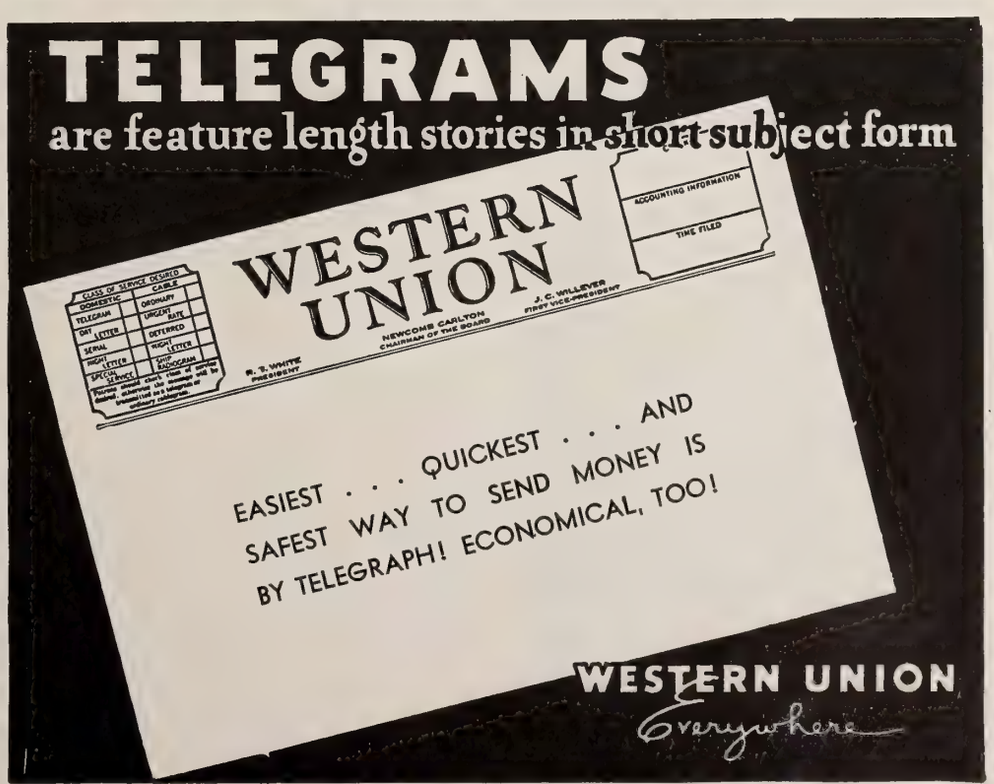
Alfred J. Parker, partner of the firm of Parker & McHenry, which has operated the Grand theatre in West Newton, Pa., for many years, died in a local hospital on Wednesday, September 10th, after a brief illness. He is survived by his wife, three sons and two daughters.

Walter S. Caldwell

Walter S. Caldwell, 56, managing director of the Esquire Theatre Co., died at his home in Toledo, Ohio, Wednesday, September 10th. Mr. Caldwell entered show business 38 years ago when he became assistant treasurer of Percy G. Williams' theatre in New York.

Russell Bonham

Russell Bonham, an IATSE business agent, was killed by lightning September 14th at his summer home in Michigan.



WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ADAM HAD FOUR SONS: Ingrid Bergman, Warner Baxter, Susan Hayward—Excellent picture to good business and it held up three days.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LONE WOLF TAKES A CHANCE, THE: Warren William, June Storey—This series seems to have a nice following; suitable for double billing.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

SWEETHEART OF THE CAMPUS: Ruby Keeler, Ozzie Nelson, Harriet Hilliard—A nice musical that proved very refreshing. Did nice business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

First National

KNOCKOUT: Arthur Kennedy, Olympe Bradna, Cliff Edwards—A good and fast picture on the fight racket. Should go over most anywhere as boxing is a national sport. Running time, 75 minutes. Played August 22-23.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

THREE SONS O' GUNS: Wayne Morris, Tom Brown—Good comedy about three sons caught in the draft, which pleased week-end business. Running time, 65 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WAGONS ROLL AT NIGHT, THE: Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Leslie—A good picture that pleased, although it was poor in drawing power. Another picture that the trailer helped kill. Did fair Friday-Saturday business. Played August 29-30.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

Metro-Goldwyn-Mayer

BIG STORE, THE: Marx Brothers, Tony Martin, Six Hits and a Miss—Good picture and good business. Running time, 85 minutes. Played August 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—A very swell show with good music and color, but decidedly not a small town and community picture. Rental too high. These stars mean nothing to the farming community. Would not recommend this one for a spot like mine. This class of picture won't even help pay the taxes. Running time, 95 minutes. Played September 6.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney—An excellent performance by Spencer Tracy and Mickey Rooney and the entire cast. Did outstanding business, in fact, set a new house record for attendance and gross. If you have not already done so, you should play this one at once. Its age did not keep it from drawing. Much better than "Boys Town" was. Played August 24-26.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

PENALTY, THE: Lionel Barrymore, Edward Arnold, Gene Reynolds—Plenty of action and comedy here. Almost any type of patronage will enjoy this. Give it a good chance, good billing with a few shorts. It may surprise you. Running time, 80 minutes. Played September 3-4.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

RAGE IN HEAVEN: Robert Montgomery, Ingrid Bergman, George Sanders—Rather odd type, but a good change from regular routine. Running time. 85 minutes. Played August 20-21.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell—A well produced picture that missed fire in attracting attention and money. A poor trailer on this one helped kill it. Picture was much better and different than trailer indicated. Pleased those who saw it. Played August 27-28.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

WOMAN'S FACE, A: Joan Crawford, Melvyn Douglas, Conrad Veidt—Was a good show and was enjoyed by all. Was the type picture that your eyes could not leave the screen. Joan Crawford really did some good acting. Played to good crowds both nights. Played September 3-4.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

ZIEGFELD GIRL: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—The way this dragged along, it would have been a wash-out, if it were not for Judy Garland. Billed as big stuff most places, only fair all around in this part of the country. Running time, 134 minutes. Played August 31-September 2.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

ZIEGFELD GIRL: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—This one sure did lay an egg. My patrons did not like it and took great pains to tell me so. Had numerous requests for money back. After seeing, could not blame them. If it was cut down to 45 minutes, would have been good short show. Jimmy Stewart out of place in this one. Low gross. Running time, 131 minutes. Played August 31-September 1.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

Monogram

DRUMS OF THE DESERT: Ralph Byrd, Lorna Gray—Just a program picture. Played as a double feature with "Law and Order" on week-end. Seemed to satisfy. Business good. Running time, 65 minutes. Played September 5-6.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Paramount

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—Very good comedy and good business. Running time, 81 minutes. Played August 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—Plenty of hearty laughs in this one. Should click in any situation. Sorta missed Bing. Running time, 81 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—Here is one that they all enjoyed. Good comment on it and did fair business. Had played all around us and many had already seen it. Would like to see more of this type as it allows one to forget their troubles for a little while. Some came twice to see it.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

FORCED LANDING: Richard Arlen—Good action picture and good business. Running time, 66 minutes. Played August 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—Not what they expected and they went out disappointed. Too long was the chief complaint. Many did not like the new girl. If I had it to do over again, would have paid for it and set it upon the shelf. Disappointed customers do not help in this business, Paramount. Running time, 130 minutes. Played September 3-4.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

PIRATES ON HORSEBACK: William Boyd, Russell Hayden, Andy Clyde—A "Hopalong Cassidy." About the weakest western we have had. These have been one of the best series of westerns. Andy Clyde does not belong in them. This one had no story and Clyde had the lead.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POWER DIVE: Richard Arlen, Jean Parker, Helen Mack—They sure ate this one up. Good Friday-Saturday business. Played August 22-23.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

SHEPHERD OF THE HILLS: John Wayne, Betty Field, Harry Carey—Very good picture which pleased all and business was away above average. Running time, 95 minutes. Played September 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THERE'S MAGIC IN MUSIC: Allan Jones, Susanna Foster—Got by, just made film rental. Musicals not so popular here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THREE MEN FROM TEXAS: William Boyd, Russell Hayden, Andy Clyde—This is about the best of the "Hopalong" pictures yet to date. Andy Clyde is the best replacement Paramount has made for "Windy." More like this, please. Running time, 76 minutes. Played August 15-16.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray—If this picture don't win some ribbons, then Hollywood better start to examine somebody's head. Good for any day you have got. Beautiful in color. Good dialogue. Running time, 110 minutes. Played August 24-26.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

WEST POINT WIDOW: Anne Shirley, Richard Carlson—It has its moments, too. Good program picture. Bill it with good shorts. Running time, 64 minutes. Played August 27-28.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

Republic

BACK IN THE SADDLE: Gene Autry, Smiley Burnette, Mary Lee—Mr. Autry, I would like to take this opportunity through this column, on behalf of the small town exhibitor, to congratulate you on being the biggest box-office attraction, for this class of exhibitor, on the screen today. Your product is a box-office tonic without comparison, as our folks from the country flock in to hear you sing. I also have heard many comments on the write-up of your life in Liberty, published lately. I can recommend your product to any small town exhibitor to be the tops in box office attraction. But one mistake, why the poor advertising accessories? Running time, 72 minutes. Played August 30.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

ICE-CAPADES: James Ellison, Jerry Colonna, Dorothy Lewis, Barbara Jo Allen—One of the best pictures Republic has ever made. Business was good. Running time, 88 minutes. Played August 31-September 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEET THE MISSUS: Roscoe Karns, Ruth Donnelly—Good comedy to fair business. Running time, 65 minutes. Played September 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SINGING HILL, THE: Gene Autry, Smiley Burnette, Mary Lee—No complaints, even from those who do not care for westerns. Gene usually turns out entertaining and enjoyable film fare. Running time, 71 minutes. Played August 31-September 1.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—Good picture that did not draw very well. Pleased those who saw it and the comments on it very good. This was Judy Canova's first picture to show here and that was the principal reason that it did not do better. Am looking forward to her next picture. Played August 17-18.—Bryan Turner, Jr., New Royal Theatre, Archer City, Texas. Small town patronage.

SUNSET IN WYOMING: Gene Autry, Smiley

Burnette—This is our first let-down with Gene Autry. I hope he isn't slipping, as he never fails us, but this did only normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

DEVIL AND MISS JONES, THE: Jean Arthur, Robert Cummings, Charles Coburn—Jean Arthur was sent a mammoth postcard with 400 names on it direct to Hollywood by our local citizens and town folks. She never even recognized it. And our people never forgot it. She just can't be good. Other stars have acknowledged our fans. So, naturally, the picture died. Anyway, it wasn't anything to write home about.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GIRL, A GUY AND A GOB, A: George Murphy, Lucille Ball, Edmond O'Brien—Good picture. Was a surprise to all my patrons. Business only fair. Running time, 93 minutes. Played September 1-2.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

LET'S MAKE MUSIC: Bob Crosby, Jean Rogers—Fair picture and fair business. Running time, 84 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SCATTERGOOD PULLS THE STRINGS: Guy Kibbee—A great family or bank night picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

DANCE HALL: Cesar Romero, Carole Landis—Good picture, good business. Running time, 73 minutes. Played August 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GIRL IN THE NEWS, THE: Margaret Lockwood, Barry K. Barnes—These English pictures are just like hanging a small pox sign on the box office window. Many complaints—poor recording or unintelligible dialogue. Running time, 76 minutes. Played August 29-30.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, Walter Brennan—As a western, O. K., but does not deserve any higher classification.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

IN THE NAVY: Bud Abbott, Lou Costello, Dick Powell, The Andrews Sisters—Better than "Buck Privates." Played four days for a record run. Everybody liked it.—James Hoffman, Star Theatre, Hoisington, Kan. Small town patronage.

IN THE NAVY: Bud Abbott, Lou Costello, Dick Powell. The Andrews Sisters—Considering the hot weather, business, well, yes and no. Picture saturated with hokum they stopped using in two reelers years ago. Possibly the popularity of the old songs is bringing back afterpieces. Running time, 85 minutes. Played August 31-September 1. —H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

LAW AND ORDER: Johnny Mack Brown, Fuzzy Knight, Nell O'Day—Was a good western. Played as a double bill for week-end trade. Nice business. Running time, 60 minutes. Played September 5-6.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Warner Brothers

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman, Wayne Morris—A natural for a small town. Good action picture and good business. Running time, 74 minutes. Played August 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BRIDE CAME C. O. D., THE: Bette Davis, James Cagney—Well liked and good business. Just what the people wish these days.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BRIDE CAME C. O. D., THE: James Cagney, Bette Davis—Good picture and good business. Running time, 90 minutes. Played August 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DEVIL DOGS OF THE AIR (REISSUE): James Cagney, Pat O'Brien—A reissue that was well worth reissuing. Business very satisfactory.—Harold Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

GREAT LIE, THE: Bette Davis, George Brent, Mary Astor—Am sorry, boys, but Bette Davis is just no dice. They do not like her face nor her work. We have seen this story about fifteen times the past ten years. It is not much good as entertainment. Running time, 110 minutes. Played August 17-19.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

HONEYMOON FOR THREE: Ann Sheridan, George Brent, Charlie Ruggles—Miss Sheridan did a real job. Enjoyed by everyone.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck, Edward Arnold—Good picture, but business only average as I played it too late. Running time, 131 minutes. Played August 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

HIS EX MARKS THE SPOT: Buster Keaton—Usual Keaton comedy. Slapstick and they like it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I'LL NEVER HEIL AGAIN: Three Stooges—Not as good as "You Nazty Spy."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

20TH ANNIVERSARY SNAPSHOTS: No. 9—Interesting. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

BABY BLUES: Our Gang Comedies—Good comedy. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

FLAG SPEAKS, THE: Special—History all Americans should know. Running time, 18 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

MRS. LADYBUG: Technicolor Cartoons—Just a fair cartoon. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

RED MEN ON PARADE: FitzPatrick Traveltalks—Average traveltalk in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROBOT WRECKS: Our Gang Comedies—Good Our Gang Comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROBOT WRECKS: Our Gang Comedies—Very good short for the kids. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

THIRD-DIMENSIONAL MURDER: Metroscopix—Very good but too short. It's over just as people really get good and interested. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

YOUR LAST ACT: Passing Parade—Entertaining one reeler dealing with freak wills. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

HANDS OF DESTINY: Headliners—A reel on "mitt reading"—palmistry—which holds average interest. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOOLA BOOLA: Madcap Models—One of Paramount's new ones. Not bad either. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

MOTORCYCLE STUNTING: Sportlights—Everyone will enjoy this. These boys are better on cycles than most men on horses. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

MY POP, MY POP: Popeye The Sailor—Just another Popeye. Kids go for it. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

MY POP, MY POP: Popeye the Sailor—Average Popeye cartoon. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWINKLETOES IN HAT STUFF: Animated Antics—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWO OF A KIND: Grantland Rice Sportlights—Twins in athletics. O. K. and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

FLY CASTING: RKO Pathe Sportscope—Another excellent sport reel. All fisherman will comment on it. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

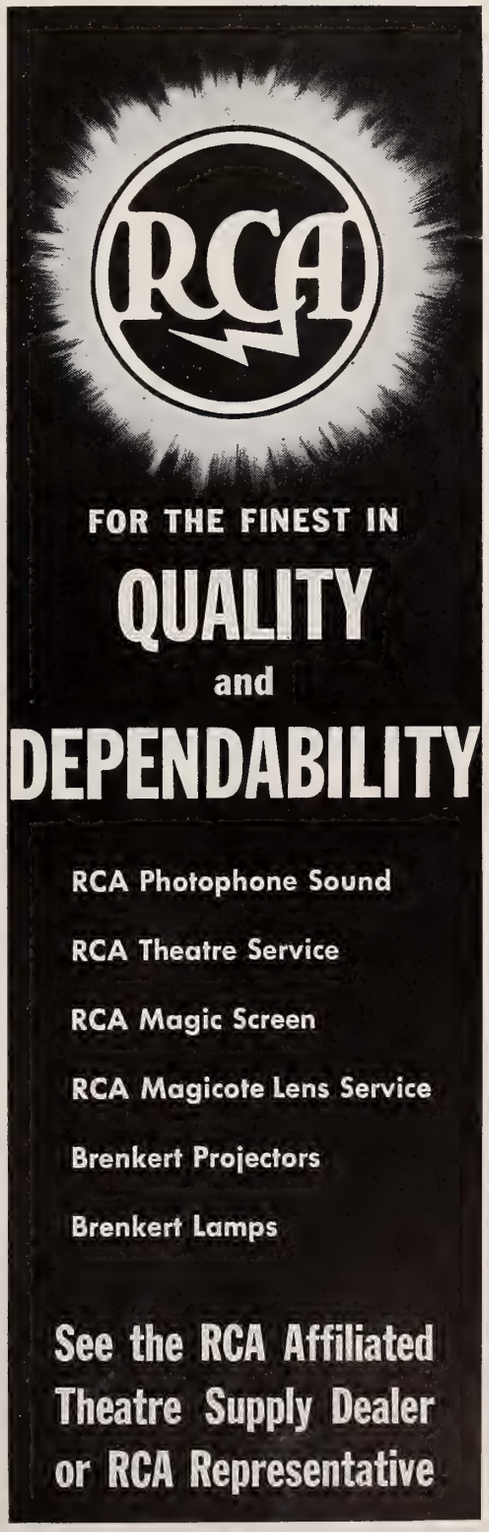
MARCH OF TIME, No. 10: "Crisis in the Atlantic"—All my patrons look forward to these releases. In parts of "Crisis in the Atlantic," you could almost smell the salt sea waves. People love the ships and the men who sail them. This is very good. Running time, 19 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

TRAILER TRAGEDY: Edgar Kennedy Comedies—Just another silly fill-in. Some laughed, some sighed. —Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Twentieth Century-Fox

AMERICAN SEA POWER: The World Today—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

(*Reports continued on following page*)



BABY SEAL, THE: Terrytoons—Another good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FUN ON ROLLERS: Sports Reviews—Entertaining one reel showing roller skaters.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ONE MAN NAVY, THE: Terrytoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAGEBRUSH AND SILVER: Magic Carpet—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT HAPPENS AT NIGHT: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

AVIATION VACATION: Merrie Melodies—Good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BIG BILL TILDEN: Sports Parade—Interesting to tennis fans. Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

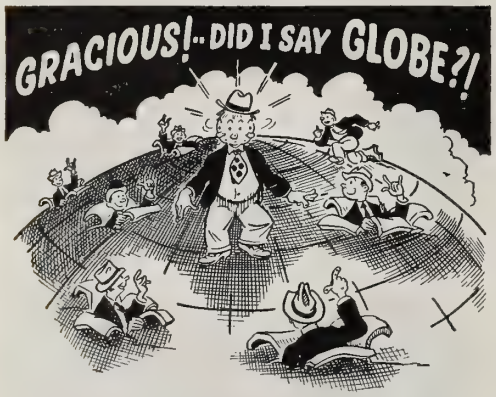
CARNIVAL OF RHYTHM: Technicolor Specials—Made in Brazil in color, this is a good two-reel dancing show. However, it is big town stuff and will not please in small towns. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CARNIVAL OF RHYTHM: Technicolor Specials—Not up to the standard of these colored two reelers.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COY DECOY, A: Looney Tunes Cartoons—A dandy black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FIGHT, FISH, FIGHT: Sports Parade—Very good. There are quite a few of these.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FIGHTING 69TH½, THE: Merrie Melodies—Good cartoon. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.



TALK ABOUT HANDY..

There's a GLOBE Office in every principal city. That means real service to you, Mr. Exhibitor, wherever you are. GLOBE Service and GLOBE quality are tops . . . and cost you no more. For prices and full information, or to consult with your nearest GLOBE representative, please write the head office—110 N. 12th Street, Philadelphia, Pa.

GLOBE TICKET COMPANY
A Nation-Wide Service

FREDDIE MARTIN AND ORCHESTRA: Melody Masters—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LEITH STEVENS AND ORCHESTRA: Melody Masters—Average musical reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LIONS FOR SALE: The Sports Parade—Interesting reel in color taken at a lion farm in California. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OF FOX AND HOUNDS: Merrie Melodies Cartoons—Scenes repeat too much. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

SOUR PUSS: Looney Tunes Cartoons—Good cartoon. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

TROUBLE IN STORE: Hollywood Novelties—Fair comedy of the Grouch Club. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WACKY WILDLIFE: Merrie Melodies Cartoons—Very good. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

Serial

Columbia

IRON CLAW, THE: Charles Quigley, Walter Sande, Joyce Bryant—Hope the next fourteen chapters are better than this first one. Running time, 26 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

Mayer, Burstyn Appeal State Board's Ruling

Irwin Esmond, director of the New York State Motion Picture Division, has reaffirmed to Arthur Mayer and Joseph Burstyn, distributors of the John Steinbeck-Herbert Klein motion documentary, "Forgotten Village," that scenes in the picture were "inhuman," "indecent" and not fit for public exhibition.

In view of the decision, the distributors are appealing to the Board of Regents to reverse the ruling rendered by the State. The opening of the film, originally scheduled for September 15th, has been postponed indefinitely.

PRC Signs Radio Star

Bill Boyd, whose Cowboy Rambler Band has been a favorite in the Southwest for several years via the air waves of station WRR, Dallas, Tex., has signed a contract with Sigmund Neufeld to appear in a series of western production, "Frontier Marshal."

Pittsburgh Circuits Merge

The Fineman and Shapiro Circuit, operating six theatres in Pittsburgh, merged this week with Mervis Bros. Circuit of the same city which also operates six houses. The new company will open offices next month on Pittsburgh's Film Row.

FROM CAMERA TO SCREEN ... QUICK!

Why take chances? Use and specify RAILWAY EXPRESS—the fast, sure service that speeds up speed on films, equipment and promotion material. Low rates. Real economy. It pays.

—And—

For *super-speed* use *AIR EXPRESS* 3 miles a minute

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

Altec Closes Deal With Cooper Circuit

Expanded business activity in the Seattle district of Altec Service, as reported by Barclay W. Ardell, district supervisor, include the closing of a sound and repair-replacement agreement with L. J. Finske for eight theatres in the J. H. Cooper Enterprises Circuit in Colorado Springs, Pueblo, Grand Junction, and Greeley, Colorado, as well as a service agreement with the Roxy, of Bremerton, Wash., B. F. Shearer's new addition to his circuit.

Other service and repair-replacement agreements have been signed with Charles McIntyre for the American, Sterling, Colo.; Mike Barovic for his Beverly Theatre, Tacoma, Wash.; C. E. Farrell for his Audion Theatre at Ellensburg, Wash.; Horn and Morgan for the Star, Hay Springs, Neb.; and the Downtown Theatre, Portland, Ore. Installation activities reported by Ardell include the Ideal Theatre, Burns, Ore.; Washington State Custodial School, Buckley, Wash.; J. J. Parker's Riviera, Astoria, Ore.; B. F. Shearer's Roxy, Bremerton, Wash.; Mercy's Pix Theatre, Ellensburg, Wash.; Joe Laurence's Academy, Provo, Utah; Roy Grumbacker's Esquire, Portland, Ore.; and J. J. Parker's Liberty, Astoria, Ore.

Wally Van in New York

Wally Van has arrived in New York City from Miami, Fla., where he produced the first of a series of stream-lined short subjects for Royal Poinciana Productions. Among those accompanying him were Edward Hyland, photographer; Phil Rein, Soundman, and Walter R. Sheridan, who made the screen adaptation and assisted Mr. Van on the production. Edward Fitzenmeir will edit the film. Production on the balance of the series are expected to get under way about October 15th.

Moynahan Handles "Vatican"

Mr. James H. S. Moynahan has been appointed special representative for the feature length film, "The Story of the Vatican," narrated by Monsignor Fulton J. Sheen and produced by Richard deRochemont for the March of Time. The film opens at the Belmont theatre on West 48th Street, New York, for an exclusive showing in the city, September 19th. Mr. Moynahan is contacting members of the Clergy to arange for special showings of the film at the Belmont.

Opens Coast Office

Abbott and Costello's manager, Edward Sherman, is opening offices this week in the Beverly Hills-California Bank Building, as a permanent booking office in California for screen, radio and stage talent. Mr. Sherman became Bud Abbott and Lou Costello's manager in 1937 when they were appearing at the Atlantic City Steel Pier and since then has continued to be their adviser and manager.

Kallis Resigns

Moe Kallis, who has been working on the Paramount Pictures account in the art department of Buchanan and Company, New York, advertising agency, has resigned. Mr. Kallis joined Buchanan in 1939, following a three-year association in Paramount's art department under Robert M. Gillham, director of advertising and publicity.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

The Day-In and Day-Out Values

The motion picture prospered in the beginning because it was considered novel entertainment. As technique and story interest improved, it became less "novel" and more "entertainment". Folks said "let's see a movie".

As the motion picture grew in importance, players became known by name. Certain names in pictures brought more customers than attractions without. "Epics" came into production and the public told about them. Fan magazines appeared to publicize personalities and individual attractions. Publicity and advertising departments whooped it up. The whooping was confined to stars, to pictures. There was little whooping-up for the institution of the motion picture, its day-in and day-out entertainment values.

Educated thus to differentiate, the customers were weaned away from "entertainment", as such, and nourished upon individual picture entertainment content. Magazine and newspaper criticism developed to add to the confusion with "stars" and such. Exhibitors did themselves a disservice by going to town on pictures with favorable ratings, keeping quiet on the others, often proving better boxoffice. So, obviously, attendance varied.

Institutional advertising was brushed off, considered a waste. Few took the long view, that this entertainment was not confined to the screen, that motion picture theatre entertainment was compounded of many constant factors of appeal.

* * *

Now, hastened by war jitters, alarming business dips and other causes, long-delayed recognition of theatre institutional values is coming about, nationally. More than ever, this year notes the spread of institutional promotion. What the theatre has to sell, every day in the week, has been expressed in these pages in the campaigns inaugurated by such leading circuit operations as Interstate, Griffith, Loew's, Schine, Western Massachusetts, among others. Currently, it is splendidly expressed in the elaborate theatre exhibit of Famous Players Canadian activities at the Canadian National Exhibition, in Toronto. Over 200,000 visitors jammed the display, received copies of Jim Nairn's institutional booklet, "More Than a Million Each Week".

On the eve of Western Massachusetts Theatres "Movie New Year" campaign, President Nathan E. Goldstein gave this message to his managers:

"The theatre is an institution dedicated to furthering the pleasure, health and happiness of its patrons. It should be sold to the public as such. This is a fact which most theatre operators have lost sight of in recent years. Now the industry begins to see the light—to realize that shows and pictures come and go, but the theatre lives forever.

"Showgoing is a habit which must be nourished and stimulated if it is to be kept alive. Patrons must be made to say more often 'Let's go to the Paramount Theatre,' knowing that whatever the program may be, it will be good entertainment—which they are certain to enjoy because the theatre itself provides an atmosphere of courtesy, friendliness, beauty, comfort and relaxation.

"Today it is our most urgent responsibility to sell the theatre as the one restful retreat where care and worry are forgotten and where perfect diversion always can be had at a price within the reach of all.

"It is expected that each manager will carry on a continuous program of supplementary activities designed to promote the theatre as an institution indispensable to the welfare and happiness of the community."

▽ ▽ ▽

READY FOR FOOTBALL

Soon, sports pages will be overflowing with gridiron stuff. Soon, stadia will be overflowing with hysterical fans. In anticipation of all of this, and with his usual speed and dispatch, the showman has his football campaigns under way.

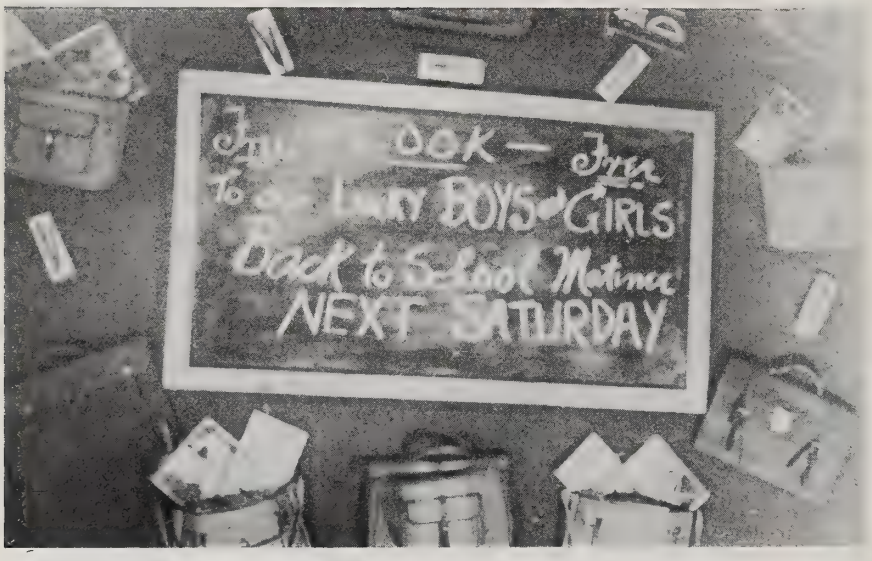
Set down on a following page are the first promotions reported to "ride with the tide". It is evident that theatremen intend turning that tide somewhat, and profitably, in the direction of the boxoffice.

A-Mike Vogel

Round Table In Pictures



Ahead of "In the Navy" at the United Detroit Broadway Capitol, in Detroit, Manager Stanton Morris dressed his entire staff of girl ushers in sailor uniforms. In addition, theatreman promoted use of speed boat which was stationed in lobby with giant cutouts of Abbott & Costello in character planted in the boat.



In an effort to attract the young folks, Round Tabler Julius Lamm at Warner's Uptown Theatre, in Cleveland, constructed attractive lobby display illustrated above. School bags, pencil boxes, pen and pencil sets were placed around an old-fashioned blackboard. Board itself carried copy announcing the "Back to School Matinee."



Launching his New Movie Season with a miniature battleship planted in the lobby of Loew's Theatre, in Houston, Texas, Round Tabler Francis Deering dubbed it "Loew's Flagship of the Entertainment Fleet" and surrounded it with sock copy and picture titles. Star photos were visible from portholes.



Utilizing window of empty store adjacent to theatre, Bill Burke at the Brant, in Brantford, Ontario, covered it with white paper into which were cut portholes. On peering through the portholes, folks were greeted with 24-sheet of Wallace Beery as he appears in "Barnacle Bill."

Crowd-stopper that pulled for Jack Granara at the Keith Memorial, in Boston ahead of "Hold That Ghost" was stiltwalker who covered business area with back copy reading: "You'll scream at Abbott & Costello in," etc., etc.



"Sun Valley" Sold With Ace Tieups

It was a mass of pointed exploitation executed by Manager Jerome Gordon of the Palace, in Newport News, Va., on behalf of "Sun Valley Serenade", the crowds gathered with various devices as represented for instance, by the display of an actual shooting script procured from the studio and used as the basis of a co-op contest with one of the department stores. The public was invited to study the script displayed at the store and submit advertising copy headlines to run no more than 35 words, including the title. Store gave Victor recordings of the song hits, autographed photos of the stars and guest tickets for the show, entrants supplied with blanks for their copy.

Several nights ahead, at the nine o'clock break, usher dressed in Western Union outfit made the aisles calling "Telegram for Mr. Smith", who planted in the audience replied and requested that the boy read the wire to him. Boy then did so, loudly, which of course, was a plug for the picture. Ushers distributed "pardon me" cards, stating that they had few occasions to address patrons personally, but wanted to tell them about the great picture, etc.

Swimming Pool Promotion

At municipal swimming pool, Jerry launched two lettered waterproof balls, kept in action by the swimmers. The theatreman also got a lot of laughs with donkey ballyhoo on main street with animal carrying sign banner reading "I'm the only one in town who isn't going to see, etc. and you know what I am". Also gathering attention was a model spinning wheel in a knit goods shop window with tiein copy "We aren't spinning a yarn when we tell you," etc.

Scenic postcards of Sun Valley were addressed to mailing list and shipped to the resort to be mailed direct. and four days ahead all change given by cashier was placed in small envelopes reading "Save your change so that you can see" etc. Since the picture was current on Labor Day, Gordon planted cards in all windows reading "Closed on Labor Day so we can see" etc.

The Round Tabler even hooked up the barber shops by tacking cards on ceilings above chairs with copy "Guaranteed to raise hair, the thrills in" etc. The seven o'clock filling station closing was also put to work with cards reading "We close at seven for National Defense, then we are going to see."

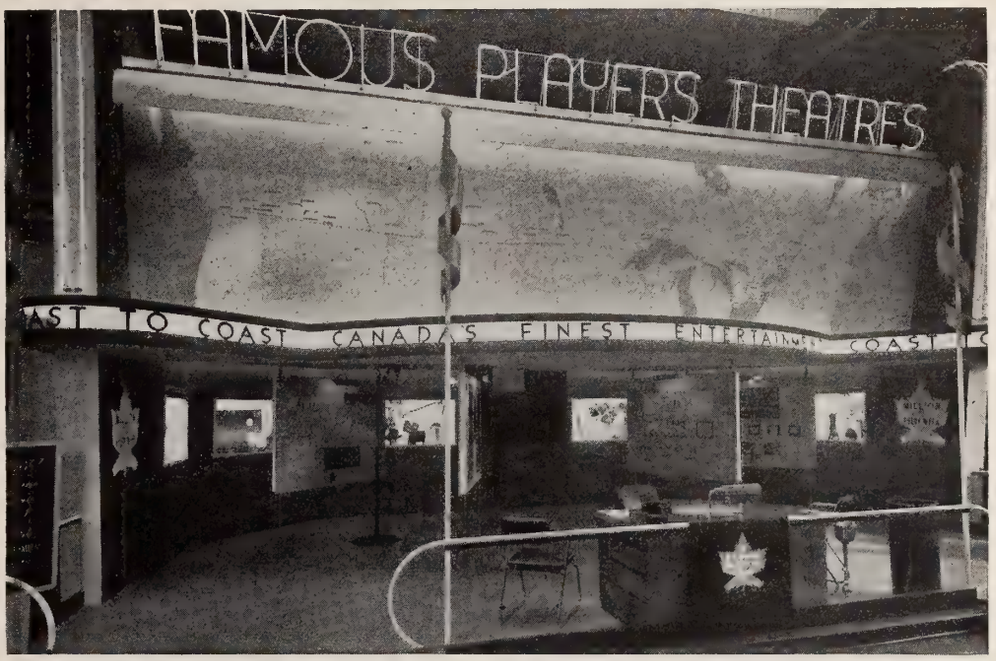
Featured newspaper display was a reverse ad with directions for readers to turn page and hold up to light. Identical space on reverse page was left blank so that the ad would read correctly, when directions were followed.

"LET'S HEAR FROM YOU"

Tompkins Masks Front For "A Woman's Face"

What proved to be an eye-arrester was slant used ahead of "A Woman's Face" at the Elco, in Elkhart, Ind., by Chick Tompkins, who completely masked the front of his house with cutouts of Joan Crawford with suspense captions. Entire campaign was centered about the female scarface angle, 5,000 heralds were distributed house-to-house and numerous teaser windows in women's stores and beauty shops featured.

Famous Players Canadian Featured at Exhibition



THOUSANDS VISITED THIS "FIRST-TIME" THEATRE DISPLAY

DESIGNED to stress the service, product and nationwide locations of theatres operated by Famous Players Canadian and affiliated companies, and to sell the motion picture industry to the public, was the display taken by the company at the Canadian National Exhibition, in Toronto. It was a first-time that any theatre company had been so represented, according to James R. Nairn, circuit ad head, who created the exhibit in cooperation with his assistant, Jack Barker, the design executed by Art Worden.

Located in the Manufacturers' Building, one of the best spots in the exhibition, the display had as its front a modern theatre marquee, topped with a brilliantly colored map of Canada. Red dots on the map indicated every city and town in which Famous Players and affiliated companies have theatres. Across the 33-foot top of the display were green neon letters reading: "Famous Players Theatres." Double strips of red neon ran down the sides of two huge pylons. The inside of the booth itself was carpeted in broadloom and the front was decorated by a modernistic glass railing supported by three 20-foot flag standards, topped by metal banners. (See cut.)

Around the back wall of the exhibit were built-in showcases. One contained original puppets sent from Hollywood by George Pal. In another showcase were exhibited Walt Disney's original models used in a variety of his cartoon creations. On lighted panels were displayed the original celluloids used in making "Superman," "Mr. Bug Goes to Town," several Disney features, and an interesting layout on "How Cartoons Are Made," illustrated by Leon Schlesinger's art.

Hollywood stars sent in dozens of articles used in making their pictures, such as daggers, swords, hats, skates, dresses. The articles were displayed with the announcement that they would be later sold by the Lions' Clubs of Toronto in aid of the Toronto *Telegram's* War Victims' Fund.

Another feature of the display was continuous presentation of the latest Paramount news. As the show ran more than two weeks, three new issues of the news were presented on a miniature screen. Special 16 mm. prints in sound were made and to them were spliced Famous Players Theatres' institutional trailers, advertising coming productions together with copy stressing Famous Players' service. Walls were framed with autographed star stills with the caption: "The Stars Shine Brightest at Famous Players' Theatres."

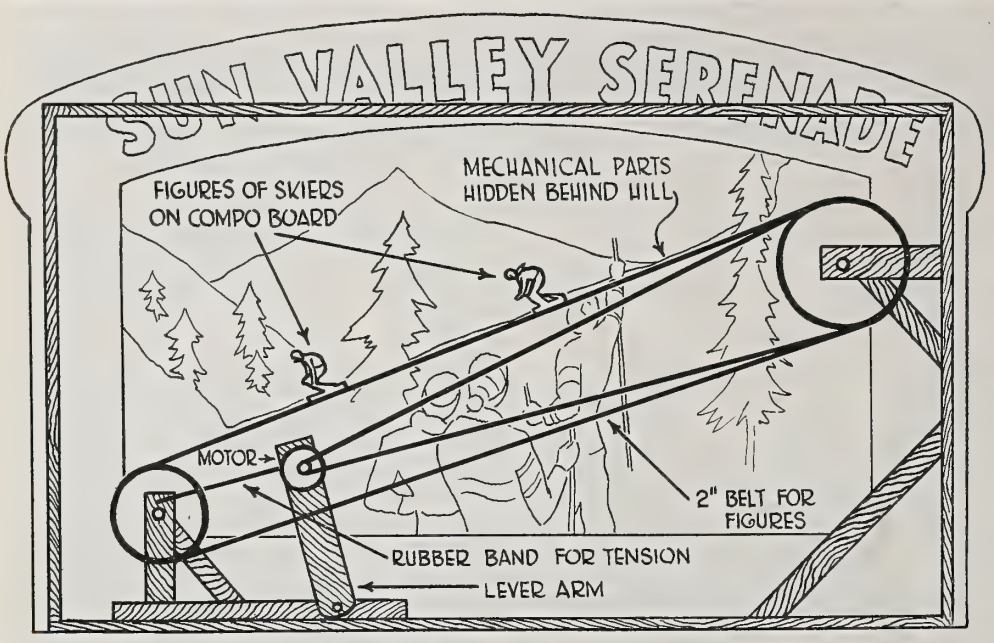
The exhibit was managed by Jack Purves of the Village Theatre, Toronto, who looked after all the many details of running the show. Managers from towns near Toronto were brought in each day by the company to assist Jack Purves in his duties as greeter.

All visitors received copies of a booklet prepared by Nairn and Barker entitled, "More Than a Million Each Week," built around the fact that Famous Players' Theatres are hosts to more than a million Canadians every week. The booklet contained institutional copy and attractively illustrated the pictures that are to be shown within the next few months.

Also offered by the circuit was a contest open to children, 15 years and under, wherein the youngsters were invited to complete in 50 words, or less, the sentence: "I like to go to a Famous Players Theatre because." Entry forms were distributed, reverse side containing a complete list of the circuit's houses from coast-to-coast. First prize in the contest was a year's pass for two, good for Saturday matinees.

Besides the thousands who saw the display from the outside, on an average of more than 10,000 people visited the booth daily. It has been estimated that more than 200,000 visited the exhibit during the run of the exhibition.

A TERRELL ANIMATION





For display on "Sun Valley Serenade" at Loew's Palace, Washington, D. C., Dan Terrell conceived a lobby animation, as illustrated by photo of finished work, left, and working plan, above. The effect is of four skiers moving downhill at a fast pace, mechanical parts hidden behind hill in the setpiece. Credited for execution of the animation is Manager Ben Marshall, of the Palace.

Bathing Beauty Contest Inaugurated by Helson

Running for two weeks, was Ray Helson's recent bathing beauty contest held at the Indiana-Illinois Voge, in East Chicago, Ind. With 31 girls entering, 10 were used each week in the three elimination contests on stage and four winners picked each week who then competed in the grand finals. Eight leading merchants in the neighborhood were tied in for two hundred and fifty dollars in cash prizes and merchandise promoted.

Photos of contestants were featured on lobby easel, tinted heralds were distributed and cooperating merchants featured displays in their windows and plugged the event in their ads.

"LET'S HEAR FROM YOU"

Displays Highlight "Hills" for Kidwell

Three local windows were promoted ahead of "Shepherd of the Hills" by Ed Kidwell at Schine's Kent, in Kent, Ohio, one of which was with neighborhood druggist, who tied in his photographic stock with the technicolor of the picture. Department store gave full window to new fall colorings for clothing and public library okayed special display of other books by the author, new copies of "Shepherd" purchased by the library for the occasion. Library also used major portion of bookmarks with additional ones distributed to rental libraries.

Special ads and heralds were used in rural towns, the latter also distributed house-to-house. Two six-sheets, mounted on a perambulator and headed by sound truck, was used three days ahead in surrounding territory. Local grange leaders were notified of playdates and in exchange for a couple of passes, they followed through with announcements at their various meetings.

"LET'S HEAR FROM YOU"

Teaser Slants Aid Berezin on "Jordan"

In advance of "Here Comes Mr. Jordan" at the Elgin Theatre, in Ottawa, Canada, Bob Berezin distributed small teaser cards with copy "If you lost at races, take a tip. Here's a sure bet that will please you, see" etc. Also bumper strips with suspense copy were gotten out and used on cards ahead.

Street bally for "The Great Dictator" as used by Berezin was promotion of a horse and buggy which was bannered with copy "Save gasoline for the war effort. Drive this way to the Elgin Theatre to see".

Paramount Shorts Given Premieres

Exploitation for Paramount shorts recently executed and reported by Manny Reiner, department publicity manager, details promotion in Chicago for the inaugural "Quiz Kids" reel at the Chicago. The campaign featured a special edition of the *Herald-American,* front page of the special given over to a banner head and cut of the kids, column of questions and answers by the talented youngsters and headline stories about the opening.

For "Hedda Hopper's Hollywood" premiere at the Palace, in Milwaukee, Wis., coincident with the American Legion convention, the Mayor of Milwaukee was prevailed upon to issue a proclamation inviting the industry to witness the picture. Hookup was used variously and extensively for publicity, stressing that the short was the only individual picture booked as one of the features of the Legion convention.

The buildup on the "Superman" series, Fleischer animated cartoons released by Paramount, features a 20-page two-color pressbook which is made up for exhibitor attention. Book lists all nation-wide tieins such as newspaper, magazine, kid club, radio licenses tieups, etc. Names of all stations, newspapers, radio stations, licensees and products are enumerated plus various kid promotions and other exploitation ideas.

"LET'S HEAR FROM YOU"

Sklar Inaugurates "Green Archer" Club

To usher in his new serial, "The Green Archer," at the Roxy, in Clearfield, Pa., Wilford N. Sklar distributed promoted fan photos of Gene Autry to children at school. In addition, teaser "Green Archer" color cards were available for kids, those holding cards that turned green on blowing on them received a free admission. Membership cards were also handed out, with last admission free to each child attending all 15 chapters. Entire campaign was costless to the theatre, local dairy tying in on the event defraying all expenses.

For "Carolina Moon" also starring Gene Autry, Sklar promoted local drug store on an Autry sundae, each twentieth order receiving a pass to the show. Counter displays were featured here and in other stores.

"LET'S HEAR FROM YOU"

Novel Contest Arranged By Kalberer for "C.O.D."

Front page break was accorded A. J. Kalberer's "Bride Came C. O. D." at Switow's Indiana, in Washington, Ind., through offer of guest tickets to local brides whose initials were "C. O. D." Only requirement was that the brides must have been married since this January first and "Kal" reports handing out but eight passes, "which was a steal considering the amount of free publicity landed."

Ahead of "Mr. Jordan," each patron was given a piece of string on entering theatre. At conclusion of trailer they were told to put the string around their fingers as a reminder to see," etc. Since it was a "first-timer" for that situation, Kalberer reports much favorable comment.

It's Time-Out Now for Football So Theatremen Go to Town

Round Tablers Line Up in Box Office Formation for Ticket-Window Touchdowns

The annual pigskin promotions pursued vigorously by Round Tablers, as here noted, takes on a nationwide aspect in the Norman Sper "Football This Week" shorts, tied to a patron weekly score-guessing contest. Currently reported by Les Kaufman is the plan in execution at the Fanchon & Marco St. Louis theatres, wherein over $5000 in cash prizes are being awarded over a 12-week period. In advance each week, the theatres play a Sper short giving the expert's predictions as to the winners of certain games. Patrons are given entries to cover these games, with the same games listed plus leading local games and spaces alongside for score-guesses. Reasons must be given for selections of winning teams. The prizes are given on a point system covering all games, each participating theatre offering weekly prizes, with other awards for best circuit guesses and grand prizes for best seasonal guesses.

The F&M campaign covers special trailers, lobby posters, ads and publicity. Exploitation ideas suggested in the pressbook put out by the Myke Lewis organization, distributors of the Sper shorts, are being executed by the theatremen under Kaufman's supervision.

Tompkins Builds Football Shorts With Previews for Sports Heads

In Elkart, Ind., Chick Tompkins also has the "Football This Week" series under way at the Indiana-Illinois Elco, providing for publicity by starting his campaign with a screening of the first short for the sports editor of the daily and radio sports commentator. Next followed another screening for the high school squad and coach for added publicity. At the opening game of the season, Tompkins announced the series over the p.a. system, inviting the fans to match their guesses with Sper predictions.

Other football promotions arranged by Chick take in a monster pep session and jamboree on the eve of the most important local game in October. The activities will start with a torchlight parade and continue at the theatre, where the teams, coaches and cheer leaders will occupy the stage. Since the contest is to be the big homecoming game, the Manta-man is inviting leading alumni, Mayor and Governor to be on hand.

Bickerstaff Opens Closed House With Reception to College Team

To signalize the reopening of the L. & J. Palace, in Athens, Ga., on Sept. 18, City Manager "Bic" Bickerstaff introduced from the stage the entire football squad and coaches of the University of Georgia. Since it was the first public appearance of the players, attendance was big. Additional audience thrills were provided by the Mayor, one of Georgia's pigskin "greats" and other former football stars. For further gridiron atmosphere, Bic booked "Football Thrills of 1940."

For the big three home games, the L. & J.-man is planning a number of events, starting with a midnight show after the first. Banners and other aids will be used in the pre-game parade. The homecoming game with Dartmouth is to be featured with a showing of "Harmon of Michigan" and on stage, after the game, a cup given by leading jeweler is to be awarded to the outstanding local player of the day. The Round Tabler is also set for display in the main window of the Kress store for all three games and is offering prizes for best score-guesses in these contests.

DINNY TIES STAGE STARS TO LEADING HOME TEAMS

Incorporation of stage stars appearing at the RKO Cincinnati theatres into local pigskin excitements is usually worked by "Dinny" Dinerman, having the stage names introduced between the halves at big local games.

In the same direction, "Dinny" makes it a point to secure shots of the football captains with women headliners appearing currently on programs following the games.

"Kal" Kalberer Given "Exclusive" On Score Cards for Home Games

As has been the practice in the past, the printing of the official score and line-up cards for the high school home games in Washington, Ind., is again an "exclusive" for the Switow houses in that sector, according to City Manager "Kal" Kalberer. Line-up of both teams is secured from coaches and printed, a good portion of the space devoted to the theatre current and coming attractions. Last year, to tie in with "name" band date following week, Kal ran cut of leader on program, with copy that the maestro would autograph programs brought to the theatre on opening night. Nice returns, he notes.

The pep session is another reliable to be used this year before the opening game with coach, players and cheer leaders on stage. Publicity is garnered in the dailies and school publications, and students attracted with special rate for the show.

On the night of Sept. 26, Bic is holding a free show for the college freshman at the L. & J. Strand, when the teams and coaches will be introduced, as will other local L. & J. managers. The freshman will be required to wear their "rat" caps for admission and cheer leaders will be on hand to teach the new students the various college yells. This is intended as a goodwill builder among the freshmen to encourage their attendance at the circuit's houses. Also booked for October is "Sweetheart of the Campus," with the school paper promoting a contest to find the school's "campus sweetheart," to be introduced from the stage and also at the weekend game.

Thomas Offers Passes to Players For Touchdowns During Season

Before the season opens, Malco City Manager Hal Thomas, of Fulton, Ky., offers the high school team, five passes for each touchdown. Reaction to this is big, says Thomas, with lots of comment around town spotlighting the theatre. The Malco-man also provides the school with 100 window cards for each home game, lower half of card imprinted with picture copy and top half with game copy. School officials work hard to get the cards into favorable positions in best local windows and in surrounding area.

As each class has its own team, Thomas finds it advantageous to put on a series of Class Nights in advance of game. He also has an arrangement with the daily on a score-guessing contest, the paper running blanks each week in advance. In addition, contest heralds are distributed at schools tabbing games of interest in the area besides the local contest. Score cards for each game carrying listings of individual players are also distributed at games, with space left for the theatre attractions. In the parades held night after games, Hal secures position for a theatre bannered car and each season for a week before the final game, he holds a "most popular player" contest, winner elected by patron votes. Merchandise prizes are given, with stores contributing and printing ballots distributed at theatre.

Charninsky Holds Saturday Matinees With High School Squads as Guests

Already started by Louie Charninsky at the Interstate Capitol, Dallas, is a series of Saturday morning matinees in honor of the different school squads and coaches. Each week, another school will be headlined, with students admitted at a special price. Pep talks and other devices are employed, and Louie anticipates the same warm reception as greeted these events last year.

The Interstater is also set for the Norman Sper shorts tiein, using the entire advertising and exploitation campaign to put it over. In addition, winning teams of the big games are set as his guests on Saturday nights after the contests. For the kids, small footballs have been promoted for giveaway at Saturday matinees.

Stoltz Invites Preview Guests To Suggest Fourth-Down Play

One of the best space-grabbers used by Arnold Stoltz for football publicity was had by the Utica Warner-man on a preview of a pigskin picture for local players and sports writers. Film was stopped at the game's high-spots—a third down—house lights were put up, and each guest given paper and pencil to detail the play he would use for the fourth-down pinch. After answers were collected, picture was continued with description nearest to the play in the picture winning a gold football charm promoted by Stoltz from local jeweler. Committee of sport writers selected winner, whose picture and drawing play hit the sports pages.

EXPLOITATION BRIEFS FROM A-FIELD

Tying up with one of the largest department stores in his city, Bill Burke at the Brant, in Brantford, Ontario, for "Andy Hardy's Private Secretary," worked out effective window displays which centered around the scene from the picture in which Rooney gets into a jam over silk stockings. In addition to full credits in the windows, co-operative ad page was promoted. On "Philadelphia Story," Burke made a cut of a photograph of Jimmy Stuart listening to Victor records and sold the local representative on the idea of using it for a co-op ad.

▽

Promoted by George Laby from the new army air base located in Holyoke, Mass., was a motor from a giant bomber which, appropriately bannered, was placed in front of the Victory Theatre ahead of "I Wanted Wings." Laby reports that word-of-mouth comment brought hundreds to the theatre to inspect the motor, with a large number of them going inside to see the film.

▽

Promoting five and dime store for window display, George Balkin at Warner's Vernon, in Philadelphia, ahead of "Penny Serenade" filled bowl with pennies and offered guest tickets to those coming closest to guessing correct number. Newspaper coverage included insertion of ad asking for odd one-cent pieces.

▽

Week before opening of "Underground" at Warner's Grand, in Lancaster, Pa., Bert Leighton made three records at WGAL radio station using Eric Sevaried's talk as published in the pressbook, winding up with plug for picture and playdates. Special "V" heralds were distributed at factories, office buildings, etc., and record player attached to loud speaker was used in theatre lobby.

▽

Entirely costless to the theatre was tieup made by George Irwin for "Pot o' Gold" at the Paramount, in Grand Forks, N. D., with nearby restaurant. Cooperating merchant distributed cards with copy "For the perfect after theatre snack by Blank and for perfection in entertainment see," etc.

▽

For the opening of "Dive Bomber" at the Warner Kenosha, Kenosha, Wis., Round Tabler Francis Schlax promoted a full page of co-op ads each of which was directly tied into the picture's title. Flyer across top of page announced the premiere showing.

▽

Stunt that is reported to have proved an attractor was that used by Irving Cantor at the Schine Palace, in Syracuse, the theatreman promoting a 55-piece accordion band. Window cards plugging the event were used in surrounding towns.

▽

The capsule gag was used by C. B. Dortch ahead of "Men of Boys Town" at the Dixie, in Picayune, Miss. Boys on streets distributed copies of Boys Town Times, crying out "Latest edition of Boys Town Times" as they handed out the papers to passersby. In addition, "Bart" promoted editor of local paper to write an editorial on the need of a local "Boys Town."



Determining upon a "strong meat" advertising campaign for "Jekyll and Hyde", Earl J. Hudson's United Detroit ad forces went "horror" for the date at the United Artists, as represented by the two-column, 140 lines reproduced above.

A walking ballyhoo that attracted much attention during the "Big Store" campaign executed by M. D. Davis, Fischer Theatre, Danville, Ill., was an usher dressed in heavy fur coat, white shoes, spats, earmuffs and straw hat, and carrying appropriate copy. Lewis also arranged for a nut-guessing contest, tying in with a leading store which used a large bowl of nuts in its window.

▽

An "Andy Hardy Sweethearts" contest was one of the highlights of the campaign for "Life Begins for Andy Hardy" executed by Francis Deering, Loew's Houston.

Contacting local actor, who had been doing Chaplin impersonations for 15 years, Al Blasko at the Parthenon, in Hammond, Ind., secured his services for street bally ahead of "The Great Dictator." Bannering car with muslin streamers, bally was taken to bathing beaches, parks, main stem and wherever crowds congregated. For "In the Navy," Blasko tied up with the local council of Sea Scouts, who furnished him with a lobby display. Opening nights, lad dressed in sailor suit with pants rolled up and barefoot, swabbed the lobby floor in front of card reading: "I'm clearing the deck for action for the hundreds of folks who will see," etc.

▽

A full-page tieup was landed with local paper on their bargain page ahead of "Blondie in Society" by Jack Cotter at the Colonial, in Erie, Pa., guest tickets going to those persons whose names were listed on the page. A plug ran above the comic strip of the same name in the cooperating paper. A two-column cut of Blondie was run in Sunday's paper on the children's page with passes to kids dressing Blondie the best. Further tieup was effected with paper, tickets going to those who phoned in news tips.

▽

Street slant on "Time Out for Rhythm," featured by George D. Irwin at the Paramount, in Grand Forks, N. D., was a man sitting out front with large bannered umbrella and placarded deck chair with copy to the effect that he was taking Time Out for Rhythm and would remain there until the picture opened. On "White Zombie," man dressed in skeleton outfit picketed the theatre with "unfair to organized zombies" copy.

▽

Teaser cards on "The Devil and Miss Jones" were distributed by Pearce Parkhurst at the Orpheum, in Danvers, Mass. One side carried cut of the devil, the other picture copy, cast and playdates.

▽

A number of giant cardboard single passes were distributed by Francis Schlax at the Warner Kenosha, in Kenosha, Wis., to sell his double horror show of "Chamber of Horrors" and "King of the Zombies." Slant in this connection was that passes had to be carried to the theatre without being folded in order to be good for admissions.

▽

During the first week of the "V for Victory" campaign in Canada, George Shafer, publicist at the Palace, in Calgary, planted large "Vs" atop his marquee which were illuminated at night. In addition, his double feature ad was made up in the form of a "V" outline, with copy in the center.

▽

Jig puzzle gag was used in a co-op page form by Hiram M. Meeks at the Malco Ritz, in Russellville, Ark., ahead of "They Met in Bombay," with a piece of a star still of Clarke Gable in each merchant's ad. Guest tickets went to those correctly assembling all the cutout pieces. Top of page carried large scene still covering six columns.

NEW SEASON PROMOTIONS FIND MANAGERS "SPREADING THE WORD"

Philadelphia Warnermen Tieing Special 'Weeks' and 'Months' To Merchant Groups; Loewmen Break with Page Layouts

The circuit conventions have now been held and the boys out on the firing line are putting into execution the promotions decided upon for new season drives. Among the reports received, such organizations as Warners, Loew's, Schine and Western Massachusetts Theatres, for instance, are diligently at work. In Philadelphia, the Ted Schlanger forces are developing plans for the fall, the initial effort directed to "a business men's campaign" to include cooperation throughout the zone on such community devices as Lucky Star Month, Boost City Week, Home-Coming Month, Business Men's Association Welcome Home Month. Tieins between certain attractions and merchant sales are planned, with prizes of cash and merchandise contributed by merchants. The business men's campaign is to run four weeks, with coupons for prize participation distributed by stores and theatres to stimulate sales. Following this promotion are three other ideas, Kiddie Amateur Matinee, Patriotic Matinee and Request Night.

Defense Stamps as Prizes

Kiddie Amateur Matinee takes the form of a neighborhood "Kiddie Amateur Follies" in cooperation with music, dramatic and dancing schools, enlisting cooperation of public schools and parent-teacher organizations, as well. Tie-up with a local merchant will provide for prizes.

Patriotic Matinee calls for cooperation of local school supervisors and principals as well as the patriotic groups and parents organizations. Sponsored by the principal and teachers, defense stamps are to be given as prizes to those youngsters writing the best essays at school after they have seen the patriotic show. The principal and teachers will be allowed to make a selection of shorts and the program for the special matinee.

Request Night, which may be called "Take a Chance Night" or "Surprise Night," is a repeat on the "Hollywood Preview Night," which proved popular in many of its try-out situations last season, and is to be confined entirely to a popular re-issue. Suggestion is made that house managers eliminate the picture title and just mention stars where they are box-office, or tease it along for a week.

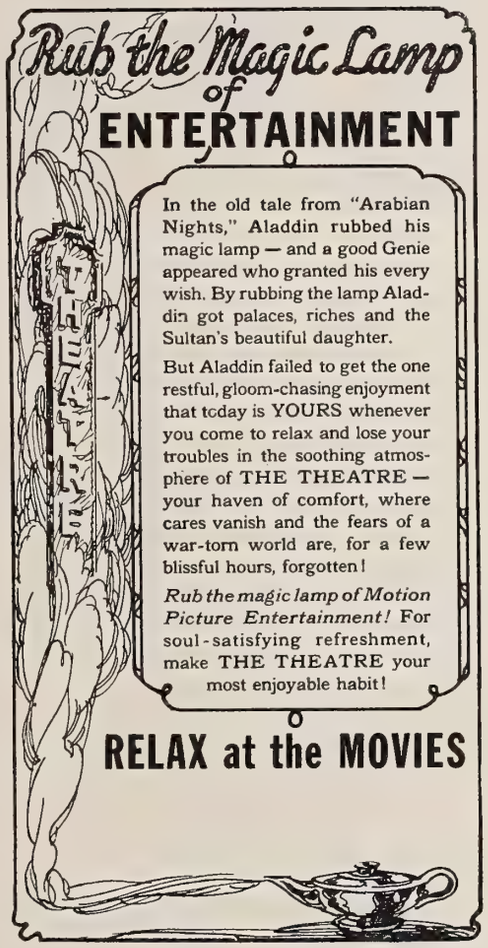
Benefit Drive Endorsed

A "Benefit Drive" is aimed at organizations that have disbanded for the summer months and will be looking for new revenue. Mr. Schlanger suggests that with school and fraternal organizations seeking extra money for their fall activities, house managers can set aside October as "Benefit Month."

Li'l Abner Matinees call for a revival of the feature as a special matinee buildup in conjunction with a costume prize party based on the newspaper comic strip. Assistant Managers's Week, when full sway in operation of the house is turned over to the assistant manager, is also planned. Sunday Matinee Shows are an effort to convert Sundays to "family day at the movies" rather than directing the appeal exclusively to youngsters. As a result of the current defense activity in this area, Sunday remains the only day of the week when the entire family can enjoy a movie together.

Another "first time" reported for the New Season is the full page planted by Matt Saunders in the *Bridgeport Post* on behalf of Loew's Poli in addition to a similar page break in the *Times-Star*. The planting was further localized with a three-column shot of the entire house staff and publicity in keeping. More buildup was had with art and interviews on coming product with Joe R. Vogel and Harry Shaw.

In Indianapolis, Ind., Bill Elder also broke out with a lot of New Season publicity by promoting multi-column stories and photo layouts of what was promised in the Loew programs. Elder's top New Season contest was classified ad tiein with the *Star*, wherein guest passes are to be given right along to "names" taken from city directory and scattered through the want-ad section. In exchange, paper is running two-column theatre ads on individual attractions.



(Above) Reproduction of a two-column institutional made up for managers of Western Massachusetts Theatres, space at bottom to be filled in with individual copy.

Schiners Develop 'Pleasure' Plans

The "Movies for Pleasure" theme announced at the recent Schine managers' convention, finds wide expression in the individual campaigns already in work and illustrated by the full-pages reported by Harold Sliter and Lou Hart for the Gloversville houses. The pages headed with a "Schine Theatres Provide 'Movies for Pleasure' banner were given over to stories and art on the coming product. Promotion was arranged with theatres paying for half page, the papers donating the rest. Another full-page promotion for the new season is reported by Manager Harold Koren, for Schine's Arcade, in Cambridge, Md., headed with a streamer and featured with mayoral proclamation.

Cornell Lands Proclamation

For the State, Tupper Lake, New York, Manager Clayton S. Cornell also broke out with a "Movies for Pleasure" page and secured a proclamation from the Mayor carried by the papers. Extra posting and window cards were used and Cornell arranged with a leading dairy for bumper strips on all delivery trucks in the area. The campaign slogan is carried in programs and out front, the lobby also redecorated in keeping. Working with the police and paper, Cornell has arranged for weekly publication of 10 numbers of license plates, drivers selected for careful driving to receive tickets.

In line with the new season plans, the Schiner is emphasizing his newsreel showings with a special board out front highlighting the various news clips. For the date on "Life Begins for Andy Hardy," Clayt tied in with the Plymouth car shown in the picture with preview of the 1942 model, the car placed out front and dealer advertising the event to bring the crowds.

Manual Aids "Western" Managers

The institutional advertising campaign determined at the recent Western Massachusetts Theatres convention is speeded by a home-office manual prepared for the Nathan E. Goldstein managers to sell the circuit's "Movie New Year" drive.

A number of layouts are offered including some of the two-column displays and "It's Showtime" ad slugs found effective by the Interstate Texans, described in a recent issue. Institutional herald, trailer and window card copy is also provided as are exploitation suggestions. These include newspaper tiein for daily front-page box referring to the regular theatre ad on amusement page. In exchange, theatre runs a one-short trailer after newsreeler showings with some such copy as: "You have just seen the latest news in pictures. . . . Be sure to read the latest news in the *Union*."

Endorsement of motion pictures by prominent local physician is noted for newspaper feature handling and a yarn about the theatre personnel is another possibility.

• personalities

CLAUDE ALLISON
has been appointed manager of the Emerson Theatre, in Indianapolis, replacing CHARLES DOADES, who goes to the Grove. Other Cantor circuit changes include DOC ARLINGTON, now running the Esquire, to the Sheridan, and JACK LEWIS, assistant manager of the Esquire, promoted to manager.

▽

CHET FRIEDMAN
is now managing the Fortway Theatre, in Brooklyn, N. Y.

▽

LESTER BURK
formerly of Pittsburgh, is managing the Blackstone, in Detroit.

▽

BARTON HOSIER
has taken over the managerial reins at the Calvin, Detroit.

▽

CHARLEY LYNCH
recently resigned manager of the New Granada, in Pittsburgh, is now holding down the fort at the Soisson, in Connellsville.

▽

C. A. J. CHURCH
has purchased the Rio, in Rodeo, Cal., from Coniglio Brothers.

▽

EDMOND M. BARR
formerly amusements editor of the Dallas *Journal,* has been appointed exploitation representative of RKO with headquarters in the Omaha-Des Moines territory.

▽

O. R. HARTMAN
who manages the Roosevelt, Grand Coulee, Wash., has taken over operation of the CBI Theatre, at Mason City, Wash.

▽

MURRAY McBRIDE
assistant manager of the Rio, in Billings, Mont., has gone to Salt Lake City to become an assistant booker for Columbia there.

▽

GEORGE YOST
former manager of the Dimond, in Oakland, Cal., has been appointed manager of the Palace; replacing him at the Dimond is FRANK HAYWARD.

▽

BILL DECKER
is now managing the Schine Madison, in Rochester, N. Y.

▽

TOM DELBRIDGE
assistant at Loew's, in Dayton, Ohio, has been transferred to Loew's Midland, in Kansas City, Mo. JOSEPH HALLERON, assistant at the Midland for several months, goes back to Dayton.

▽

SAM SHAFER
replaces ANDREW SHAV as manager of Schine's State, in Rochester, and LEONARD DORFMAN becomes acting manager of the Dixie.

▽

BILL McCLAIN
former assistant at the Capitol, in Steubenville, Ohio, resigned that spot and is now managing the Virginia Theatre, in Carrollton, Ohio.



ANNA BELL WARD to DAVID A. A. OLSON, Washington consulting engineer. Bride is secretary-treasurer and general manager of the Elliott-Ward Enterprises, in Lexington, Ky., and is also associate producer of "Range Busters" with George Weeks.

▽

OLLIE HARTMAN
has resigned his operation of the Roosevelt, in Gouldd, and the Columbian, in Electric City, Wash., having taken over the Mason, in Mason City, Wash.

▽

JOHN REDMOND
is managing the Orpheum, in Sioux City, Ia., succeeding HERMAN LEVY, who has become manager of Ralph Goldberg's eight houses in Omaha.

Birthday Greetings

Richard L. Albin
Edwin G. Austin
Earle N. Bailey
Jack F. Ballew
Joe Bean
Kenneth Blackledge
Ben W. Blackmon, Jr.
Frank Boucher
Wilford G. Brown
Harry Browning
William J. Burke
Albert E. Crowder, Jr.
Vincent Daniels
Robert Duberstein
Russell Edwin
Harry W. Flinchum
Joseph D. Frisco
Homer B. Fuller, Jr.
Arnold N. Gates
Melvin L. Gold
Herbert Graefe
J. Sidney Gull
Budd Guttman
Herbert Hairrell
Randolph Lee Hall
Lyle Harding
Lewis J. Hartman
Merl C. Hartung
Harold Heller
H. R. Hellerich
Alfred E. Hewitt
Randall Jones
C. W. Kelly
Alf Klokkevold
Carl L. Krueger
Stan Krueger
James A. Laux
Roy Laurie
Herbert C. Lewis
Morty Lightstone
W. W. Lineberger
Irving Mack
Jerome Marx
Al Mayes
Maurice M. Meek
Bill Miller
Eugene P. Mock
Walter D. Morgan
Seymour L. Morris
Clifford Mowry
Orba Myatt
Fred Naify
Stewart North
Tom Olsen
George Patterson
Robert G. Patterson
Earle C. Potter
Perry F. Reavis, Jr.
Clifford H. Reid
Frank C. Reiger
Howard W. Robarge
L. O. Robertson
Nort Rosevold
Joseph M. Rubenfeld
Sam Schiwetz
Harry Sefton
Sidney Selig, Jr.
Donald L. Smith
Fred A. Terra Nova
John B. Tucker
Thomas W. Turner
Stephen Uvardy
James Wagner
Frank Weatherford
Art Weber
David Winter

HARRY RACKIN
has been appointed general manager of the Lou Metzger Enterprises, in Los Angeles. ROCK DICKSON, former vice-president, succeeds Rackin as head of Exhibitor Service.

▽

CHARLIE LYNCH
manager of the new Granada, Pittsburgh, has resigned.

▽

PETE JUNELL
is managing the new State, in Atlanta, Tex

▽

JOHN BERG
is now managing the Music Box, in Seattle, replacing RON KELLY who entered the U. S. Navy. Other Hamrick-Evergreen changes include: FAX DUNCAN, former assistant at the Paramount, promoted to manager of the Fifth Avenue, succeeding Berg, Duncan in turn succeeded by JACK HAMACKER, head doorman at the Paramount.

▽

JACK GUEST
has been named manager of the new Texan Theatre, in Texarkana, Tex.

▽

JOHN SCHREIBER
has been named managing director of the Loop Grand Theatre, in Chicago.

▽

FRANK ROBERTS
has been appointed personnel manager of the Standard Theatres circuit, in Oklahoma City, Okla.

▽

AL PERLEY
manager of the Centre at London, Ont., has been appointed manager of the Community at Hamilton and has been succeeded by MELVILLE STEPHENS, former assistant of the Park in Windsor.

▽

MARLOWE CONNER
of the Warner Sheboygan, in Sheboygan, Wis., has been shifted to the Capitol, in Madison. J. C. EBERSBERGER, former manager of the Rex, in Sheboygan, becomes manager of the Sheboygan, and RAY RACKOW, former assistant at the Rex, goes in as assistant at the Sheboygan. LEO SCHUESLER, manager of the Majestic, becomes manager of the Rex with RALPH SCHALLOW, former doorman at the Majestic, as his assistant; M. J. GORMAN, Jr., is now manager of the Majestic.

▽

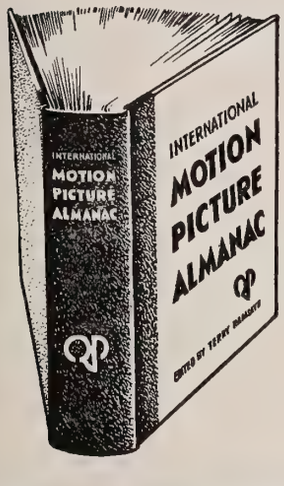
SAM BADAMO
formerly with the Loew-Poli organization in Bridgeport and New Haven for several years, has become associated with the Lockwood-Gordon interests at the Hope Theatre, in Providence.

▽

JOHN F. BANNAN
assistant to F. J. McCarthy, Universal, has been appointed special sales representative for Peter Rosian, district manager in Cincinnati. Bannan will cover Cincinnati, Indianapolis, Oklahoma City and Dallas.

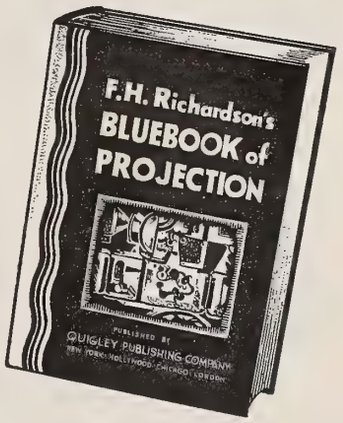
Step into the Quigley Bookshop

COMPLETE THEATRE LIBRARY

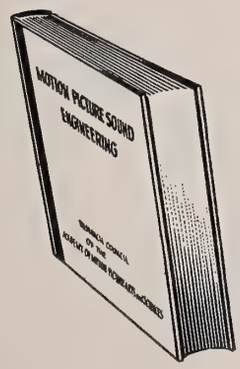


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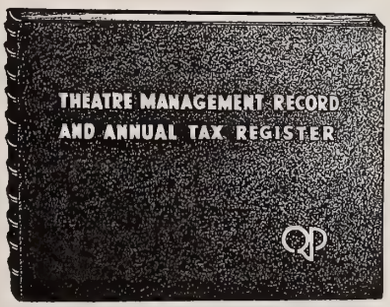
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NEW YORK, U. S. A.

PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Honky Tonk

(MGM)

Western with Sex Appeal

This is a Western of parts, packed with shooting and sex, in about equal measure, and enacted by a cast that gets a maximum of effectiveness out of a story that gave them plenty of scope.

It's not for kiddies but it's stocked with the stuff of which Hollywood believes the grownup adults of the nation get never enough, a belief supported by box office records covering the span of motion picture history.

Here is Clark Gable as a confidence man and Casanova who takes over a Nevada town and builds it up so that he can dominate its citizenry in a legal manner while robbing the population in all the other ways.

Here is Lana Turner as a beauteous and moral Boston maiden who gets the hero drunk so that he'll marry her and then sticks to him no less ecstatically because her efforts to reform him fail.

Here are Frank Morgan as the girl's father, himself a crook but noble enough to die in a futile attempt to save his daughter's happiness, Claire Trevor as a dance hall girl carrying a torch for the hero, Marjorie Main as a knowing widow active on both sides of the ledger and Albert Dekker as the bad man from whom the stronger character takes over control of the city.

The story synopsized on page 235 of your Product Digest, comes under the heading of "strong meat" and is told without restraint in any particular. It is told as forthrightly in the bed room as in the bar room, the two places where most of the high points are reached, and without conditioning to the possible presence of juveniles in the auditorium.

Production, by Pandro S. Berman, is on the grand scale and potent.

Direction by Jack Conway extracts the last ounce of performance from every player in the cast and ties the whole together solidly, his handling of Lana Turner establishing without question, if anybody had any, the young lady's right to stellar billing.

A picture filmed without limitations as to expenditure or freedom of speech, it fits with a nicety all of the Hollywood concepts of what the adult public wants to pay to see.

It's too outspoken (the sequence in which the stricken wife tells her husband "I've lost your baby" and then assures him "We'll have another" is a first of its kind) for exhibition to children.

Previewed at the studio for a small press audience which pronounced it bang-up box office material, both as to six-guns and sex, for theatres large and small but not for the juvenile trade.—WILLIAM R. WEAVER

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Produced and distributed by MGM. Producer, Pandro S. Berman. Director, Jack Conway. Photographed by Harold Rosson. Edited by Blanche Sewell. P.C.A. Certificate, No. 7614. Release date not set. Running time, when seen at studio, 105 minutes. Adult audience classification.

CAST

"Candy" Johnson	Clark Gable
Elizabeth Cotton	Lana Turner
Judge Cotton	Frank Morgan
"Gold Dust" Nelson	Claire Trevor
Mrs. Varner	Marjorie Main
Brazos Hearn	Albert Dekker
Daniel Wells	Henry O'Neill
The Sniper	Chill Wills
Pearl	Veda Ann Borg
Governor Wilson	Douglas Wood
Mrs. Wilson	Betty Blythe
Harry Gates	Harry Worth
Blackie	Lew Harvey

Suspicion

(RKO, 1941-42)

Drama

This absorbing drama of a woman's tortured imagination is played against the somber background of a provincial English town. That the skeleton of the story is the trite situation of a cultured girl married to a charming wastrel is barely discernible in the brilliant treatment given it by Director Alfred Hitchcock and the fine performance of Joan Fontaine.

The focus of plot and incidental photography and background music is the woman—and so, perhaps, it is a woman's picture. But it should have a powerful appeal for all save those who attend the theatre exclusively for comedy. "Suspicion" will amuse no one.

There are a few laughs to relieve the mounting tension—wry laughs supplied principally by a foolish friend, insensitive to anything below the surface of brandy and horseplay, whose ugly death causes the wife hysterically to suspect her husband of murder. All this is so cleverly suggested, almost entirely unspoken, and so carefully motivated, that one is caught with "Lina" in the web of fear and distrust until, in the last hectic moments, sanity and balance return in the face of death.

The whole cast is excellent. Cary Grant is given capable support. Even quite minor roles are graced by such able performers as Dame May Whitty, Sir Cedric Hardwicke and Heather Angel. In fact, every one connected with the production has contributed to the concentrated effect, although the music at times dominates a scene with unnecessary emphasis.

The whole achieves a tight perfection that needs only a broader field of action and interest for the wider audience this experiment in character analysis deserves.

Previewed at the projection room to an audience of professional reviewers who seemed deeply moved and shaken at the close.—E. A. CUNNINGHAM

Produced and released by RKO. Alfred Hitchcock, director. From the novel "Before the Fact" by Francis Iles. Assistant director, Dewey Starkey. Music by Franz Waxman. Director of photography, Harry Stradling. Special effects by Vernon Walker. Art director, Van Nest Polglase. Associate art director, Carroll Clark. Gowns by Edward Stevenson. Set decorations by Darrell Silvera. Recorded by John E. Tribby. Edited by William Hamilton. P. C. A. No. 7113. Running time, 99 minutes. Release date, not set. Adult audience classification.

CAST

Johnnie	Cary Grant
Lina	Joan Fontaine
General McLaidlaw	Sir Cedric Hardwicke
Beaky	Nigel Bruce
Mrs. McLaidlaw	Dame May Whitty
Mrs. Newsham	Isabel Jeans
Ethel (Maid)	Heather Angel
Isobel Sedbusk	Auriol Lee
Reggie Wetherby	Reginald Sheffield
Captain Melbeck	Leo G. Carroll

Look Who's Laughing

(RKO Radio, 1941-42)

Radio Comedy

The millions who listen to Edgar Bergen and Charlie McCarthy and to Fibber McGee and Molly over the radio are expected to be a ready audience for this film which resembles a long radio comedy in structure and content. Into the hour and a quarter of running time there has been packed many lines calculated to bring smiles and laughs to theatre patrons.

Allan Dwan, producer and director, has constructed the picture in such a way that the featured comedy teams are given ample opportunity to show their talents. Just enough emphasis has been given to a plot to make the various skits hang together.

At the end of a radio season Bergen and McCarthy start on a vacation, leaving behind "Julie Patterson" (Lucille Ball), Bergen's secretary and aide, to marry his manager, played by Lee Bonnell. They land at Wistful Vista, a small community where McGee is having many troubles as head of the Chamber of Commerce. Bergen and McCarthy stay with McGee and Molly and at length everything is straightened out; Bergen is to marry his secretary; his manager has married another girl; the McGees own

The Release Chart and complete index to Product Digest starts on page 280.

an airport and a new plane factory will restore prosperity to the town; only Charlie McCarthy, who takes the acting honors, is not satisfied.

In addition to the teams mentioned, others in the cast which are known to radio listeners are Gildersleeve and Mrs. Uppington. With the start of the Autumn season the various radio performers starred in this film are back on the air and the most natural exploitation would be radio tieups.

Previewed at the New York tradeshow attended by a score of exhibitors whose general attitude seemed to be summed up by the remark of one of them—"Why not?," indicating decided but not too enthusiastic approval.—MARTIN QUIGLEY, JR.

Produced and distributed by RKO Radio. Allan Dwan, producer and director. Music, Roy Webb. Musical director, C. Bakaleinikoff. Assistant director, Edward Donahue. P.C.A. No. 7380. Running time, 79 minutes. Release date, not set. General audience classification.

CAST

Edgar Bergen	Edgar Bergen
Charlie McCarthy	Charlie McCarthy
Fibber McGee	Jim Jordan
Molly	Marian Jordan
Julie Patterson	Lucille Ball
Jerry	Lee Bonnell
Marge	Dorothy Lovett
Gildersleeve	Harold Peary
Mrs. Uppington	Isabel Randolph
Old Timer	Bill Thompson
Bill	Walter Baldwin
Hilary Horton	Neil Hamilton
Cudahy	Charles Halton

Let's Go Collegiate

(Monogram, 1941-42)

Campus Comedy Plus Songs

This item from the Monogram setup is in the nature of an answer for the showman wondering what he can do about the slump in the quality of secondary product supplied by the larger studios since the inception of Consent Decree selling. This comedy with music, produced on a budget which wouldn't get the camera started on a so-called major lot, outstrips the majority of supporting material offered by the signatories in point of freshness, spirit, liveliness, humour and the essentials of entertainment generally. It lacks nothing but some sure-fire names for the electric lights to get the customers into the house.

Humour is the principal business of the players and they derive a lot of it from a script full of funny situations and crisp dialogue. The proceedings have to do with the substitution of a thug for the stroke of a varsity crew and with the complications which follow upon his deciding to stay in college under his assumed identity. Millions have been spent on less worthwhile college plots with a fraction of the results obtained with this one.

Frankie Darro, Jackie Moran, Keye Luke, Frank Sully and Mantan Moreland stand out in the action, with Marcia Mae Jones and Gale Storm supplying the feminine interest and some singing.

Direction by Jean Yarbrough is a confident and knowing job.

Lindsley Parsons, producer, rates another feather for his cap.

Previewed at the California theatre, Glendale, where it followed the highly successful "Kiss the Boys Goodbye" and kept the audience in high spirits throughout its running time.—W.R.W.

Produced and distributed by Monogram. Producer, Lindsley Parsons. Director, Jean Yarbrough. Photographed by Mack Stengler. Edited by Jack Ogilvie. P.C.A. Certificate No. 7648. Release date, Sept. 12, 1941. Running time, when seen in Glendale, 62 minutes. General audience classification.

CAST

Frankie	Frankie Darro
Bess	Marcia Mae Jones
Tad	Jackie Moran
Buck	Keye Luke
Jeff	Mantan Moreland
Herk	Frank Sully
Midge	Gale Storm
Professor Whitaker	Billy Griffith
Coach Walsh	Barton Yarborough
Speed	Frank Faylen
Malvina	Marguerite Whitten
Bill	Paul Maxey
Slugger	Tristam Coffin

Unexpected Uncle

(RKO Radio, 1941-42)

Poor Girl and Rich Boy

"Unexpected Uncle" is a love story with a Cinderella quality, unfolded against the gayety and tropical splendor of Florida. It is light entertainment with its only fault a quality of implausibility.

Anne Shirley is a poor but honest working girl who is befriended by Charles Coburn, a millionaire traveling incognito. She is in love, or will be, with James Craig, another millionaire, and the picture is devoted to the vicissitudes of this love affair, with its now-it's-on, now-it's-off quality. At first, there is difficulty because Mr. Craig insists on drinking too much. When that problem is liquidated, and they become engaged, Miss Shirley finds herself neglected because Mr. Craig insists on working too hard, due to a sense of social responsibility to his many employees. Mr. Coburn, mentor and friend, advises Mr. Craig to walk out on his responsibilities because the business would go on just the same. He knows because the same thing happened to him. The advice is taken and love lives happily ever after.

Mr. Coburn is presented here in a role similar to the one he had in "The Devil and Miss Jones" but with not as many histrionic opportunities. However, he gives an ingratiating performance, and exhibits remarkable skill in horseshoe pitching. Ernest Truex is excellent in the role of a butler. Anne Shirley is earnest and sincere as the heroine, with a suggestion of Olivia de Havilland about her, which isn't bad either. James Craig, although the hero, is not given as interesting a role as he had in "Kitty Foyle," but does as well as could be expected.

The musical motif throughout is "Wishing Will Make It So."

It is a program picture.

Previewed at the company projection room before a trade-press audience who laughed at the few comedy touches, but otherwise seemed restless.—IRENE SMOLEN

Produced and distributed by RKO Radio Pictures, Inc. Produced by Tay Garnett. Directed by Peter Godfrey. From the novel by Eric Hatch. Music by Anthony Collins. Director of photography, Robert de Grasse. Special effects by Vernon L. Walker. Art director, Albert D'Agostino. Gowns by Renie. Set decorations by Darrell Silvera. Recorded by Earl A. Wolcott. Edited by William Hamilton. Assistant director, Clem Beauchamp. P.C.A. Certificate No. 7485. Running time, 67 minutes. Release date, not yet determined. General audience classification.

CAST

Kathleen	Anne Shirley
Johnny	James Craig
Seton	Charles Coburn
Wilkins	Ernest Truex
Carol West	Renee Haal
Tommy	Russell Gleason
Sara Cochran	Astrid Allwyn
Sanderson	Jed Prouty

Bad Man of Deadwood

(Republic, 1940-41)

West Is West

Roy Rogers, the hero, is not a bad man at all; he is the singing and shooting crusader who helps rid the town of all its bad men, during the process of which "Deadwood" becomes very much alive.

Roy Rogers, as a singer, western style, and expert marksman in the traveling medicine show of "Professor 'Gabby' Blackstone" (George "Gabby" Hayes) and his daughter "Sally" (Sally Payne), comes to the town of Deadwood, where law and order are mythical terms and where even new business enterprises are not tolerated. Evil flourishes, but Rogers finally has an opportunity to expose it, roots when the "Professor" is robbed of a large sum of money, to which he had just fallen heir. Rogers has to break into the bank and hold up the gold coach in order to ascertain the identity of the villains, the ringleader of whom is the editor of the Deadwood *Clarion*, "Ted Carver" (Henry Brandon), an ostensibly honest man. Rogers is made sheriff.

The hero is amazingly adroit with a gun, sings a number of songs pleasantly and is the possessor of an engaging smile. George "Gabby" Hayes provides a bit of comedy and Henry Brandon is a handsome villain. Sally Payne is a friend to Rogers, but Carol Adams is the girl who gazes fondly into his eyes at the close.

There is an abundance of action and shooting as another town in the West is cleaned up.

Previewed at the company projection room before an audience of trade-press and professional reviewers, mostly women, who didn't react audibly. One woman, however, did complain of the wall-paper in one scene.—I. S.

Produced and distributed by Republic. Associate producer-director, Joseph Kane. Production manager, Al Wilson. Photographed by William Nobles. Film editor, Charles Craft. Musical director, Cy Feuer. "Sundown on the Rangeland" by Roy Rogers and Fred Rose. "The Call of the Dusty Trail" by Fred Rose and Ray Whitney. "Joe O'Grady" by Jule Styne and Sol Meyer. P.C.A. Certificate No. 7604. Running time, 61 minutes. Release date, September 5, 1941. General audience classification.

CAST

Bill Brady	Roy Rogers
Professor "Gabby" Blackstone	George "Gabby" Hayes
Linda	Carol Adams
Carver	Henry Brandon
Judge Gary	Herbert Rawlinson
Sally Blackstone	Sally Payne
Ripper	Hal Taliaferro
Monte	Jay Novello
Seth Belden	Horace Murphy
Sheriff	Monte Blue
Jake Marvel	Ralf Harolde
Clem	Jack Kirk

Harmon of Michigan

(Columbia, 1941-42)

Sports Story

There are numerous items of interest to exhibitors in this Columbia picture. First, of course, the star is Tom Harmon, the all-American gridiron hero of last year. Second, it is a fast moving, action-crammed sports story which tosses the narrative cliches out of the window. Third, it appears to be the only football picture on the horizon from Hollywood this year. Fourth, it aims at appealing to the non-sports fans.

What happens to a football hero after graduation with plaudits ringing in his ears is told in the story. Harmon, playing himself, finds his first job as assistant coach lost because of the antagonism of his superior. After playing pro-football, he becomes an assistant to a gridiron veteran, but leaves to coach a rival college. Through the use of an illegal play, he defeats his mentor's team and resigns, after realizing that there's something more than winning games of football.

Harmon, who delivers well both on and off the field, is supported by Forest Evashevski, another gridiron hero; Anita Louise, as the college girl who becomes his wife; Oscar O'Shea, Warren Ashe, and others.

Charles Barton, the director, and Wallace McDonald, the producer, both handled their tasks admirably, turning out a most satisfying piece of entertainment.

Seen at a Columbia projection room, Hollywood, where a press audience enjoyed it thoroughly.—V. K.

Produced and distributed by Columbia. Produced by Wallace MacDonald. Directed by Charles Barton. Photographed by John Stumar. Edited by Arthur Seid. Art direction, Lionel Banks. Technical director, Coach Jeff Cravath, S. F. U. P.C.A. Certificate No. 7574. Running time, when seen in Hollywood, 64 minutes. Release date, Sept. 11, 1941. General audience classification.

CAST

Tom Harmon	Tom Harmon
Peggy Adams	Anita Louise
Forest Evashevski	Forest Evashevski
"Pop" Branch	Oscar O'Shea
Bill Dorgan	Warren Ashe
Freddy Davis	Stanley Brown
Joe Scudder	Ken Christy
Flash Regan	Tim Ryan
Jimmy Wayburn	William Hall
Harvey	Larry Parks
Ozzie	Lloyd Bridges
Gasoline Chuck	Chester Conklin

The Feminine Touch

(MGM, 1941-42)

Rosalind Russell Entertains

Not since in "The Women" has Rosalind Russell entertained with such a display of sparkle, wit and charm as sets this comedy of manners apart and above its contemporaries. Other characteristics distinguishing this film from its fellows in the field of dressed-up comedy are freedom from innuendo, an absence of suggestiveness and an adherence to the line of humor in situations which could have gone overboard under clumsier handling.

Grouped around Miss Russell and affording her plenty of competition for acting honors are Don Ameche, Kay Francis and Van Heflin, the four of these stoutly supported on occasion by a cast of seasoned performers. There are no soft spots in the personnel.

The story, originally titled "The Female of the Species" concerns a college professor, his wife, a book publisher and his secretary, who are drawn together by their interest in a book on the aspects and implications of jealousy which the professor has written. Upshot of a sequence of situations in which the professor conforms to the text of his book while the others, try as they will, continue to act like human beings, is the professor's reversion to form in the happy ending.

A polished production by Joseph L. Mankiewicz, directed with razoredge nicety by W. S. Van Dyke II, the picture is tops in entertainment.

Viewed for purposes of this report at a first-grade theatre in a representative city where an audience attracted by "Hold That Ghost" laughed heartily throughout this politer variety of comedy, a circumstance arguing its success in any setting and in proximity to any other entertainment.—WILLIAM R. WEAVER.

Produced and released by Metro-Goldwyn-Mayer. Major W. S. Van Dyke II, director. Producer, Joseph L. Mankiewicz. Director of photography, Ray June. Musical score, Franz Waxman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Paul Groesse. Set decorator, Edwin B. Willis. Special effects, Warren Newcombe. Gowns, Adrian. Hair styles created by Sydney Guilaroff. Film editor, Albert Akst. P. C. A. No. 7606. Running time, when seen in Hollywood, 95 minutes. General audience classification.

CAST

Julie Hathaway ..... Rosalind Russell
John Hathaway ..... Don Ameche
Nellie Woods ..... Kay Francis
Elliott Morgan ..... Van Heflin
Captain Makepeace Liveright.....Donald Meek
Rubber-Legs Ryan.....Cordon Jones
Shelley Mason.....Henry Daniell
Freddie Bond ..... Sidney Blackmer
Dean Hutchinson ..... Grant Mitchell

(Review reprinted from last week's HERALD)

Riders of the Purple Sage

(20th Century-Fox, 1941-42)

See the West by Horseback

Mighty pretty country around there, where they made this remake of a Western that made money for showmen when the star of this version wore rompers, and some mighty pretty horseback riding occurs by way of giving the customers a good view of it. The same could have been and was said for the original, which suggests saying it again in advertising for this edition.

George Montgomery, starred also in this block as hero of "Last of the Duanes," demonstrates again in this adventure that he's a right handy man with a six-gun and at home aboard a pony. It may be of special and particular point for showmen to remark to their patrons, additionally, that Mr. Montgomery does not sing.

As directed by James Tinling for executive producer Sol Wurtzel, the picture keeps moving, from start to finish, and the principals keep shooting, generally with lethal effect, these circumstances tending to offset some meandering and confusion as to just what the trouble is all about. Gist of it seems to be that the hero has a bit of avenging to do and doesn't give up easily.

Screened at the studio for the trade press on tradeshow date with the personnel on hand apparently pleased with the offering on the basis of running time consumed and budget represented.—W. R. W.

Produced and released by Twentieth Century-Fox. Sol M. Wurtzel, executive producer. James Tinling, director. Director of photography, Lucian Andriot. Art directors, Richard Day, Chester Gore. Set decorator, Thomas Little. Film editor, Nick De Maggio. Costumes, Herschel. Sound, W. D. Flick, Harry M. Leonard. Musical director, Emil Newman. P. C. A. No. 7483. Running time, 56 minutes. Release, October 10, 1941. General audience classification.

CAST

Jim Lassiter.....George Montgomery
Jane Withersteen.....Mary Howard
Judge Dyer.....Robert Barrat
Bess .....Lynne Roberts
Adam Dyer.....Kane Richmond
Fay .....Patsy Patterson
Oldring .....Richard Lane
Noah Judkins.....Oscar O'Shea
Venters .....James Gillette
Pete .....Frank McGrath
Jerry Card.....Leroy Mason

(Review reprinted from last week's HERALD)

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Week-end in Havana

(20th Century-Fox, 1941-42)

One of Those Cruises

The new film of the Alice Faye-Carmen Miranda tour of Latin America is as gay, colorful and improbable as the Cuban capital itself. Ernest Palmer, as photographic director, working in Technicolor, has presented a tourists' paradise, with a few excellent shots of the Islanders, whose Cuba it barely resembles.

But this is a Hollywood-New York product from the glamorous hosiery salesgirl whose cherished vacation is almost ruined by a steamship mishap, to the charming bounder who agrees to provide Latin romance for a fee, and who, incidentally hails from Brooklyn. The week-end of the title is underwritten by a steamship company on the girl's promise of a waiver of liability if it lives up to her dreams. That it ultimately does is incidental to the audience's enjoyment. For meanwhile there is Carmen Miranda with her locomotive Portuguese and equally expressive English. Several beautifully-staged song and dance numbers interrupt her hot pursuit of the Brooklyn boy who lives by his wits—and in this capacity Cesar Romero turns in the best performance in the film. The romance between Alice Faye and John Payne is necessarily a little tepid, but the pair are attractive enough to keep the thread of story running through agreeably, with the help of director Lang.

William LeBaron, who produced the film, was not primarily interested in cementing Pan-American relations, but "Weekend in Havana" should do much to improve the tourist trade.

Previewed at the projection room before an appreciative audience of exhibitors and members of the trade press.—E. A. C.

Produced and released by Twentieth Century-Fox. Walter Lang, director. Wiliam LeBaron, producer. Dances staged by Hermes Pan. Photographed in Technicolor. Director of photography, Ernest Palmer. Technicolor director, Natalie Kalmus. Associate, Morgan Padelford. Musical director, Alfred Newman. Art directors, Richard Day, Joseph C. Wright. Set decorator, Thomas Little. Film editor, Allen McNeil. Costumes, Gwen Wakeling. Sound, E. Clayton Ward, Roger Heman. Running time, 80 minutes. Release date, October 17. Adult audience cdassification.

CAST

Nan Spencer.....Alice Faye
Rosita Rivas.....Carmen Miranda
Jay Wiliams.....John Payne
Monte Blanca.....Cesar Romero
Terry McCracken.....Cobina Wright, Jr.
Walter McCracken.....George Barbier
Boris .....Sheldon Leonard
Rafael .....Leonid Kinskey
Driver .....Chris-Pin Martin
Arbolado .....Billy Gilbert
Mr. Marks.....Hal K. Dawson
Captain Moss.....William Davidson
Tailor .....Maurice Cass

(Review reprinted from last week's HERALD)

Great Guns

(20th Century-Fox, 1941-42)

Return for Laughs

Stan Laurel and Oliver Hardy return to the screen with "Great Guns," a Fox all-out drive to see how many laughs can be condensed into 74 minutes of running time. The pantomime and the slapstick which are the trademarks of the pair are given full swing against a background of the newly enlarged United States Army, and the preview showed that they are just as funny as they ever were; that their antics provoke hilarious outbursts from audiences, and that their appeal has not diminished.

Supporting them are newcomer Dick Nelson, Sheila Ryan, Edmund MacDonald, Charles Trowbridge and a host of character players, with Nelson and Miss Ryan providing the romantic interest.

The story has them as servants in a household, the young master of which has been thought ill for years. When he is drafted, they enlist to take care of him. Following them to the Army encampment is a pet raven, which manages to complicate their lives. The climax comes at maneuvers when the bird enables the troops to win a mock combat. The narrative supplies excellent pegs for the Laurel and Hardy antics, and director Montague Banks, in his first American film assignment, gives the pair full play. Their gamut runs from elaborately built gags to simple buffoonery, best sequence being that in which Hardy disgraces his company at inspection when the raven gets in his trousers.

Sol Wurtzel's division at Fox produced the picture.

Previewed at the Alexander Theatre, Glendale, to an audience which, having just viewed "Hold That Ghost," laughed itself into near hysterics at this.—V. K.

Produced and released by Twentieth Century-Fox. Sol M. Wurtzel, executive producer. Monty Banks, director. Director of photography, Glen MacWilliams. Art directors, Richard Day and Albert Hogsett. Set decorator, Thomas Little. Film editor, Al De Gaetano. Costumes, Herschel. Sound, W. D. Flick and Harry M. Leonard. Musical director, Emil Newman. P. C. A. No. 7564. Running time, 73 minutes. Release date, October 10, 1941. General audience classification.

CAST

Stan .....Stan Laurel
Oliver .....Oliver Hardy
Ginger Hammond.....Sheila Ryan
Dan Forrester.....Dick Nelson
Hippo .....Edmund MacDonald
Colonel Ridley.....Charles Trowbridge
Dr. Schickel.....Ludwig Stossel
Captain Baker.....Kane Richmond
Aunt Martha.....Mae Marsh
Aunt Agatha.....Ethel Griffies
General Essick.....Paul Harvey
Doctor .....Charles Arnt
Colonel Wayburn.....Pierre Watkin
General Burns.....Russel Hicks
Postman .....Irving Bacon

(Review reprinted from last week's HERALD)

The Gay Falcon

(RKO-Radio, 1941-42)

Criminology With a Flair

The George Sanders who was "The Saint" in the melodramas of that series is here "The Falcon" in a melodrama of the same general pattern but with somewhat more emphasis on humor at no sacrifice to the thrill equation. It makes an hour go by a deal more pleasantly than most pictures of its general kind and leaves no threads dangling at the finish.

Direction by Irving Reis for producer Howard Benedict keeps the action flowing smoothly and the humor packed into the crevices of the interwoven incidents in a manner to eliminate lulls and those pauses for substantiation which so often clog a detective story fatally. Both gentlemen rate praise for their achievements.

Mr. Sanders plays the criminologist with his usual suavity and Allen Jenkins furnishes just about the right shade of amusing discomfiture as his associate. Wendy Barrie and Anne Hunter portray the two ladies whose emotions complicate the detective's life and there is effective performing by Gladys Cooper, Edward Brophy, Arthur Shields and the other members of the cast.

The story, synopsized on page 218 of your Product Digest, is a snugly snarled affair about some murders committed in connection with a scheme to bilk a jewel inurance company. The time is the present and the scene is any large city.

Previewed for the trade press at the Alexander Theatre in Glendale where an audience attracted by "Dive Bomber" responded to the preview in a manner indicating complete satisfaction.—W. R. W.

Produced and released by RKO-Radio. Howard Benedict, producer. Irving Reis, director. P. C. A. No. 7362. Release date not set. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Falcon	George Sanders
Helen Reed	Wendy Barrie
Goldy	Allen Jenkins
Elinor	Anne Hunter
Maxine	Gladys Cooper
Bates	Edward Brophy
Waldeck	Arthur Shields
Weber	Damian O'Flynn
Retana	Turhan Bey
Grimes	Eddie Dunn
Mrs. Gardiner	Lucile Gleason
Jerry	Willie Fung

Outlaws of Cherokee Trail

(Republic, 1941-42)

Western

This one contains all the necessary ingredients—outlaws, Indians, horses, Texas rangers and a pretty girl—but somehow the dough doesn't seem to rise. Perhaps it's because the murders are too cold-blooded and the legal barriers to justice too abstruse. In any event, Bob Steele, Tom Tyler and especially Rufe Davis do an efficient job of cleaning up old Indian territory and saving the Captain's daughter, in spite of thin material. There are numerous disguises including an attempt by "The Three Mesquiteers" to pass themselves off as Cherokees. There's a good poker trick too, but you need a papoose.

Previewed at the projection room before a trade press audience.—E. A. C.

Produced and released by Republic Pictures. Directed by Les Orlebeck. Associate Producer, Louis Gray. Photographed by Ernest Miller. P.C.A. No. 7589. Running time, 56 minutes. Release date, Sept. 10, 1941. General audience classification.

CAST

"Tucson" Smith	Bob Steele
"Stony" Brooke	Tom Tyler
"Lullaby" Joslin	Rufe Davis
Doris Sheldon	Lois Collier
Captain Sheldon	Tom Chatterton
Judge	Jeol Friedkin
Val Lamar	Roy Barcroft
Harvard	Philip Trent
Boggs	Rex Lease
Belle Parker	Peggy Lynn

He Found a Star

(John Corfield—General Film Dist.)

Musical Romance

First commercial consideration here to strike the British exhibitor will be that two well known names top the cast list, Vic Oliver, an allround favourite of stage and radio—more notably the later—and the daughter of Britain's Prime Minister, both saleable assets. Other than that the film, which is adapted from a novel by a lesser known British journalist, has been briskly handled by director Paddy Carstairs, has a constant vivacity, some neat lines, and an intermittent element of song, dance and spectacle. Longer than it need have been, it has qualities of entertainment in that category loosely known as "popular."

Oliver's role is that of an inconsequential vaudeville agent who fights for the lesser lights of the profession, but falls for the glamour girls, puts on a topline show and is saved from a first night anti-climax by the devotion of his secretary, Miss Churchill, who saves him from himself, and incidentally for herself. It is a familiar theme which has been done better a hundred and one times by American studios, but Oliver is amusing without making any bid for the Beauty Stakes and Miss Churchill graceful and sweetly spoken in her patrician way. The cast also includes the mercurial and sinuous Evelyn Dall, one of America's gifts to British swing music, and the polished Robert Atkins, who steps off the ladder of Shakespearean production to give life to the character of an old time heavy baritone.

The atmosphere is British backstage and backchat, there are plenteous songs, dances, and cabaret and vaudeville scenes, some glittering orchestration from Ben Frankel, and a spot of rich vocalism by a Negro discovery, Uriel Porter.

Seen in a London trade show theatre where a matutinal audience obviously enjoyed it and relished particularly the quizzical humour of Mr. Oliver, though some of the males also were moved by the physical and vocal curves of Madamoiselle Dall.—AUBREY FLANAGAN.

A John Corfield Production. Distributed by General Film Distributors. Directed by John Paddy Carstairs. Screenplay by Bridget Boland. Photographed by Ernest Palmer. Edited by Michael Chorlton. Settings by Algred Junge. Sound supervision by George Burgess. Musical direction by Ben Frankel. Production management by Anthony Nelson Keys. Assistant director, George Pollock. Running time, 89 minutes. General audience classification.

CAST

Lucky Lyndon	Vic Oliver
Ruth Cavour	Sarah Churchill
Susanne	Evelyn Dall
Diane	Gabrielle Brune
Mr. Cavour	J. H. Roberts
Mrs. Cavour	Barbara Everest
Babe Cavour	Joan Greenwood
Jimmy Cavour	David Evans
Robert Hargreaves	Robert Sansom
Bob Oliphant	Jonathan Field
Mr. Mahoney	Mignon O'Doherty
Madame	Peggy Novak
Forrester	Robert Atkins
"Wash"	Uriel Porter
Elsie & Jack	The Kellaways

The Kid From Kansas

(Universal, 1941-42)

Start of a Series

This first in a series of action pictures featuring Dick Foran, Leo Carrillo and Andy Devine sets no precedent to test the ability of the studio to carry on and upward. On the contrary, it pitches the entertainment in a key so moderate that there is ground for expecting nothing but improvement of its successors.

The players featured handle themselves well but are given little in the way of a script to engage their talents.

The tale, told on page 221 of your Product Digest, is about some trouble in a banana republic. It provides reason for some fighting and opportunity for Mr. Foran to sing a couple of songs, but not much else of interest occurs.

Ben Pivar, the producer, and William Nigh, director, could have used some help from the writing department, which supplied them with almost nothing in the way of subject matter to work with.

Previewed at the studio to a gathering of trade press people who found other things to converse about on their way off the lot.—W. R. W.

Produced and released by Universal. William Nigh, director. Ben Pivar, associate producer. Cameraman, John Boyle. Art director, Jack Otterson. Sound supervisor, Bernard B. Brown. Sound technician, Robert Pritchard. Film editor, Arthur Hilton. Assistant director, Howard Christie. P. C. A. No. 7600. Running time, when seen in Hollywood 61 minutes. Release date, September 19, 1941. General audience classification.

CAST

Kansas	Dick Foran
Pancho	Leo Carrillo
Andy	Andy Devine
Linda	Marcia Ralston
Smitty	Ann Doran
Chief of Police	Antonio Moreno
Cesar	Francis McDonald
Lee Walker	James Seay
Jamaica	Nestor Paiva
York	Leyland Hodgson
Rosita	Carmela Cansino
Russell	Wade Boteler

ADVANCE SYNOPSES AND INFORMATION

MAN FROM MONTANA

(Universal)

Western

Associate Producer: Will Cowan. Directed by Ray Taylor.

PLAYERS: Johnny Mack Brown, Fuzzy Knight, Butch and Buddy, The Kings Men, Nell O'Day.

SYNOPSIS

Despite his regard for Linda, Sheriff Bob Dawson warns her father, fiery Winchester Thompson, cattle baron, and Sam Dunham, secret head of a rustling gang, not to resist the invasion of homesteaders to their valley. Dunham plans to stir up strife between the cattlemen and the homesteaders in order to win control of the valley for himself.

With his deputy, Grubby, Sheriff Bob meets the homesteaders caravan headed by old Joel Preston and his granddaughter Sally. Dunhas has Preston killed and the blame cleverly thrown on Rancher Thompson. The outlaws' guns again speak, this time wounding Thompson. The cattlemen then charge Bob with attempted murder.

Escaping from his captors he battles Dunham and his henchmen till Sally, Grubby and Linda arrive with a posse.

THE MASKED RIDER

(Universal)

Western

Associate Producer: Will Gowan. Directed by Ford Beebe.

PLAYERS: Johnny Mack Brown, Fuzzy Knight, Grant Withers, Carmela Cansino, The Guadalajara Trio, The Jose Cansino Dancers, Nell O'Day.

SYNOPSIS

The sign reads "Mina de Plata de la Compania Valdez, S.A." Behind it Don Sebastian and his foreman, Douglas, are supervising another shipment of silver bullion. Every previous shipment has been held up by the Masked Rider, but they decide on taking one more chance.

Jean Malone, whose father was the Don's partner, suggests they send to the army fort for help but the outlaws suddenly descend and attempt to make off with the plunder.

But Larry Prescott and his bucolic pal, Patches arrive and put the brigands to rout. There is a thrilling gun chase and the day is saved.

ADVANCE SYNOPSES *and information*

THE MEN IN HER LIFE
(Columbia)

Drama

PRODUCED and directed by Gregory Ratoff.

PLAYERS: Loretta Young, Conrad Veidt, Dean Jagger, Otto Kruger.

SYNOPSIS

A dancer (Loretta Young) obsessed with an ambition to become an international celebrity since childhood is taken in hand by an elderly retired dancer (Conrad Veidt), who forces her to undergo endless training and sacrifice. She makes her debut as a ballerina and is an instantaneous success. She receives an offer of marriage but turns it down to marry her teacher. They tour the United States and during the tour he dies. She marries a middle-aged American but breaks with him when he refuses to permit her to dance. She has a child and stages a successful comeback. An early romance is rekindled and the ballerina agrees to give custody of the child to her husband for her freedom. Then the man she loves is killed in an accident. There is a reconciliation with the American husband and the child.

SPOOKS RUN WILD
(Monogram)

Melodrama

PRODUCED by Sam Katzman. Directed by Phil Rosen.

PLAYERS: Bela Lugosi, Leo Gorcey, Huntz Hall, Bobby Jordan, David Gorcey.

SYNOPSIS

The "East Side Kids" are sent away to a camp for underprivileged boys. As the boys reach camp an announcement is made that a killer, known as "The Monster" is loose in the vicinity. The gang lose their way that night and wind up in an eerie house, inhabited by Bela Lugosi and a dwarf companion. Spooky things begin to happen which scare the boys but they retaliate by doing some "scaring" on their own. Lugosi and the boys finally come to an understanding when he informs them that he is a magician and has been practising some of his tricks on them. Meanwhile the real killer makes his appearance and is overpowered.

DOWN MEXICO WAY
(Republic)

Western

DIRECTED by Joseph Santley.

PLAYERS: Gene Autry, Smiley Burnette, Fay McKenzie, Harold Huber, Sidney Blackmer.

SYNOPSIS

Gene Autry and his friend set out to catch the heads of a phoney film producing organization who had swindled the people of a small western town out of their savings. They find themselves forced to back down on the swindling charge before they finally prove the culprits' guilt and bring them to justice.

SPECIAL REMARKS

Musical numbers used in the picture are "Down Mexico Way," "Maria Elena," "The Cowboy and the Lady," "Beer Barrel Polka," "I'll Be True While You're Gone," "La Cachita," "La Saltanitas," and, "Guadalajara, Guadalajara."

BAD MAN OF DEADWOOD
(Republic)

Western

Associate producer-director, Joseph Kane.

PLAYERS: Roy Rogers, George ("Gabby") Hayes, Carol Adams, Herbert Rawlinson, Sally Payne.

SYNOPSIS

Billy Brady (Roy Rogers), a good bad man with a past, wants to settle down and live a decent, wholesome life in Deadwood. He joins "Professor" Gabby Blackstone's (George "Gabby" Hayes) traveling medicine show and becomes very friendly with his daughter, Sally (Sally Payne).

On arriving in Deadwood, he soon learns that the town is under the domination of an unidentified outlaw gang. No new businesses are allowed to get started. It doesn't take Bill Brady long to ascertain that the real crimes are committed by an ostensibly respectable group known as the Civic League, banded together for the express purpose of keeping competitors out of town.

Judge Gary (Herbert Rawlinson) has been unable as yet to secure any evidence to convict the criminals, and Bill determines to make it his business to provide such evidence. When Professor Gabby falls heir to thirty-five thousand dollars, and is slugged and robbed, Bill breaks into the bank to secure the ledger which will show him to whose account this sum has been credited. He is discovered, makes a narrow escape and is accused of robbing the bank.

Bill has a tough time eluding the townspeople, irate over the lawlessness but he ultimately succeeds in exposing Carver and his entire gang. He is made the new Sheriff of Deadwood, and law and order reign.

SAILOR, BE GOOD
(Republic)

Comedy

ASSOCIATE PRODUCER: Albert J. Cohen. Directed by Albert S. Rogell.

PLAYERS: William Lundigan, Shirley Ross, Chick Chandler, Ruth Donnelly, Mae Clarke, Cliff Nazarro, Tom Kennedy.

SYNOPSIS

The boys in the Navy are always playing jokes on their buddies. Chuck Stevens (William Lundigan), a sailor who is allergic to women, receives a letter notifying him that he will inherit a large sum of money if he marries before his next birthday. Not realizing the letter was sent by his two pals, Chuck decides to court a girl—but things don't turn out the way the jokesters planned they should.

SPECIAL REMARKS

Musical numbers include "Since You," "I'm Proud I'm a Navy Man," "When a Sailor Goes Ashore," "Sentimental Folks" and "Because We Are Americans."

THE APACHE KID
(Republic)

Western

ASSOCIATE PRODUCER: George Sherman. Directed by George Sherman.

PLAYERS: Don ("Red") Barry, Lynn Merrick, Leroy Mason.

SYNOPSIS

Don "Red" Barry in this western portrays a young adventurer who leads a group of his friends and neighbors westward from a dust-ravished Missouri community to settle in a frontier town in the Oregon territory. Actually, he has been duped into making the move so that his uncle, who has a contract from the government to build a road through the Territory, will have more labor at little or no pay. When the uncle has his own pay coach held up and pays off the men with script, Barry becomes The Apache Kid. In this disguise he "robs" each payroll and pays off the workmen himself

APPOINTMENT FOR LOVE
(Universal)

Drama

PRODUCED by Bruce Manning. Directed by William A. Seiter.

PLAYERS: Charles Boyer, Margaret Sullavan, Reginald Denny, Ruth Terry.

SYNOPSIS

Charles Boyer, as a Broadway producer, meets Margaret Sullavan, a famous woman doctor. He decides to forsake his past after he falls deeply in love with her. Quite unexpectedly, she decides to marry him. After the ceremony his past continues to crop up and interfere with their happy marriage. A series of events results in the wife's disposing of her husband's past, bringing the happy couple to a complete reconciliation, after she realizes his good intentions.

MERCY ISLAND
(Republic)

Drama

ASSOCIATE PRODUCER: Armand Schaefer. Directed by William Morgan.

PLAYERS: Ray Middleton, Gloria Dickson, Otto Kruger, Don Douglass, Terry Kilburn.

SYNOPSIS

A fishing party, consisting of two men and a woman plus the captain of the boat and his young assistant, find themselves marooned on an island. They find a hermit living there, a fugitive from civilization. Ray Middleton, in the role of a successful criminal lawyer, makes every attempt to convince the fugitive to return and stand trial for his crime. A crucial situation in which the lawyer's friend and wife are involved causes untold misery to all concerned.

In the end the lawyer is attacked by an alligator and killed. The tangled lives of all the others concerned are straightened out.

INTERNATIONAL LADY
(United Artists)

Drama

PRODUCED by Edward Small. Directed by Tim Whelan.

PLAYERS: George Brent, Ilona Massey, Basil Rathbone, Gene Lockhart, George Zucco.

SYNOPSIS

Ilona Massey is suspected of being a member of a sabotage ring bent on crippling the flow of American planes to England. George Brent, as an American G-man, is sent to London to spread a counter-espionage net for the lovely blonde. Developments that throw them together cause them to fall in love and, after the ring is broken up, they plan a life together at the end of the present conflict.

Locale of the story shifts from London to Lisbon, then on to New York.

THE DRIFTING KID
(Monogram)

Western

PRODUCED and directed by Robert Tansey.

PLAYERS: Tom Keene, Betty Miles, Slim Andrews.

SYNOPSIS

A government agent, in his search for a gang of rustlers who have stolen a herd of two hundred wild horses, disguises himself as a rancher. The horses were meant to be broken in and shipped to Mexico. The rancher's girl friend accidentally spills the beans by letting the wrong people know about the impersonation, causing many complications. It all ends well when the entire gang responsible for the theft is captured.

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
	SPECIAL		
	(Two Reels		
3452	International Forum, 2	5-27-41	199
3453	International Forum, 3	10-3-41	251
	1941-42		
	THIS CHANGING WORLD		
3981	Broken Treaties	8-1-41	..
	ALL STAR COMEDIES		
	(Average 17 Min.)		
	1940-41		
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-16-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	225
2435	Yankee Doodle Andy (Clyde)	6-13-41	226
2436	French Fried Patootie (Mowbray)	6-27-41	226
2408	I'll Never Heil Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	224
2438	Host to a Ghost (Clyde)	8-8-41	211
	1941-42		
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-14-41	..
3423	General Nuisance (Keaton)	9-18-41	...
3424	The Blitzkiss (El Brendel)	10-2-41	..
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	..
	COLOR RHAPSODIES		
	(7 Minutes)		
	1940-41		
2508	The Land of Fun	4-18-41	226
2509	Tom Thumb's Brother	6-12-41	187
2510	The Cuckoo I.Q.	7-3-41	211
	1941-42		
3701	Who's Zoo in Hollywood	10-17-41	..
	PHANTASIES CARTOONS		
	(Average 8 Min.)		
	1940-41		
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	224
2707	The Merry Mouse Cafe	8-15-41	265
	1941-42		
3701	The Crystal Gazer	9-26-41	..
	FABLES		
	(8 Minutes)		
	1940-41		
2756	Kitty Gets the Bird	6-13-41	187
2757	Dumb Like a Fox	7-18-41	224
2758	Playing the Pied Piper	8-8-41	226
	1941-42		
3751	The Great Cheese Mystery	10-27-41	..
	CINESCOPES		
	(Average 9 Min.)		
	1940-41		
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
2979	Fighter Pilot	6-13-41	187
	1941-42		
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	..
3973	The World of Sound	10-3-41	..

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to April, 1941, see page 227.

Prod. No.	Title	Rel. Date	P.D. Page
	COMMUNITY SING (Series 5)		
	(10 Minutes)		
	1940-41		
2657	No. 7 Peppy Song Hits	4-25-41	225
2658	No. 8 (Featuring "Perfidia")	5-29-41	226
	1941-42		
3651	No. 1 (Don Baker)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	..
3653	No. 3 (College Songs)	10-1-41	..
	QUIZ REELS		
	(Average 10 Min.)		
	1940-41		
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151
	1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	..
	1941-42		
	PANORAMICS		
3901	A City Within a City	8-8-41	265
	TOURS		
	(10 Minutes)		
	1940-41		
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Up to Date	9-26-41	..
	20TH ANNIVERSARY SNAPSHOTS		
	(10 Minutes)		
	1940-41		
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8 (Jerry Colonna)	6-6-41	226
2859	No. 9 (Don Wilson)	7-11-41	225
	1941-42		
3851	No. 1 (Murray Brewster Twins)	8-15-41	..
3852	No. 2	9-12-41	..
3853	No. 3	10-17-41	..
	WORLD OF SPORTS		
	(9 Minutes)		
	1940-41		
2807	Diving Thrills	5-9-41	151
2808	Aquaplay	6-6-41	187
	1941-42		
3801	Tee Up	8-1-41	236
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	..

M-G-M

	CRIME DOES NOT PAY		
	(Average 20 Min.)		
	1940-41		
P-205	Coffins on Wheels	6-7-41	163
	FITZPATRICK TRAVELTALKS (Tech)		
	(9 Minutes)		
	1940-41		
T-219	Glimpses of Kentucky	4-12-41	142
T-220	Yosemite the Magnificent	5-10-41	163
T-221	Glimpses of Washington State	6-7-41	175
T-222	Haiti, Land of Dark Majesty	7-5-41	225
	PETE SMITH SPECIALTIES		
	(10 Minutes)		
	1940-41		
S-267	Aeronautics (Sepia)	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-41	166
S-269	Cuban Rhythm (Sepia)	6-14-41	175
S-270	Water Bugs	8-16-41	225
S-271	Football Thrills of 1940	..	..
	PASSING PARADE		
	(10 Minutes)		
	1940-41		
K-284	Out of Darkness	3-28-41	139
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
K-287	Your Last Act	7-12-41	211
K-288	Of Pups and Puzzles	9-16-41	225
K-289	Hobbies	..	..
	MINIATURES		
	(10 Minutes)		
	1940-41		
M-235	The Battle!	5-31-41	154
M-236	Memories of Europe	6-14-41	178
M-237	The Man Who Changed the World	6-28-41	211
M-238	Ghost Treasure	8-2-41	225
M-239	Watchdog of a Nation	..	226
	OUR GANG COMEDIES		
	(Average 11 Min.)		
	1940-41		
C-298	1-2-3 Go	4-26-41	142
C-299	Robot Wrecks	7-12-41	211
	TECHNICOLOR CARTOONS		
	(9 Minutes)		
	1940-41		
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	163
W-248	Dance of the Weed	6-7-41	175
W-249	The Alley Cat	7-5-41	225
W-250	The Midnight Snack	7-19-41	226
W-251	Little Caesaris	..	..
W-252	Officer Pooch	..	..

PARAMOUNT

	SPECIAL		
	(19 Minutes)		
	1940-41		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS		
	(7 Minutes)		
	1940-41		
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	187
HO-11	Copy Cat	7-18-41	202
HO-12	The Wizard of Arts	8-8-41	226
HO-13	Twinkletoes In Hat Stuff	8-29-41	..
	UNUSUAL OCCUPATIONS (Color)		
	(11 Minutes)		
	1940-41		
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	225
	BENCHLEY COMEDIES		
	(10 Minutes)		
	1940-41		
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	151
	FASCINATING JOURNEYS (Tech)		
	(10 Minutes)		
	1940-41		
MO-5	Indian Durbar	5-16-41	151
MO-6	The Jungle	7-25-41	224
	1941-42		
	COLOR CARTOON		
WI-1	Superman	9-26-41	251
	GABBY COLOR CARTOONS		
	(7 Minutes)		
	1940-41		
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	187
GO-7	Gabby Goes Fishing	7-18-41	199
GO-8	It's Hap-Hap-Happy Day	8-15-41	224
	HEDDA HOPPER'S HOLLYWOOD		
	(10 Minutes)		
ZI-1	Hedda Hopper's Hollywood No. 1	9-12-41	..
	HEADLINERS		
	(10 Minutes)		
	1940-41		
AO-6	Your Favorite Program—Those We Love	6-6-41	151
AO-7	Hands of Destiny	7-11-41	199
	1941-42		
AI-1	Beauty and the Beach	9-26-41	..
	COLOR CLASSIC CARTOON (Tech.)		
CO-1	Vitamin Hay	8-22-41	..
	MADCAP MODELS (Color)		
	(9 Minutes)		
	1940-41		
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-27-41	187
UO-4	The Gay Knighties	8-29-41	..
	PARAGRAPHICS		
	(10 Minutes)		
	1940-41		
VO-5	Guardians of the Wild	8-29-41	..
	POPEYE THE SAILOR		
	(7 Minutes)		
	1940-41		
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	199
EO-12	Pest Pilot	8-8-41	226
	1941-42		
EI-1	I'll Never Crow Again	9-19-41	..
	POPULAR SCIENCE (Color)		
	(10 Minutes)		
	1940-41		
JO-5	No. 5	5-2-41	92
JO-6	No. 6	7-4-41	199
	1941-42		
JI-1	Popular Science, No. 1	9-19-41	..
	SPEAKING OF ANIMALS		
	(8 Minutes)		
YI-1	In a Pet Shop	9-5-41	..
	SPORTLIGHTS		
	(9 Minutes)		
	1940-41		
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	190
RO-12	Snow Dogs	7-25-41	199
RO-13	What's Lacrosse?	8-15-41	225
	1941-42		
RI-1	Shooting Mermaids	9-5-41	..
	QUIZ KIDS		
	(11 Minutes)		
QI-1	The Quiz Kids No. 1	9-12-41	..

PRODUCERS

AMERICAN HISTORY
(22 Minutes)
1940-41

Prod. No.	Title	Rel. Date	P.D. Page
0.5	Our Louisiana Purchase	8-1-41	..

SPECIAL FEATURETTES

..	Man the Enigma (22 Minutes)	5-7-41	163
..	Alive in the Deep (25 Minutes)	6-7-41	166

RKO

SPECIAL
(Average 11 Min.)
1940-41

14,503	How Goes Chile?	5-30-41	224

MARCH OF TIME
(Average 20 Min.)
1940-41

13,109	Men of the F.B.I., 1941	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
13,111	China Fights Back	6-6-41	163
13,112	New England's 8 Million Yankees	7-4-41	211
13,113	Peace—By Adolf Hitler	8-1-41	211

1941-42

23,101	Thumbs Up, Texas	8-29-41	265

WALT DISNEY CARTOONS
(8 Minutes)
1940-41

14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	199
14,108	Truant Officer Donald	8-1-41	226
14,109	Orphan's Benefit	8-22-41	224
14,110	Old MacDonald Duck	9-12-41	..
14,111	Lend a Paw	10-3-41	..

INFORMATION PLEASE
(Average 11 Min.)
1940-41

14,209	No. 9 Alice Marble	4-18-41	142
14,210	No. 10 Louis Bromfield	5-16-41	151
14,211	No. 11 Jan Struther	6-13-41	187
14,212	No. 12 Boris Karloff	7-11-41	199
14,213	No. 13 Anna Neagle	8-8-41	224

1941-42

24,201	No. 1 John Gunther	9-19-41	..

SPORTSCOPE
(Average 9 Min.)
1940-41

14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
14,311	Rolling Rhythm	6-6-41	187
14,312	Steeds and Steers	7-4-41	211
14,313	Craig Wood	8-1-41	225

1941-42

24,301	Pampas Paddock	9-5-41	..

PICTURE PEOPLE
(10 Minutes)
1940-41

14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	166

1941-42

24,401	No. 1	9-12-41	..

EDGAR KENNEDY
(Average 18 Mins.)
1940-41

13,405	It Happened All Night	4-4-41	104
13,406	Apple in His Eye	6-6-41	163

1941-42

23,401	Westward Ho-Hum	9-15-41	251
23,402	I'll Fix That	10-7-41	..
23,403	A Quiet Fourth	12-19-41	..

LEON ERROL
(Average 19 Min.)
1940-41

13,705	A Polo Phoney	5-16-41	139
13,706	A Panic in the Parlor	6-27-41	166

1941-42

23,701	Man-I-Cured	9-26-41	..

RAY WHITLEY
(Average 15 Min.)
1940-41

13,503	Red Skins & Red Heads	4-25-41	142
13,504	Musical Bandit	7-18-41	211

1941-42

23,501	California or Bust	11-11-41	..

REPUBLIC

MEET THE STARS
(10 Minutes)
1940-41

028-5	Hollywood Meets the Navy	4-24-41	129
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present	7-24-41	178

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42

2201	Soldiers of the Sky	8-1-41	..
2202	Highway of Friendship	9-26-41	..

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1940-41

1108	Arctic Springtime	4-25-41	..
1110	Winter in Eskimo Land	7-4-41	224

MAGIC CARPET
(9 Minutes)
1940-41

1109	A Letter from Cairo	5-9-41	175

1941-42

2101	Sagebrush and Silver	8-15-41	..
2102	Glacier Trails	10-10-41	..

SPORTS REVIEWS
(8 Minutes)
1940-41

1307	Fun on Rollers	6-6-41	226

1941-42

2301	Aristocrats of the Kennels	9-21-41	..

TERRYTOONS (Tech)
(7 Minutes)
1940-41

1559	Uncle Joey	4-18-41	..
1560	What Happens at Night	5-30-41	226

1941-42

2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	..

TERRYTOONS (Black & White)
(7 Minutes)
1940-41

1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	175
1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175

1941-42

2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	..

THE WORLD TODAY
(9 Minutes)
1940-41

1701	Battle of the Atlantic	4-11-41	130
1702	War in the Desert	7-18-41	199
1703	Empire in Exile	5-23-41	175
1704	Anzacs in Action	6-20-41	202

1941-42

2701	American Sea Power	8-29-41	..

UNIVERSAL

SPECIAL
(19 Minutes)
1940-41

5110	Swing With Bing	9-4-41	..

COLOR CARTOON
(Average 7 Min.)
1940-41

5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Dizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	225
5252	Andy Panda's Pop	7-28-41	226
5253	The Screwdriver	8-11-41	251

1941-42

6241	Boogie Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	..

STRANGER THAN FICTION
(9 Minutes)
1940-41

5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	199
5384	No. 94	7-28-41	226
5385	No. 95	8-25-41	224

1941-42

6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-13-41	..
6373	The Candy Kid	10-27-41	..

GOING PLACES
(9 Minutes)
1940-41

5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	175
5261	No. 91	5-26-41	163
5362	No. 92	6-16-41	199
5363	No. 93	6-30-41	202
5364	No. 94	7-21-41	226
5365	No. 95	8-18-41	225

1941-42
VARIETY VIEWS

6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	..
6353	George Washington, Country Gentleman	11-10-41	..
6354	The Trail of the Buccaneers	12-8-41	..

MUSICALS
(Average 18 Min.)
1940-41

5228	Jumpin' Jive	4-28-41	166
5229	Shadows in Swing	5-21-41	154
5230	Music a la King	6-18-41	199
5231	Once Upon a Summertime	7-30-41	199
5232	Rhythm Revel	7-30-41	224
5233	Dizzy Doings	8-18-41	251

1941-42

6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove		..

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)
1940-41

6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	175
6006	Carnival of Rhythm	8-23-41	265

1941-42

7001	The Tanks Are Coming	10-4-41	265
7002	Soldiers in White	11-29-41	..

ELSA MAXWELL COMEDIES
(19 Minutes)
1940-41

6103	Throwing a Party	7-12-41	211

BROADWAY BREVITIES
(20 Minutes)
1940-41

6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	211

1941-42

7101	Minstrel Days	9-6-41	265
7102	Monsters of the Deep	10-18-41	..
7103	At the Stroke of 12	11-15-41	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1940-41

6306	Trouble in Store	8-2-41	224

1941-42

7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-18-41	..
7303	Miracle Makers		..
7304	Points on Arrows		..

THE SPORTS PARADE
(10 Minutes)
1940-41

6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130
6408	Sail Ho	6-14-41	178
6409	It Happens on Rollers	7-19-41	211
6410	Lions for Sale	8-9-41	264

1941-42

7401	Kings of the Turf	9-20-41	265
7402	Fisherman's Dream	11-1-41	..

MELODY MASTERS BANDS
(10 Minutes)
1940-41

6507	Freddy Martin & Orch.	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	130
6509	Hal Kemp & Orch.	6-14-41	154
6510	Those Good Old Days	8-16-41	225

1941-42

7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	..
7503	Forty Boys and a Song		..

LOONEY TUNES CARTOONS
(7 Minutes)
1940-41

6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142
6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	226
6614	Meet John Doughboy	7-5-41	214
6615	We, the Animals, Squeak	8-9-41	226
6616	Henpecked Duck	8-30-41	265

1941-42

7601	Notes to You	9-20-41	..
7602	Robinson Crusoe, Jr.	10-11-41	..
7603	Porky's Pooch	11-1-41	..
7604	Porky's Midnight Matinee	11-22-41	..

MERRIE MELODIES CARTOONS (Tech)
(7 Minutes)
1940-41

6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142
6720	Hiawatha's Rabbit Hunt	6-7-41	175
6721	The Wacky Worm	6-21-41	226
6722	The Heckling Hare	7-5-41	214
6723	Inki and the Lion	7-19-41	214
6724	Aviation Vacation	8-2-41	225
6725	Sport Chumpions	8-16-41	225
6726	Snow Time for Comedy	8-30-41	264

1941-42

7701	All This and Rabbitt Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	..
7703	The Bug Parade	10-11-41	..
7704	Rookie Revue	10-25-41	..
7705	Saddle Silly	11-8-41	..
7706	The Cagey Canary	11-22-41	..

SERIALS

COLUMBIA

1940-41

2180	The Spider Returns (15 Episodes)	5-9-41	130
2140	The Iron Claw (15 Episodes)	8-15-41	225

1941-42

3120	Holt of the Secret Service (15 Episodes)	11-21-41	..

REPUBLIC

1940-41

083	Jungle Girl 15 Episodes	6-21-41	154

1941-42

181	King of the Texas Rangers (12 Episodes)	10-4-41	264

UNIVERSAL

1940-41

5881-92	Sky Raiders 12 Episodes	4-8-41	118

1941-42

6781-95	Riders of Death Valley 15 Episodes (Pre-released)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Reviews published in MOTION PICTURE HERALD after August 23, 1941, are included in the PRODUCT DIGEST SECTION.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 278-279.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 237.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
Adolescence	Mono.	...	Leon Janney-Eleanor Hunt	Not Set	...	.....	....	p263	....
•Adventure in Washington	Col.	2010	Herbert Marshall-Virginia Bruce	May 30,'41	85m	May 31,'41	....	p136	p173
•Adventures of Tom Sawyer (color)	UA	Reissue	Walter Brennan-May Robson	May 16,'41	91m	Feb. 17,'38	....	p123	....
•Affectionately Yours	WB(FN)	566	Merle Oberon-Dennis Morgan	May 10,'41	90m	May 10,'41	....	p97	p150
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p236
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p260
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	.....	68m	Sept. 6,'41	p260	p235	....
•Angels with Broken Wings	Rep.	016	Binnie Barnes-Edw. Norris	May 27,'41	72m	June 7,'41	....	p148	p162
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	.....	....	p277	....
Appointment for Love	Univ.	...	Margaret Sullavan-Charles Boyer	Oct. 31,'41	...	.....	....	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	...	.....	....	....	....
Atlantic Ferry (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
•Bachelor Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	...	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p210
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bandit Trail (formerly Outlaw Trail)	RKO	...	Tim Holt	Not Set	60m	Sept. 6,'41	p245	p235	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p260
•Big Boss, The	Col.	2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70m	May 31,'41	....	p128	p162
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	....	p157	p220
•Billy the Kid (color)	MGM	137	Robert Taylor-Brian Donlevy	May 30,'41	95m	May 24,'41	....	p97	p150
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	.....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 3,'41	...	.....	....	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	.....	86m	Sept. 6,'41	p261	p235	....
•Black Cat	Univ.	5028	Basil Rathbone-Hugh Herbert	May 2,'41	71m	May 3,'41	....	p98	p198
Blonde from Singapore	Col.	...	Florence Rice-Leif Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blood and Sand (color)	20th-Fox	143	Tyrone Power-Linda Darnell	May 30,'41	125m	May 24,'41	....	p111	p173
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p220
•Border Vigilantes	Para.	4053	William Boyd-Russell Hayden	Apr. 18,'41	62m	Mar. 29,'41	....	p86	p102
•Bowery Blitzkrieg	Mono.	...	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p210
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
•Bringing Up Baby	RKO	Reissue	Katherine Hepburn-Cary Grant	May 2,'41	102m	Feb. 19,'38	....	p116	p113
•Broadway Limited	UA	...	Victor MacLaglen-Marjorie Woodworth	June13,'41	73m	June 21,'41	....	p121	p174
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	. .	Charles Bickford-Evelyn Ankers	Oct. 3,'41	...	.....	....	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	.....	70m	Aug. 2,'41	p262	p208	p210
•Buzzy and Phantom Pinto	Ziehm	...	Buzzy Henry	May 1,'41	55m	May 3,'41	....	....	....
CAPTIVE Wild Woman	Univ.	...	"The Wild Woman"	Nov. 7,'41	...	.....	....	....	....
•Caught in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p220
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p236
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p236
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Oct. 24,'41	...	.....	....	....	....
Cottage to Let (British)	....	...	Leslie Banks	Not Set	90m	Aug.23,'41	....	....	....
•Country Fair	Rep.	015	Eddie Foy, Jr.-June Clyde	May 5,'41	74m	May 17,'41	....	....	p162
•Cowboy and the Blonde	20th-Fox	141	Geo. Montgomery-Mary Beth Hughes	May 16,'41	68m	Apr. 26,'41	....	....	p126
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p210
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	p260
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	.....	...	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•DANCE Hall	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	.....	....	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Sept. 12,'41	66m	.....	....	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Day in Soviet Russia, A	Anglo-Amer.	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept.26,'41	56m	.....	....	....	....
•Desert Bandit	Rep.	077	Don "Red" Barry-Lynn Merrick	May 24,'41	56m	May 31,'41	....	....	p162
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	69m	.....	....	p170	....
•Devil and Miss Jones	RKO	122	Jean Arthur-Charles Coburn	Apr. 11,'41	90m	Apr. 12,'41	....	p63	p173
•Devil Dogs of the Air	WB	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35	....	p134	p162
•Dive Bomber (color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p220
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p260
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p236
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug .27,'41	65m	Sept. 13,'41	p259	p221	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	.....	....	p160	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 17,'41	...	.....	....	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p210
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Drifting Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	.....	....	p277	....
Dude Cowboy	RKO	....	Tim Holt	Not Set	59m	Sept. 6,'41	p246	....	p260
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
Ellery Queen and Murder Ring	Col.	....	Ralph Bellamy	Nov. 18,'41	...	.....	....	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66m	July 12,'41	....	p195	p198
•Emergency Landing	Prod.	109	Carol Hughes-Forrest Tucker	May 23,'41	79m	July 19,'41	....	p110	p198
FANTASIA (color)	RKO	....	Disney-Stokowski	Not Set	135m	Nov. 16,'41	p262	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	....	Rosalind Russell-Don Ameche	.....	95m	Sept. 13,'41	p275	p247	....
•Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
•Flame of New Orleans	Univ.	5011	Marlene Dietrich-Bruce Cabot	Apr. 25,'41	78m	Apr. 26,'41	....	p53	p174
•For Beauty's Sake	20th-Fox	144	Ted North-Marjorie Weaver	June 6,'41	62m	June 28,'41	....	p147	p186
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12,'41	....	....	p198
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	.....	....	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gaucho of El Dorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	...	.....	....	....	....
Gay Falcon, The	RKO	Block 2	George Sanders-Wendy Barrie	Not Set	67m	Sept. 20,'41	p276	p218	....
•Gay Vagabond, The	Rep.	022	Roscoe Karns-Ruth Donnelly	May 12,'41	66m	May 24,'41	....	p134	p150
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
•Get Away, The	MGM	138	Charles Winninger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	92m	Aug. 23,'41	....	....	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	.....	80m	Sept. 6,'41	p261	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	...	.....	....	....	....
•Great American Broadcast	20th-Fox	140	Alice Faye-Jack Oakie	May 9,'41	91m	Apr. 26,'41	....	p99	p173
•Great Commandment, The	20th-Fox	142	John Beal-Albert Dekker	May 23,'41	80m	.....	....	p110	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man, The	Univ.	....	W. C. Fields-Gloria Jean	Nov. 14,'41	...	.....	....	....	....
•Great Lie	WB	504	Bette Davis-George Brent	Apr. 12,'41	107m	Apr. 12,'41	....	p54	p174
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	.....	....	p263	....
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Sept. 26,'41	...	.....	....	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	.....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Oct. 10,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Not Set	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p210
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Oct. 31,'41	...	.....	....	....	....
•Her First Beau	Col.	2013	Jane Withers-Jackie Cooper	May 8,'41	77m	May 10,'41	....	p122	p138
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	....	p146	p186
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	.....	116m	Aug. 2,'41	p251	p208	p236
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p220
Honky Tonk	MGM	....	Clark Gable-Lana Turner	.....	105m	Sept. 20,'41	p273	p235	....
•House of Mystery (formerly The Human Ghost)	Mono.	....	Kenneth Kent-Judy Kelly	May 7,'41	62m	June 7,'41	....	p98	p173
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p260
•I'll Wait for You	MGM	135	Marsha Hunt-Robert Sterling	May 16,'41	75m	May 10,'41	....	p122	p138
•In the Navy	Univ.	5000	Abbott & Costello	May 30,'41	86m	May 31,'41	....	p133	p162

*Set for national release after Sept. 1, 1941.
(Territorial release date for New York: "Dr. Jekyll and Mr. Hyde," Sept. 5,'41; "Down in San Diego," Sept. 9,'41)

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	.....	....	p277	....
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p221
•Invisible Ghost	Mono.	....	Bela Lugosi-John McGuire	Apr. 25,'41	65m	Apr. 19,'41	....	p111	p126
It Started with Eve (formerly Almost an Angel)	Univ.	....	Deanna Durbin-Charles Laughton	Sept. 26,'41	...	.....	....	p205	....
•I Wanted Wings	Para.	4028	Brian Donlevy-Ray Milland	May 30,'41	132m	Mar. 29,'41	....	p98	p150
•I Was a Prisoner on Devills Island	Col.	2041	Sally Eilers-Donald Wood	June 30,'41	71m	June 28,'41	....	....	p186
JEANNIE (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	...	.....	....	....	....
•Jungle Man	Prod.	126	Buster Crabbe	Sept. 19,'41	...	.....	....	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
Kid from Kansas, The (formerly The Americanos)	Univ.	....	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
•King of the Zombies	Mono.	....	John Archer-Mantan Moreland	May 14,'41	67m	May 10,'41	....	....	p150
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p198
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p210
•Kukan	St. Rts.	....	Documentary	June 24,'41	90m	July 5,'41	....	....	....
LADIES in Retirement	Col.	....	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p198
Lady Scarface	RKO	203	Dennis O'Keefe-Judith Anderson	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
•Lady from Louisiana	Rep.	014	John Wayne-Ona Munson	Apr. 22,'41	82m	May 3,'41	....	....	p138
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
•Law of the Range	Univ.	5066	Johnny Mack Brown	June 20,'41	59m	July 19,'41	....	....	p198
Law of the Tropics	WB	105	Jeffrey Lynn-C. Burnett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
•Law of the Wolf	Ziehm	....	Rin-Tin-Tin, Jr.	May 15,'41	55m	May 10,'41	....	....	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p220
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p220
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	67m	.....	....	....	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider in Ghost Town	Prod.	165	George Houston	May 16,'41	64m	May 17,'41	....	....	p150
Look Who's Laughing	RKO	Block 2	Edgar Bergen-Charlie McCarthy	Not Set	79m	Sept. 20,'41	p273	p221	....
•Love Crazy	MGM	134	William Powell-Myrna Loy	May 23,'41	99m	May 17,'41	....	p121	p198
Love on the Dole (British)	....	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 25,'41	104m	Aug. 23,'41	p262	....	p260
•MAIL Train (British)	20th-Fox	139	Gordon Harker	Apr. 25,'41	87m	Mar. 22,'41	....	....	p126
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p138
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	.....	....	p276	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	....	Ruth Hussey-Robert Young	.....	81m	Sept. 13,'41	p258	p247	....
Marry the Boss's Daughter	20th-Fox	146	Betty Joyce-Bruce Edwards	Not Set	...	.....	....	....	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	.....	....	p276	....
•Mata Hari	MGM	Reissue	Greta Garbo-Ramon Navarro	June 6,'41	89m	Jan. 9,'32	....	p159	p162
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
•Meet John Doe	WB	500	Gary Cooper-Barbara Stanwyck	May 4,'41	123m	Feb. 15,'41	....	p73	p174
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Nov. 21,'41	...	.....	....	....	....
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Oct. 30,'41	...	.....	....	p277	....
•Men of Boys Town	MGM	132	Spencer Tracy-Mickey Rooney	Apr. 11,'41	106m	Mar. 15,'41	....	p37	p162
•Men of the Timberland	Univ.	5055	Richard Arlen-Andy Devine	June 6,'41	60m	May 31,'41	....	p122	p162
Mercy Island	Rep.	....	Ray Middleton-Gloria Dickson	Oct. 10,'41	...	.....	....	p277	....
Mexican Spitfire's Baby	RKO	Block 2	Lupe Velez-Leon Errol	Not Set	70m	Sept. 6,'41	p261	p247	....
•Million Dollar Baby	WB	508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102m	May 31,'41	....	p109	p174
•Model Wife	Univ.	5014	Joan Blondell-Dick Powell	Apr. 18,'41	78m	Apr. 19,'41	....	p62	p128
Moonlight in Hawaii	Univ.	....	Mischa Auer-Jane Frazee	Oct. 24,'41	...	.....	....	p149	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p220
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
•Mr. Celebrity	Prod.	114	Doris Day-Johnny Burke	Oct. 10,'41	...	.....	....	....	....
•Murder by Invitation (formerly Murder by Appointment)	Mono.	....	Wallace Ford-Marian Marsh	June 30,'41	67m	June 28,'41	....	p150	p186
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p198
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVAL Academy	Col.	2020	Freddie Bartholomew-Jimmy Lydon	May 22,'41	67m	May 31,'41	....	p134	p162
•Navy Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p221
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41	....	p159	p173
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Not Set	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug 2,'41	p248	p157	p210
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	.....	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	.....	90m	Aug. 2,'41	p250	p206	p236
•Nurse's Secret	WB	523	Lee Patrick-Regis Toomey	May 24,'41	65m	June 14,'41	....	p136	p174
•OFFICER and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
•One Night in Lisbon	Para.	4029	Madeleine Carroll-Fred MacMurray	June 13,'41	97m	May 17,'41	....	p110	p220

*Set for national release after Sept. 1, 1941.
(Territorial release date for New York, "Lady Be Good," Sept 12,'41)

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•Our Wife	Col.	....	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	.....	...	.....	....	p263	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174
•Paper Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7,'41	....	....	p162
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p198
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Oct. 17,'41	...	.....	....	....	.....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p173
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
•Penny Serenade	Col.	2002	Irene Dunne-Cary Grant	Apr. 24,'41	120m	Apr. 19,'41	....	p29	p173
•People Vs. Dr. Kildare	MGM	133	Lew Ayres-Laraine Day	May 2,'41	78m	May 3,'41	....	p122	p173
•Pimpernel Smith (British)			Leslie Howard	Not Set	122m	July 5,'41	....	....	....
•Pioneers, The	Mono.	...	Tex Ritter	May 10,'41	61m	May 3,'41	....	....	p150
•Pirates on Horseback	Para.	4054	William Boyd-Russell Hayden	May 23,'41	69m	May 24,'41	....	p136	p150
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	....	p182	p220
•Power Dive	Para.	4026	Richard Arlen-Jean Parker	Apr. 25,'41	65m	Apr. 12,'41	....	p123	p173
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
•Prisoner of Zenda	UA	Reissue	Ronald Colman-Madeleine Carroll	May 16,'41	101m	Sept. 4,'37	....	p123	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
•Puddin' Head	Rep.	003	Judy Canova-Francis Lederer	June 25,'41	80m	June 28,'41	....	p171	p186
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	....	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
•Reaching for the Sun	Para.	4027	Joel McCrea-Ellen Drew	May 2,'41	89m	Apr. 12,'41	....	p97	p150
•Redhead	Mono.	...	June Lang-Johnny Downs	May 21,'41	64m	May 17,'41	....	p169	p162
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p198
•Return of Daniel Boone	Col.	2214	Bill Elliott	May. 7,'41	60m	Sept. 13,'41	p258	p147	....
•Richest Man in Town	Col.	2026	Frank Craven-Eileen O'Hearn	June 12,'41	69m	June 14,'41	....	p146	p186
Ride 'Em Cowboy	Univ.	...	Abbott & Costello	Nov. 28,'41	...	.....	....	....	....
Riding the Wind	RKO	...	Tim Holt	Not Set	60m	Sept. 6,'41	p246	....	....
•Ride On Vaquero	20th Fox	138	Cesar Romero-Mary Beth Hughes	Apr. 18,'41	64m	Apr. 5,41	....	p64	p113
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	.....	...	.....	....	p263	...
•Ringside Maizie	MGM	143	Ann Southern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
•Road to Zanzibar	Para.	4025	Bing Crosby-Bob Hope-Dorothy Lamour	Apr.11,'41	90m	Mar.. 15,'41	....	p73	p162
•Roar of the Press	Mono.	...	Jean Parker-Wallace Ford	Apr. 30,'41	72m	Apr. 26,'41	....	....	p126
Roaring Frontiers	Col.	....	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
•Rookies on Parade	Rep.	013	Bob Crosby-Ruth Terry	Apr. 17,'41	69m	May 8,'41	....	p109	p138
Royal Mounted Patrol	Col.	....	Chas. Starrett-Russell Hayden	Nov. 13,'41	...	.....	....	....	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	....	p183	p220
•SADDLEMATES	Rep.	067	Three Mesquiteers	May 26,'41	56m	June 14,'41	....	....	p173
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	....	p173
Sailor Be Good	Rep.	....	Wm. Lundigan-Shirley Ross	Sept. 30,'41	...	.....	....	p277	....
•Saint's Vacation	RKO	131	Hugh Sinclair-Sally Gray	June 6,41	78m	Mar. 22,'41	....	....	p113
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
•Scattergood Pulls the Strings	RKO	132	Guy Kibbee	May 23,'41	69m	May 17,'41	....	....	p150
Secrets of the Lone Wolf	Col.	....	Warren William-Ruth Ford	Nov. 13,'41	...	.....	....	....	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	.....	...	.....	....	p263	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p236
•She Knew All the Answers	Col.	2008	Joan Bennett-Franchot Tone	May 15,'41	85m	May 24,'41	....	p116	p150
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p198
•Sheriff of Tombstone	Rep.	056	Roy Rogers-"Gabby" Hayes	May 7,41	56m	May 10,'41	....	....	p138
•Shining Victory	WB(FN)	564	Geraldine Fitzgerald-James Stephenson	June 7,'41	80m	May 24,'41	....	....	p174
•Silver Stallion	Mono.	...	David Sharpe-Janet Waldo	May 28,'41	57m	.....	....	p148	....
Sing Another Chorus	Univ.	...	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
•Singapore Woman	WB(FN)	563	Brenda Marshall-David Bruce	May 17,'41	64m	May 17,'41	....	p148	p150
•Singing Hill, The	Rep.	046	Gene Autry-Smiley Burnette	Apr. 26,'41	75m	May 3,'41	....	p116	p173
•Sis Hopkins	Rep.	002	Judy Canova-Bob Crosby	Apr. 12,'41	98m	Apr. 12,'41	....	p87	p113
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	.....	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	...	Jane Withers-Cobina Wright, Jr.	Not Set	...	.....	....	....	...
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p221
Smilin' Through (color)	MGM	...	Jeanette MacDonald-Gene Raymond	Not Set	100m	Sept. 13,'41	p257	p247	....
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	....	....	p198
•South of Panama	Prod.	110	Roger Pryor-Virginia Vale	May 2,'41	68m	May 3,'41	....	p99	p162
•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41	....	....	....
Spare a Copper (British)		..	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	...	.....	....	p277	....
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	.....	...	.....	....	p263	....
Stork Pays Off, The	Col.	....	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	...	.....	....	....	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	...	.....	....	....	....
•Sunny	RKO	133	Anna Neagle-John Carroll	May 30,'41	98m	May 24,'41	....	p136	p150
•Sunset in Wyoming	Rep.	.047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p236
Suspicion (formerly Before the Fact)	RKO	Block 2	Cary Grant-Joan Fontaine	Not Set	99m	Sept. 20,'41	p273	p158	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
TANKS a Million	UA	...	William Tracy-Elyse Knox	Not Set	50m	Aug. 9,'41	p250	....	p220
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	..	....
Texas	Col.	...	William Holden-Glenn Ford	Oct. 9,'41	94m	.....	....	p181	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
•That Hamilton Woman	UA	...	Vivien Leigh-Laurence Olivier	Apr. 30,'41	128m	Mar. 22,'41	....	p31	p103
•That Uncertain Feeling	UA	...	Merle Oberon-Melvyn Douglas	Apr.20,'41	85m	Mar. 22,'41	....	p46	p174
•There's Magic in Music (formerly Hard Boiled Canary)	Para.	4021	Allan Jones-Susanna Foster	May 16,'41	80m	Mar. 1,'41	....	p46	p113
•They Dare Not Love	Col.	2011	George Brent-Martha Scott	Apr. 30,'41	75m	May 3,'41	....	p98	p138
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	.....	....	p181	....
•They Met in Argentina	RKO	128	James Ellison-Maureen O'Hara	Apr. 25,'41	77m	May 17,'41	....	p86	p150
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p220
•Thieves Fall Out	WB	516	Eddie Albert-Joan Leslie	May 3,'41	72m	June 7,'41	....	p128	p162
This England (British)	...	....	Documentary	Not Set	85m	Mar. 8,'41	....	....	....
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p236
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	.....	....	p193	....
Three Girls About Town	Col.	....	Joan Blondell-John Howard	Oct. 23,'41	...	.....	....	p263	....
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
•Tight Shoes	Univ.	5012-A	Broderick Crawford-Anne Gwynne	June 13,'41	67m	June 14,'41	....	p134	p186
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p220
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p220
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	....	....
•Too Many Blondes	Univ.	5034	Rudy Vallee-Helen Parrish	May 23,'41	60m	May 17,'41	....	p136	p162
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	...	.....	....	....	....
•Tumbledown Ranch in Arizona	Mono.	....	Ray Corrigan	Apr. 20,'41	60m	May 3,'41	....	....	p138
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Twilight on the Trail	Para.	....	Bill Boyd	.....	...	.....	....	p263	....
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	....	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	66m	.....	....	p209	....
•UNDER Age	Col.	2036	Nan Grey-Alan Baxter	Apr. 24,'41	60m	Apr. 26,'41	....	p86	p126
•Underground	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	....
Unexpected Uncle	RKO	Block 2	Anne Shirley-Charles Coburn	Not Set	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	....	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p260
•VERY Young Lady, A	20th-Fox	145	Jane Withers-Nancy Kelly	June 27,'41	79m	Apr. 26,'41	....	....	p128
•Voice in the Night (British)	Col.	2040	Clive Brook-Diana Wynyard	May 20,'41	79m	May 31,'41	....	....	p186
•WAGONS Roll at Night	WB(FN)	560	Humphrey Bogart-Sylvia Sidney	Apr. 26,'41	82m	Apr.26,'41	....	p29	p128
•Wanderers of the West	Mono.	....	Tom Keene	June 25,'41	58m	.....	....	p170	....
•Washington Melodrama	MGM	131	Frank Morgan-Ann Rutherford	Apr. 4,'41	80m	Apr. 26,'41	.	p99	p126
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p260
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p210
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p236
•Wild Horse Valley	Mono.	....	Tom Keene	Sept. 26,'41	...	.....	....	p230	....
•Woman's Face, A	MGM	136	Joan Crawford-Melvyn Douglas	May 9,'41	105m	May 10,'41	....	p109	p162
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	....
•Wranglers Roost	Mono.	....	Ray Corrigan-John King	June 4,'41	57m	July 26,'41	....	....	p210
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	....
You Belong to Me	Col.	....	Henry Fonda-Barbara Stanwyck	Nov. 20,'41	...	.....	....	....	....
•You'll Never Get Rich	Col.	....	Fred Astaire-Rita Hayworth	Sept. 25,'41	89m	.....	....	p193	....
•ZIEGFELD Girl	MGM	130	James Stewart-Judy Garland	Apr. 25,'41	131m	Apr. 19,'41	....	p62	p126
Ziz—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Oct. 3,'41	...	.....	....	....	....

THE INDEX

to Reviews, Advance Synopses and Service Data previously presented on this page is now presented in the Release Chart, concluded on this page and starting on page 280

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This month, we at NATIONAL THEATRE SUPPLY COMPANY are celebrating a birthday. Our 15th, to be exact.

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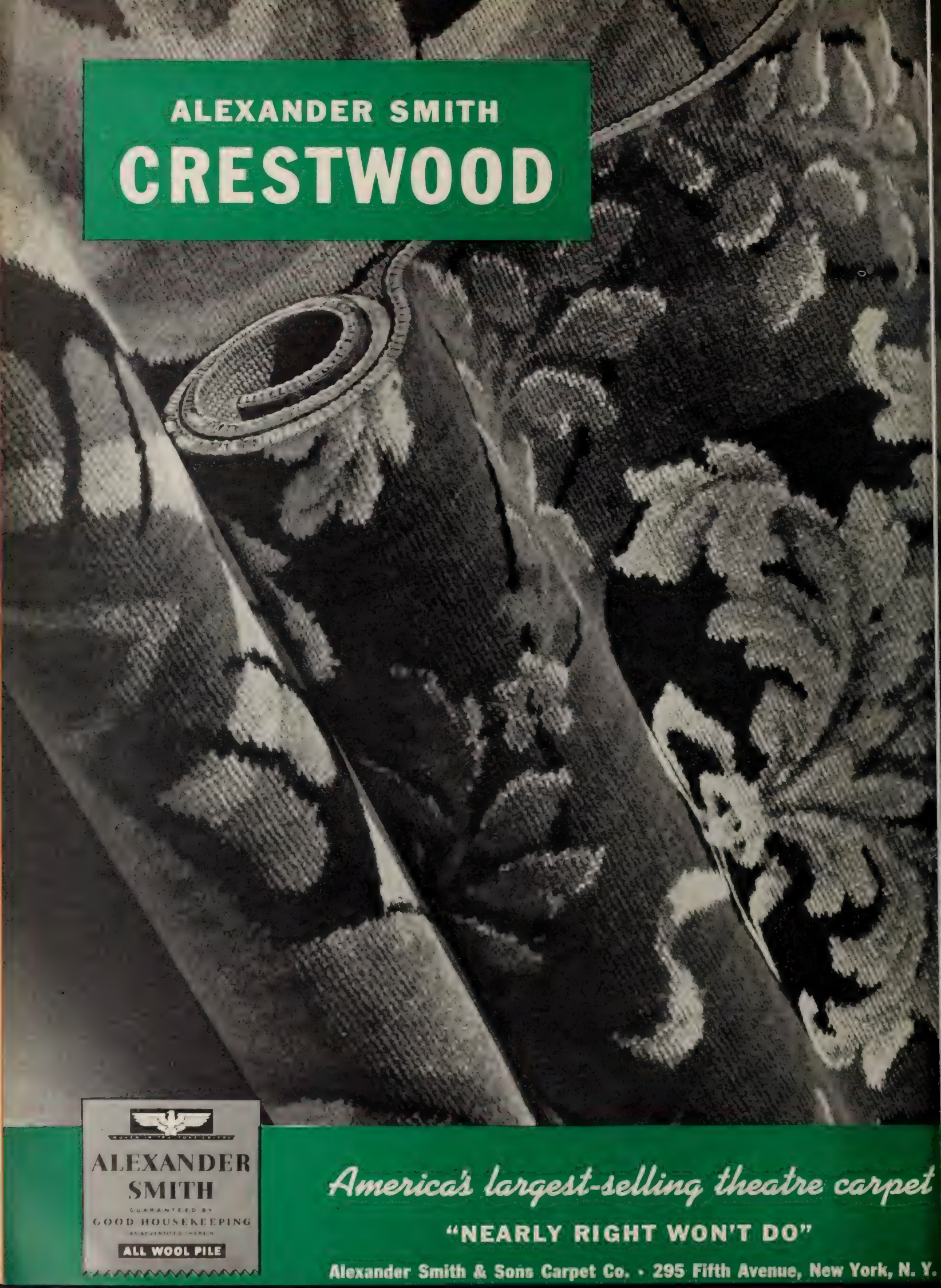
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Selection
Placement
& Laying

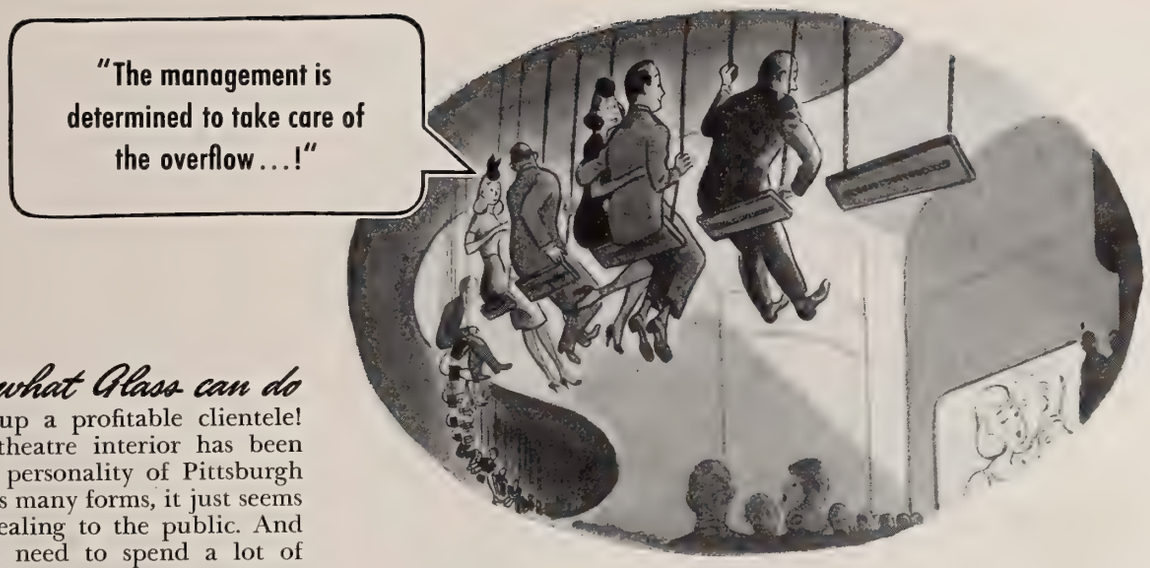
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Screen Size and Lighting Calculation

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MARKET NOTES

¶ News reports concerning equipment and materials, and those who make them

Plastic Changeable Letters

SLOTTED ATTRACTION panel letters of plastic material, instead of metal, providing colored changeable advertising letters for silhouette type attraction boards, have been brought out by Wagner Sign Service of Chicago. At the same time that the plastic letters give the legibility of the silhouette display, they introduce, by virtue of their translucence, luminous color. Many hundreds of colors are theoretically available, and a large proportion of these can be obtained on special order; however, the manufacturer announces that at least for the time being, five colors will be made available—opaque black (having the same silhouette effect as metal letters), red, green, blue and amber.

Development of the all-plastic letter follows introduction some months ago by the same manufacturer of a duo-color letter, having a translucent inner section with metal border. A still earlier development was the Wagner "duo-silo" letter with a plastic center in an aluminum frame. The latter proved impracticable on account of the cost; the Government's demand for metal suited to attraction letters, on account of the defense program, has made feasible the purchase of the necessary molds for manufacture of the all-plastic letter, and they are now available in 10-inch sizes, with the 8- and 4-inch sizes to follow, and the larger sizes to be added later. Incidentally, among the larger sizes, instead of a 16-inch letter, a 17-inch letter will be manufactured so as to effect a perfect line-up when combining several sizes of letters in a "typographical" display on an interchangeable panel.

An interesting feature of the translucent letters is the possibility of changing the color tone of the panel intermittently, giving the attraction advertising the effect of animation. For example, if red letters were used with the panel lighting consisting in both white and green light sources, on flasher or dimmer circuits, the red letters, would appear red when the white light sources were on, and black when the green sources were operating (the method was explained with reference to the duo-color letters in the issue of May 3rd). A similar flashing or slow-changing effect could be produced with any complementary colors.

The manufacturer explains that the plastic material is forced into molds at a pressure of 40,000 pounds to the square inch, and the resulting letter will not warp at temperatures to which they are subjected on the attraction panel. The weight given is less than half that of aluminum letters, and tests at 60-mile wind pressure are cited as demonstrating stability, it being also pointed out that the slot method of mounting means that wind pressure forces the letters firmly against the rods.

The design of the plastic letters is the same as that of the Wagner aluminum letters so that the plastic may be substituted for metal letters in use.

The plastic letters are also designed for interior signs without regular attraction panel equipment. For placement above poster cases and elsewhere for announcement of coming attractions, the letter may be mounted by means of a heavy steel spring that extends into the flange of the letter.

Dating L. I. Lamps

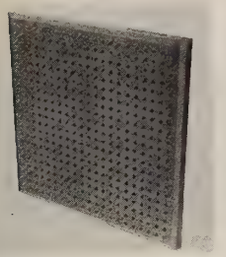
A NOVEL method of indicating the obsolescence of low-intensity projection arc lamps was used recently by the Strong Electric Corporation of Toledo, in a mailing piece entitled "Buggy Whips,



Base Burners and Low-Intensity Lamps." Illustrated by old-fashioned wood cuts, the folder described changes which have taken place in projection since the introduction of low-intensity arcs—and frankly disclosed to the theatre operator what will happen to his own eyesight if he keeps looking at a screen illuminated by light sources less competent than the high-intensity arcs of today.

Composition Acoustic Material

A NEW ACOUSTIC material of fibrous composition has been developed by the Armstrong Cork Company of Lancaster, Pa. Called "Cushiontone," it is of perforated type. There are three standard thicknesses —½-, ⅝- and ⅞-inch; the first two are installed on rigid surfaces; the thickest one may be erected to furring strips by nailing. Standard unit sizes are 12x12, and 12x24 inches.



The regular color is ivory; however, the material may be tinted with oil paints. It can be cleaned with a vacuum cleaner or wallpaper cleaner.

Emergency Light Units

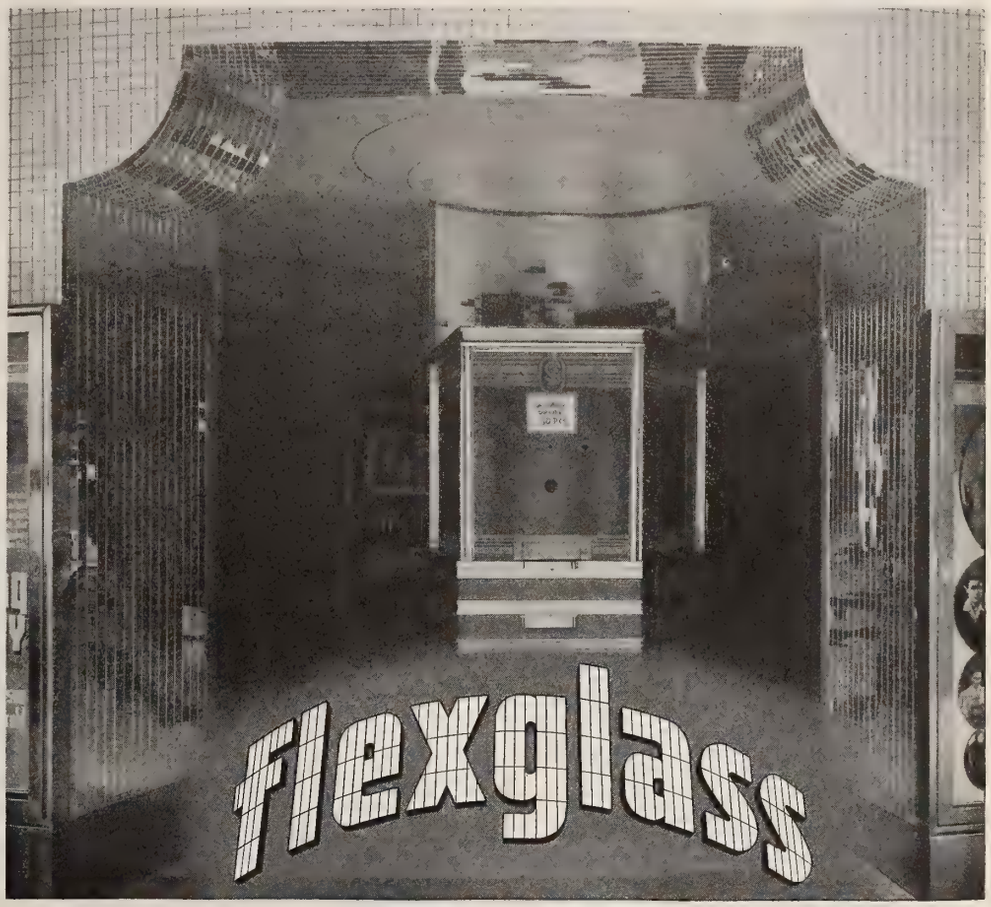
NEW EMERGENCY lighting power sources have been brought out by the Electric Storage Battery Company of Philadelphia in capacities from 3,400 to 10,000 watts, augmenting a line which includes similar equipment with capacities up to 100,000 watts. The smaller units are capable of providing emergency lighting at exits, in the auditorium, at stairways, on fire escapes and similar critical areas at a time of power line failure.



Each unit is used in connection with an Exide battery of either the "Chloride" or the "Flat Plate" type, and has an automatic switch for instantaneous transfer of current feed from the main a.c. supply to the emergency line. When the main supply is restored, the emergency line automatically cuts out of operation.

Charging is also automatic, for when the main supply is cut in, the battery is automatically placed on high-rate charge and continues thereon until fully charged, when the recharging is automatically cut out. Life of batteries is rated at from eight to fourteen years, depending on the type of battery used.

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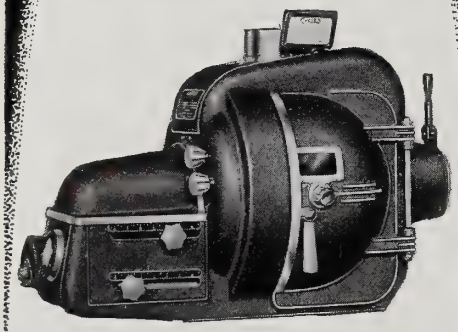
¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

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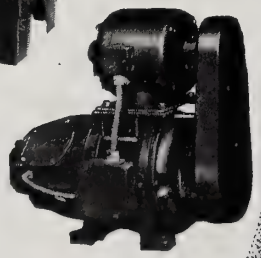
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In the Making

(Good things to know about things you use)

WILTON-WEAVE CARPETING

¶A Pictorial-Sequence showing steps in the manufacture of Wilton fabrics at the Mohawk Carpet Mills in Amsterdam, N. Y.

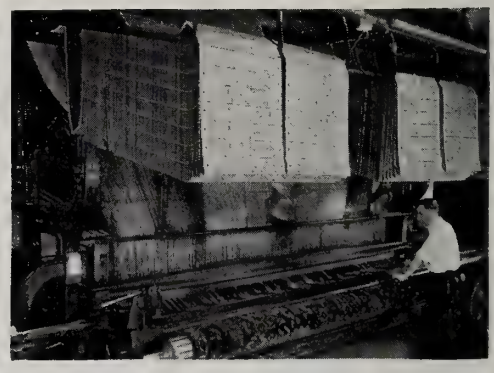






In Wilton weaving, yarns already colored are woven, according to the design, on a Jacquard loom. The design is made on checked paper, number of checks determining quality of weave. Following line of checks (above, center) across design paper, weftwise, the stamper inserts steel punches in plate of a press to cut round holes in strip of cardboard, thus forming Jacquard cards which select colors of yarn according to design. Above, right, is shown large-quantity dyeing of raw stock in vats.





Skein yarn dyeing is pictured above, at left. When the rack is loaded with skeins, they are submersed in heated dye liquor for prescribed period of time, the liquor being agitated to achieve uniform dyeing. At right, above, is shown Jacquard loom weaving of Wilton carpeting. Thousands of surface yarn ends are threaded through eyes in lift wires connected to Jacquard mechanism. Yarns to form the surface design are lifted by Jacquard control; yarns not needed for this are buried in body of fabric until needed.





Shuttle binding (above, left): After surface yarn is hooked over wires, the weft shuttle binds each row of pile loops before a bladed wire is withdrawn to cut and form pile tufts. Finally, the woven fabric is sheared to a smooth, uniform height of pile (above, right), then cleaned and burled.

Replace that yellow tint with snow white light



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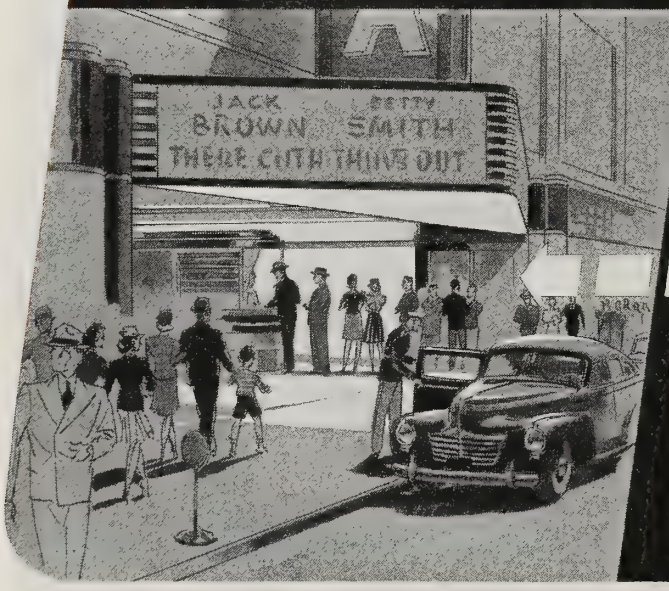
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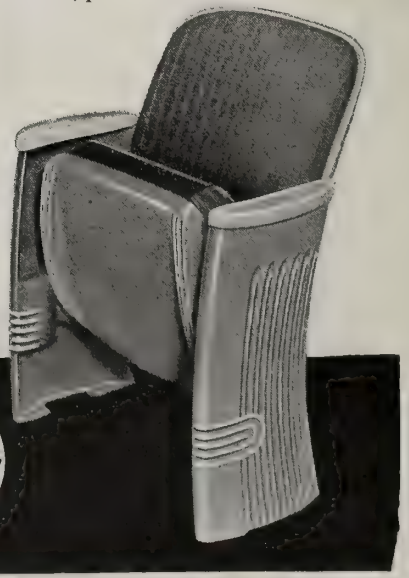
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Better Theatres

ISSUE OF SEPTEMBER 20, 1941. VOLUME 144, NUMBER 12

The Marquee Joins In Contest Promotion

THE MARQUEE attraction panel acquired even more significance as a business builder with the star-naming contest conducted throughout last month by the Rockne theatre in Chicago. No similar contest, involving the marquee, could have been held until the introduction of the Wagner player-photo transparencies by Marquee Services, Inc., last spring, so it is a brand new idea which the theatre reports as highly successful.

With each change of program throughout August, certain players appearing in current pictures were pictured on the marquee by means of the transparencies (as indicated in the accompanying photograph). The contest, carrying cash awards amounting to $500, was advertised in handbills and other promotional material as a "Star-Gazing Contest." Each patron received a card explaining the rules and providing spaces for writing in the player names submitted, according to the number of the picture given on the marquee.

At the beginning of the contest, the players displayed on the marquee were the stars or other well known players likely to be readily recognized by patrons, thereby making identification appear easy; but as the contest progressed, players in parts more and more minor were chosen.

The method, as developed by Marquee Services, required only that the theatre provide a photograph of each player to be displayed so that a transparency could be made, and it was suggested that not even Marquee Services be told the name of the performer.

The prize was awarded to the person naming the most players correctly during the month, with three local persons of high standing in the community acting as judges. The award was made on the stage of the theatre on a Wednesday night, three days after the close of the contest.

Desirable Levels of Theatre Illumination

LIGHT LEVEL recommendations for various types of buildings and purposes just issued by the Nela Park Engineering Department of the General Electric Company, depart with respect to theatre foyers from previous recommendations made by this authority. Whereas a range of from 3 to 5 foot-candles was earlier suggested, one of from 5 to 10 foot-candles is now recommended. The larger number would of course apply to the larger foyers (those likely to be found in theatres seating above 1,200), the lower level for the foyer of average dimensions. Confirming this change, H. J. Chanon of General Electric states:

"It has been our experience that new lighting in theatre foyers is about double that which we recommended at the time the theatre lighting bulletin was prepared."

Other recommendations tally with those originally issued. Auditorium light levels are placed at 5 foot-candles during intermission, about a tenth of a foot-candle during projection (with much of this light coming, of course, from the screen). Lobby light intensity is given as 20 foot-candles; the earlier recommendations broke this up into 10 foot-candles for theatres below 1,200, 15 for 1,200 to 2,500, and as much as 20 only for the large places.

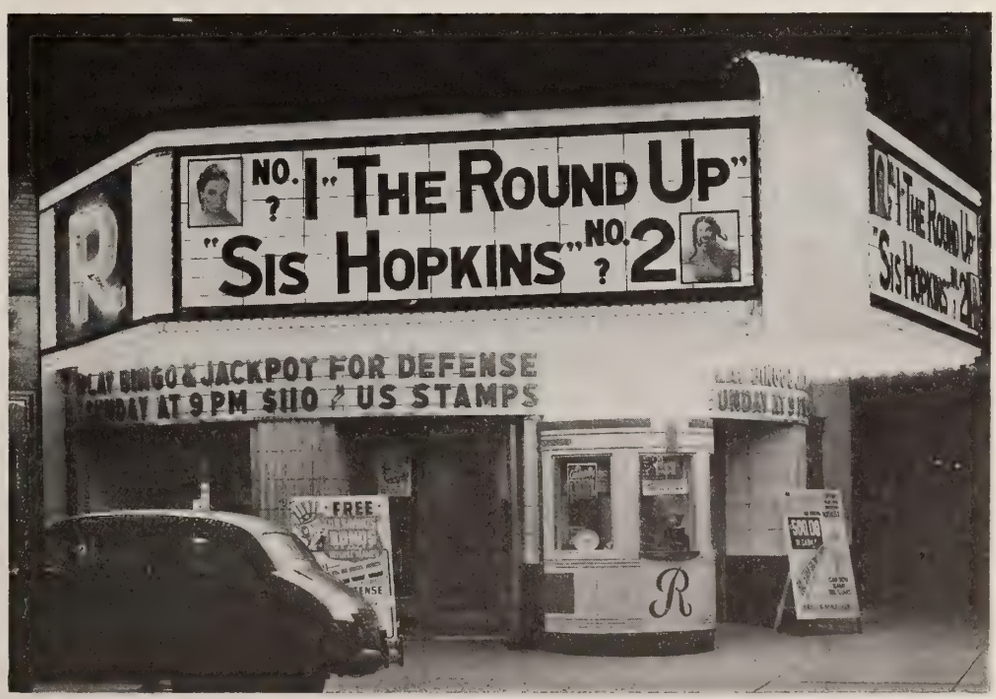
The general recommendations now issued do not refer to under-marquee lighting (which normally includes the vestibule). Inquiries indicate persistent puzzlement concerning the quantity of illumination in this area. The original Nela Park suggestions, issued in 1938, gave 30 foot-candles for the entrance area normally encountered among small houses (up to 700 seats); from 30 to 50 foot-candles for that of theatres seating from 700 to 1,200; 50 to 100 for capacities 1,200 to 2,500, and above that range, 100 foot-candles. Regarding light level specifications for the entrance area, Mr. Chanon has further commented:

"You will appreciate that it is extremely difficult to set down hard and fast rules for these sections of the theatre, inasmuch as the actual illumination required depends very much on the competition in the neighborhood. For the average theatre of average location, the values as recommended are practical and have been installed satisfactorily."

Posters, it is well to remember, require approximately ten time the illumination of surroundings in order to attract attention and be easily read.

Crazy for Work

If you've had trouble getting things done around your theatre lately, neatly and economically, perhaps you'll find consoling philosophy in the story John Sefing tells. John, he of the many "Ways & Means" which we hope are proving helpful to you, gets around, you know; his work as engineer, specifications man and general get-the-job-done personage in matters pertaining to theatre equipment and construction, may take him aboard a ship or into a school to supervise the installation of motion pic-



Marquee contest—one of the displays of the Rockne theatre in Chicago, during "Star-Gazing Contest" conducted on photo-transparencies of players in current pictures. See story on this page.

ture facilities. Not so long ago it took him to a large hospital, which is the locale of our story.

He had drawn up the specifications for a private theatre within the walls of the institution and went out to direct installations. On this day the stage draperies and screen were to be placed. He arrived about 10 o'clock in the morning. The man who



"He certainly likes to work!"
"Sure, he's crazy."

was to help him, whom we'll call Bill, had not yet arrived with the two other men he was to bring. There was, however, another chap on the stage, mulling through the draperies. After waiting in vain for Bill, John finally approached the man on the stage and asked him what he did around the place.

"Oh, I help out on a lot of things," he replied. "You need any help?"

John explained the situation and the stranger said he would be glad to lend a hand.

"Well," John relates, "as soon as I say okay, he grabs a bundle of material, brings over two ladders and runs up one to start installing the hangar linen and battens. He certainly liked to work. He went at it like a beaver. At the rate he was going we would be finishing the job in half the time I had expected. We were almost done with the first part of the job when Bill and his men arrived.

"After getting Bill's alibi, I turned to the fellow on the ladder and told him he could quit now as my men had arrived. But he only looks down at me for a minute, then goes back to work. I took two dollar bills out of my pocket. 'Here,' I said, and held up the money. 'I don't need you anymore.' He took the bills, examined them for a moment, then handed them down to me. 'No,' he says, 'you can't fool me. It's paper money. I like shiny money.'

At about this point I would have got wise anyway, but just then a fellow in uniform walked in. He takes in the situation, then calls to my efficient helper, 'Come on, Charlie, it's time you had your dinner now. Be a good boy and come down off the ladder.'

"As he led the fellow out, the asylum attendant turned to me and said, "A little wacky, but harmless.' "

And as he ends the story, John sighs as he reflects on how soon he could have finished that job if Bill and the attendant had not walked in.

News from the Front

Apparently the British are finding time to do some things quite beyond the necessities of the job of sustaining life and liberty. Comes this report, by clipper mail, from London:

John Ojerholm, general manager of Olympic Kinematograph Laboratories, announces the development of a system of mechanically seasoning film gelatine so as to eliminate film damage by collection of green emulsion on projector tension shoes.

"Every theatre," said Mr. Ojerholm, "is entitled to receive film thoroughly prepared for screening and it should not be the projectionist's duty to wax or otherwise



To be Texas' first theatre exclusively presenting newsreels and short subjects. An existing building in Dallas is being remodeled to house the 600-seat theatre, which will be another "Telenews" property of New York interests already operating newsreel theatres in Cleveland and San Francisco. A novel feature of the front of the theatre, which has been designed by Jack Corgan, Dallas architect, will be a huge porcelain globe of the earth, which will revolve with the principal cities marked by blinking lights.

treat film to ensure uninterrupted screening, nor should he be held responsible for the oil he must apply to the film."

•

The prediction that metal shortage due to defense would soon bring wider use of plastics continues to be borne out. In this issue Wagner Sign Service, Inc., announces plastic changeable attraction panel letters. General Electric has begun the manufacture of cooling tower fans of plastic material. Will we be a-seeing all-plastic auditorium chairs before the war is over?

—*G. S.*

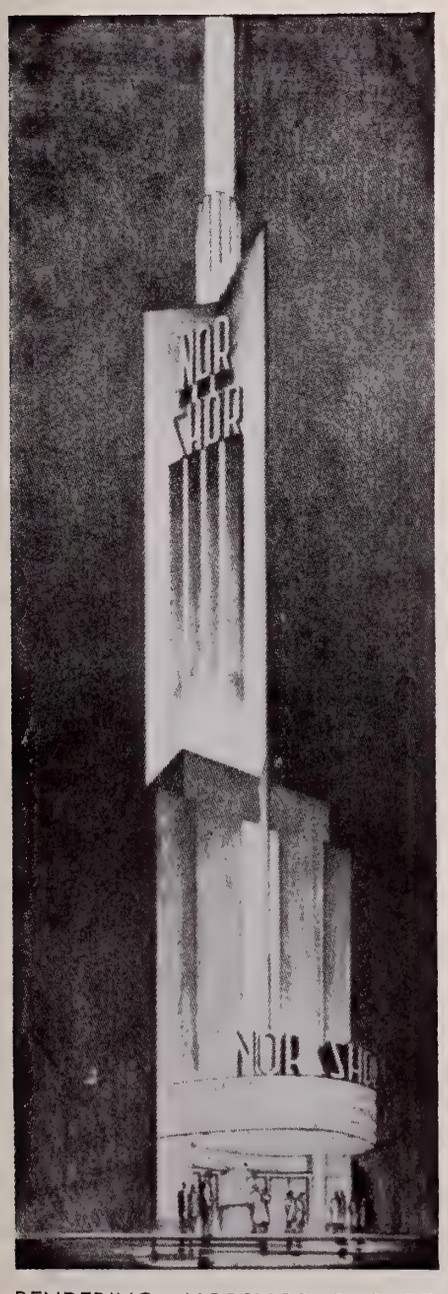
GENERAL AND DEPARTMENTAL FEATURES OF THIS ISSUE:

SHOWPLACE:
Norshor Theatre, Duluth, Minn. 11
New Carpetings for the Theatre 14
Burton on Carpet Selection 16
Installing Carpeting for Longest Wear 20
Laying Rubber Mats Efficiently
Schlanger on Seating Plan Shape 24
Coming Attraction Promotion at Refreshment Booths . . 25
Checking the Heating Plant for Savings 28
About People of the Theatre 31
Accurate Calculation of Arc and Screen Needs 33
F. H. Richardson's Comment 38

A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager. **C. B. O'Neill**, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square W1. **Consultants:** Carl F. Boester, air-conditioning; John J. Sefing, equipment specifications; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

Showplace

an eight-page insert devoted to architectural design, and interior decoration & furnishings

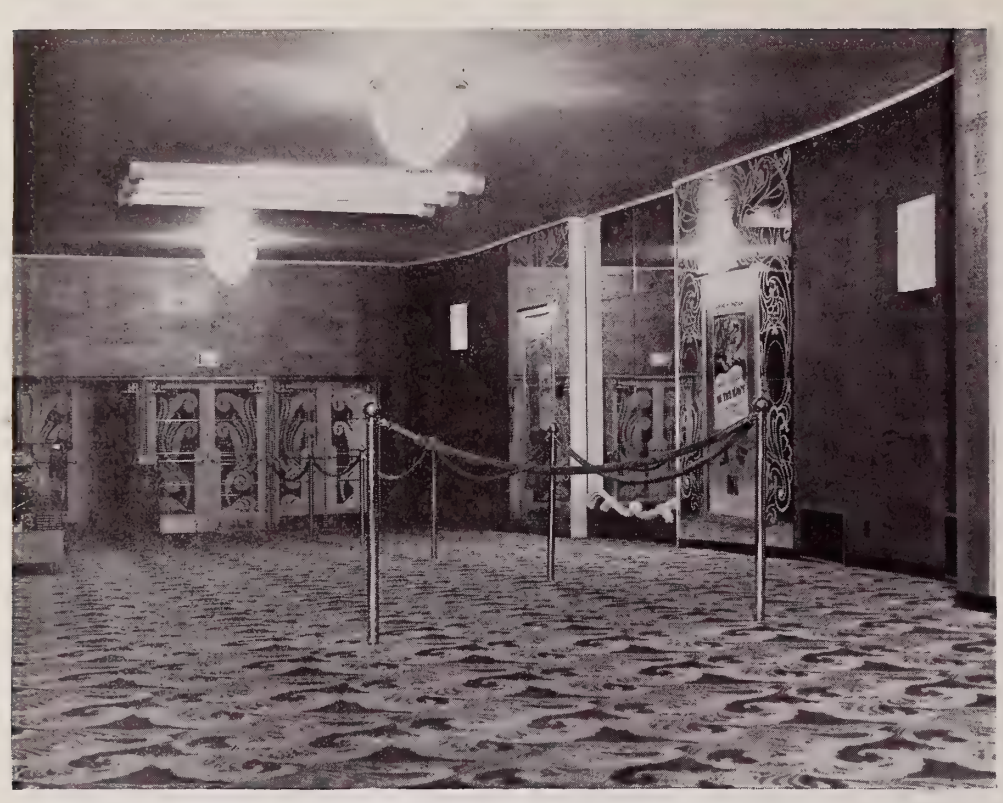


RENDERING: NORSHOR FACADE

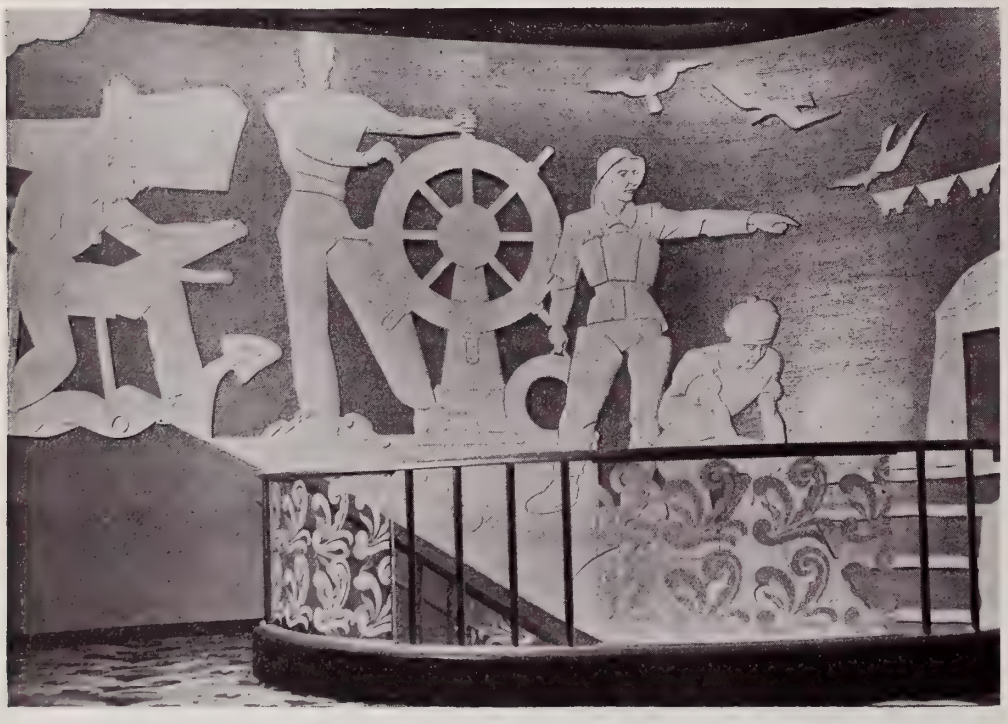
FOR ILLUSION



■ Designed, in the words of John J. Friedl, president of the Minnesota Amusement Company, owners and operators, " to recapture the illusion that has made the theatre a source of magic to the public," the new Norshor in Duluth is generously planned in a modern ornamental, or baroque, style. Designed by Liebenberg & Kaplan, Minneapolis architects, the Norshor seats approximately 1,000 on one floor, but has a large mezzanine devoted to lounge facilities, including the Milk Bar described in the August issue of Better Theatres. Above is a section of foyer, reached through an art gallery and ending in a huge mirror reflecting a photo-mural at the turn of the staircase of a local scenic site. Walls are finished in metallic grass (a Japanese cloth), except in gallery, where they are of treated burlap ("Amerispun"). The staircase has plate glass balustrade supported by metal rods and with bleached wood rail. Carpeting throughout the theatre is Mohawk Wilton with wave pattern in blue, ivory and gold. Other views of the Norshor appear on following two pages.



■ General view of foyer of the Norshor (left), looking toward lobby (see floor plan). Note display frames set in etched mirrors, flanking clear mirror. Lighting is by both exposed fluorescent lamps and filament-lamped ceiling bowls. The metallic cloth of the walls have a blue sheen over gold ground. . . . The front of the Norshor (shown in an architect's study on the preceding page) is porcelain enamel on steel, including the 125-foot tower, which bears the name in lamped channel letters and vertical "stripes" of recessed lamps. The name is repeated on the marquee, which consists essentially in support for Wagner silhouette type attraciton boards, semi-oval in shape. The ticket booth is also semi-oval with rainbow granite base. . . . The lobby has walls of Montana travertine in rose color and ornamented with baroque scrolls in Dupont Fabrikoid applied with white nails.



■ Appliqued mural (above) carved in mineral Celotex, mounted against metallic cloth walls (same as in foyer) at side of stair well leading to mezzanine lounge. The mural is an allegorical representation of the industrial interests of Duluth and its county. This view also shows the glass balustrade in detail.



■ Decorative details: At proscenium wall (above) and typical cove-lighted display frame recess (below). Scrolls are plaster.



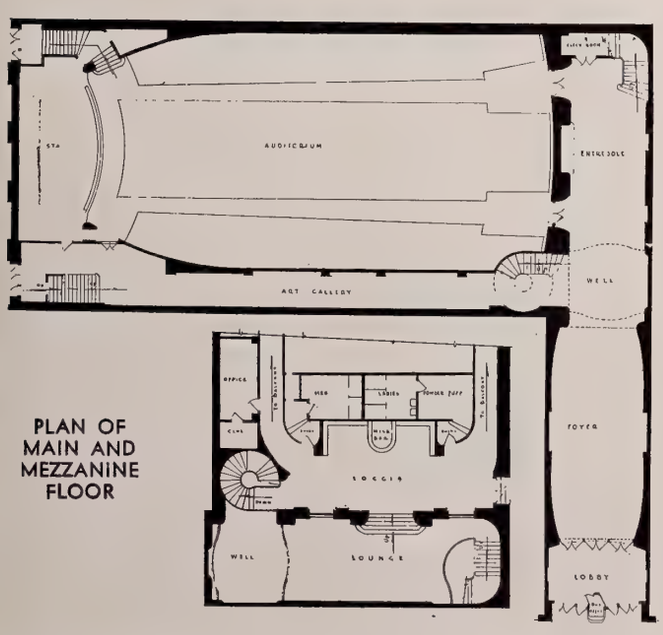
■ Detail (right) of one of the carved "pictures" on the walls of the foyer. It is executed in special gypsum composition.



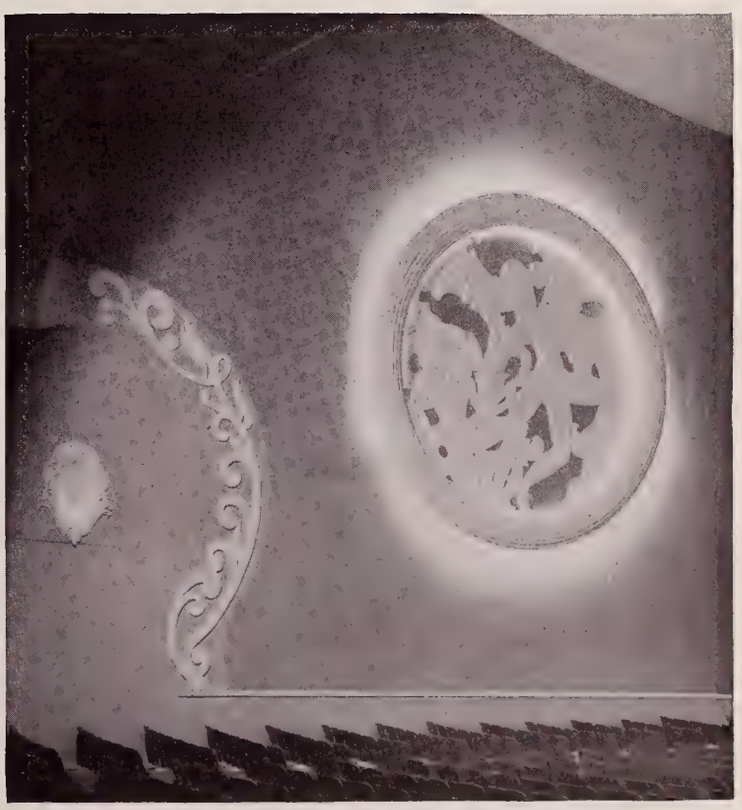


THE MILK BAR

■ Distinctly an innovation as a prominent feature of lounge facilities is the Milk Bar located just to the right of the head of the staircase, directly opposite the main lounge on the mezzanine level (see floor plan below for arrangement of toilet rooms behind the Milk Bar, concentrating plumbing in this area, with passage through a loggia which leads also to manager's office). The Milk Bar, which was the subject of a news story in the August issue, is centered in a lounge space with built-in wall seats, above which extends a mural painting presenting an amusing caricature of rural life. The bar section may be closed by a draw curtain. The bar itself is finished in Dupont Fabrikoid (as used also on lobby walls), with baroque scrolls in white nails. It is equipped with a soda fountain and refrigerator unit of stainless steel.



PLAN OF MAIN AND MEZZANINE FLOOR



■ Detailed view (above) of auditorium side wall treatment. The main section of the wall is of Acousti-Celotex and perforated hardboard in alternate spacings, with alternations differing on the opposite wall to vary reflection and absorption of sound. The ground color of the walls are camelia red, accents are in bone white, including plaster scrolls and medallions. The wainscot and ceiling is plaster painted putty green. All ceilings in the Noshor are finished in "Vermiculite" plaster, which is lighter and more insulating than regular plaster.

CARPET in the newer patterns for theatres



■ Modern without severity, with ample detail for both decorative interest and flexibility of scale, is this Alexander Smith Velvet in gold, various reds, and black.



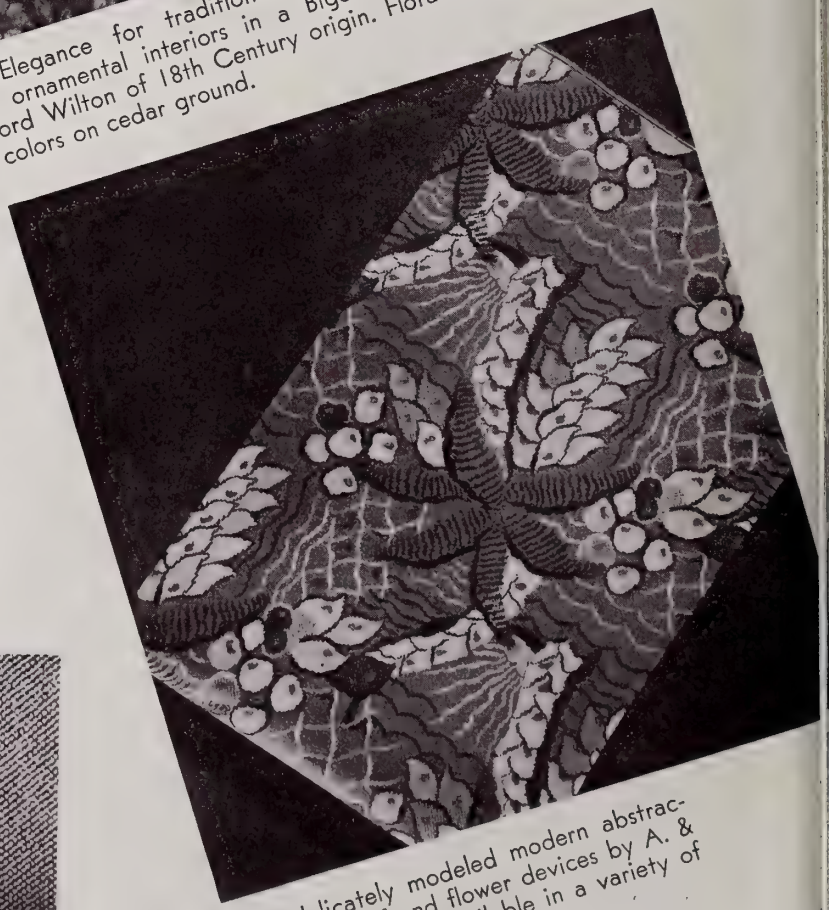
■ Elegance for traditional or modern-ornamental interiors in a Bigelow-Sanford Wilton of 18th Century origin. Floral colors on cedar ground.



■ A distinctive modern interpretation of time-honored scroll and leaf motifs in an Alexander Smith Velvet having tans and golds on burgundy.

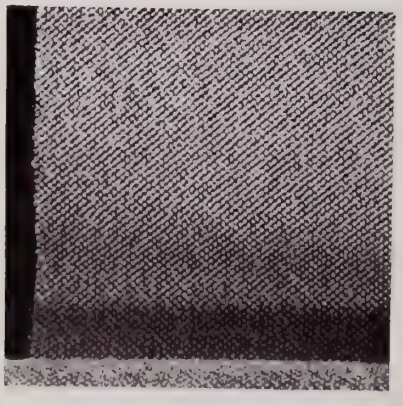


■ Below is an uncut pile fabric submitted by Bigelow-Sanford as a possible selection for theatre interiors suggesting floors in solid colors, in locations of extra hard usage. This is a Lokweave patent-back fabric, woven diagonally to avoid footprints.



■ A delicately modeled modern abstraction of leaf and flower devices by A. & M. Karagheusian, available in a variety of color combinations.

■ The "carved" fabric, with self-patterning effect in solid color, has its place in the theatre, especially where the architecture is "broken up" and walls are highly treated. Above is a new carved carpeting by Bigelow-Sanford, available in many colors, including beige, blue, rose, gray, garnet, pale green, peach, and claret.





■ One of two new floral designs in the Bigelow-Sanford Beauvais line. This has a beige moresque ground.

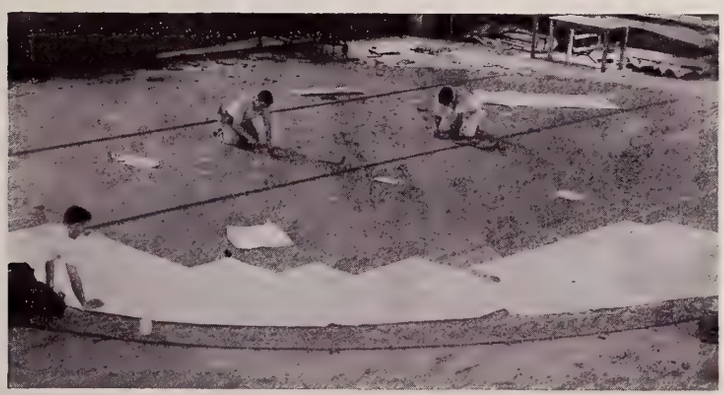


■ Of less directional effect is the Beauvais above with flower and scroll figures on soft green ground.



■ A bold design arranging leafs and scroll-tied medallions in a block formation in a Wilton by A. M. Karagheusian.

TAILORED DESIGNS FOR THE FLOOR



ONE



TWO



THREE



FOUR

■ Special design effects—such as ornamental borders, directional stripings, medallions, symbols, silhouettes, etc.—can be conveniently achieved in patent-back carpeting. Using broadloom in solid colors, figures cut out in one color are "laid" in the ground fabric of another color, the whole being cemented to a heavy backing. Four steps in the process are pictured above—first, cutting out the ground fabric for the figures (fabric face down); second, inserting design figures; third, applying sealer and tape to completed design; and fourth, the finished carpet face up, with the design elements having the appearance of having been woven in. These pictures show the actual production of a Bigelow-Sanford Lokweave carpeting of special shape.

Suggestions by Burton

TASTEFUL CARPETING OF THE THEATRE— A DEMONSTRATION



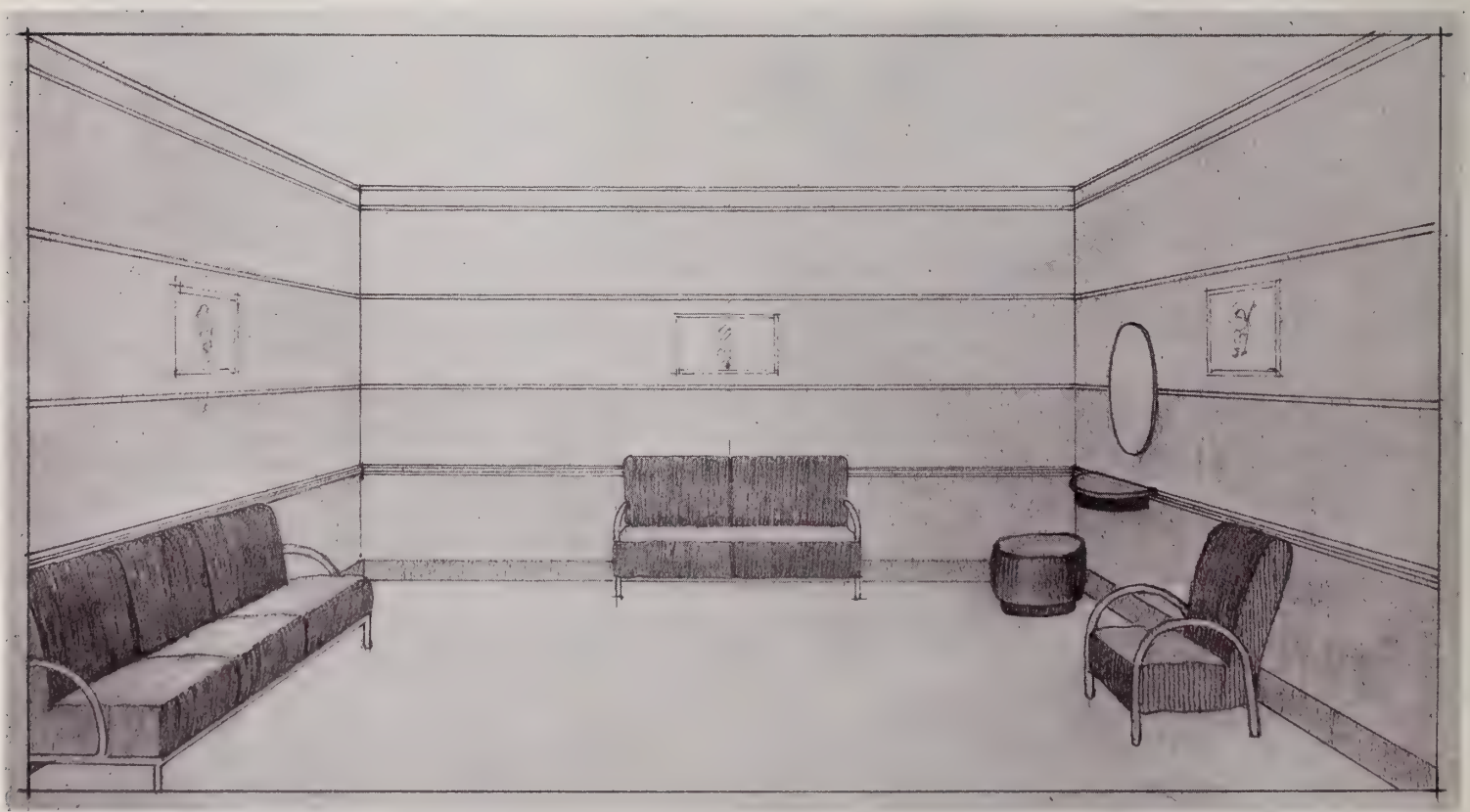
CHARLES C. BURTON
Architect & Engineer, Paramount Theatres Service Corporation

THE part played by the floor in the decorative effect of any room, be it small or large, is a vital one. How the floor is treated can determine, to a degree enjoyed by scarcely any other element, the success or failure of an interior. The factors of selection—color, pattern, scale, etc.—have been dealt with many times and from different angles in the conventional manner; the material on this and the following two pages represents an effort to demonstrate such factors graphically.

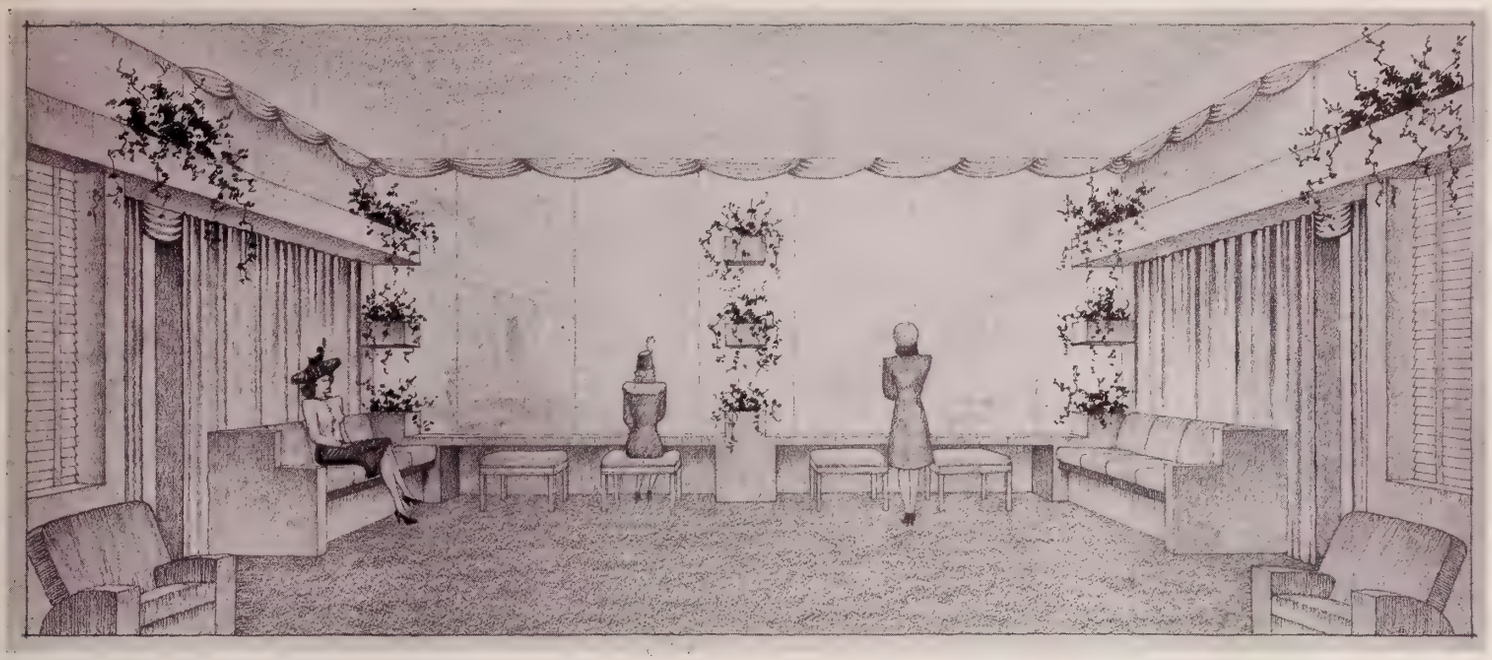
Three interior sketches are presented, and six specially designed carpet patterns which, although in no way copies, have characteristics making them representative of the various styles of designs available from leading carpet manufacturers for the effective carpeting of theatres. Major considerations in the selection of carpeting may be indicated by these questions:

What about the color and design? What color should be used in dark rooms, which in brightly lighted rooms? If you pick a certain color for one room, will another color in an adjoining room go well with it? Will this color or that color go well with this color or the color of walls, draperies and upholstery? Is a large floral design or a small overall pattern the thing for your women's lounge? What type of pattern makes small rooms look larger? What carpet, plain or patterned, should be used with plain walls, and which with figured walls?

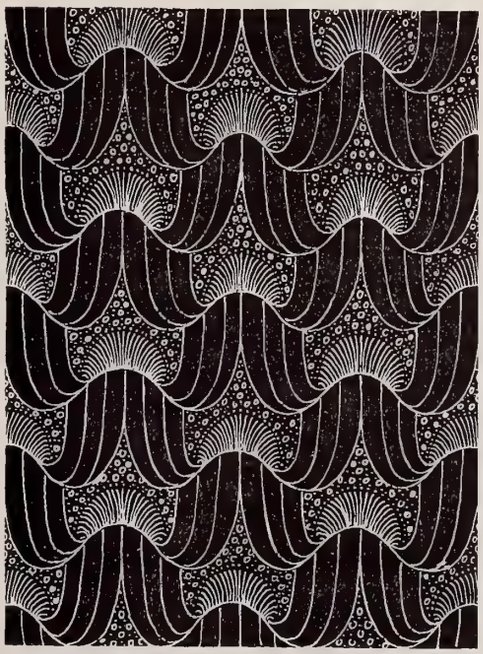
The room sketches are made particularly severe, without any indication of carpeting, in order to show the great part that carpet plays in a room.



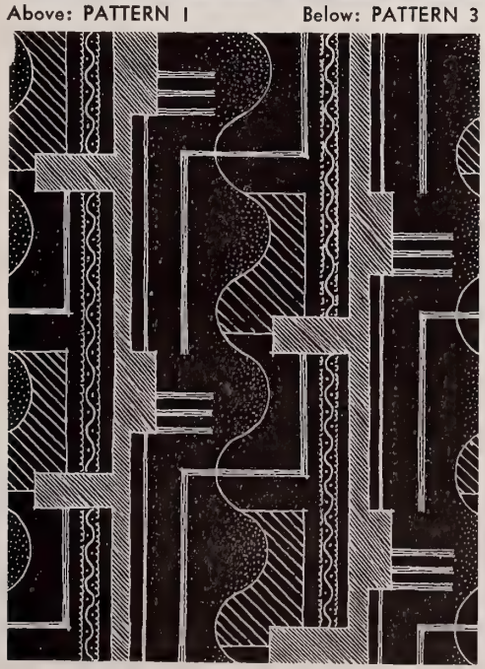
■ Above is sketched the interior of a small lounge in a typical small theatre, furnished with modern furniture. It is noted that the walls have many lines and are very severe. This room requires a figured carpet on the floor to tone down the severity of the room. It is suggested, in order to make the floor as "playful" as possible, that Pattern 2, which has a modern feeling, and Pattern 1 or 6 will go very nicely in this room.



■ The sketch above indicates a lounge in a typical metropolitan theatre. At one end of the room mirrors extend from the top of the dressing table to the ceiling, and the area comprising the dressing space is softened by a draped fabric at the ceiling. It will be noted that the boxes of synthetic plants, and the hanging drapes, also tend to soften this room—in other words, to make it as feminine as possible. The room would be most effective with Pattern 1 or 4. These patterns were selected rather than one that has dominating "spots". The lines in Pattern 4 would attract attention to the end of the room where the dressing tables are and which under other circumstances might be a bit severe, but which in this particular case is softened by the flower boxes, drapes and treatment at the ceiling.



Above: PATTERN 1



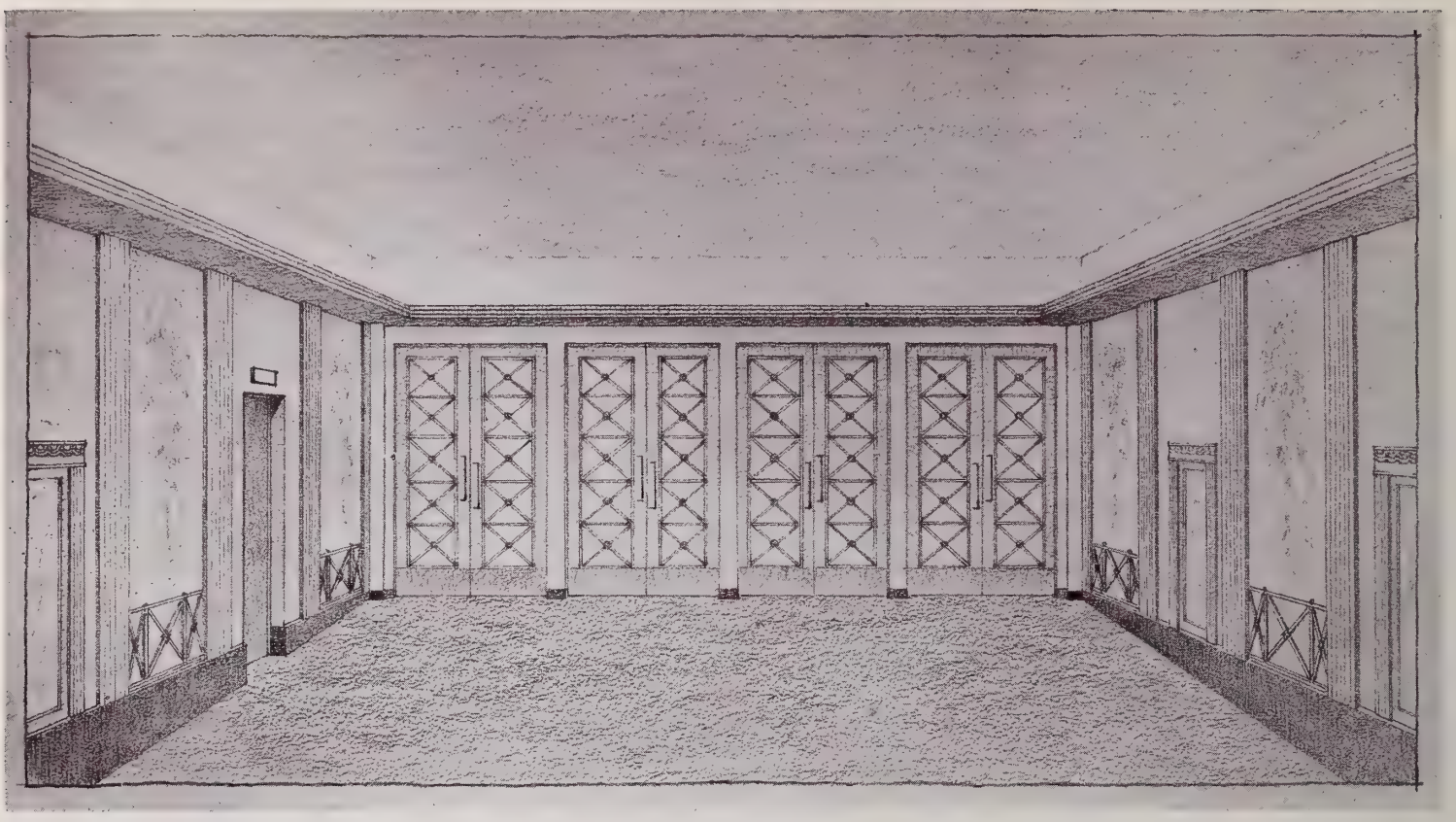
Below: PATTERN 3



Above: PATTERN 2

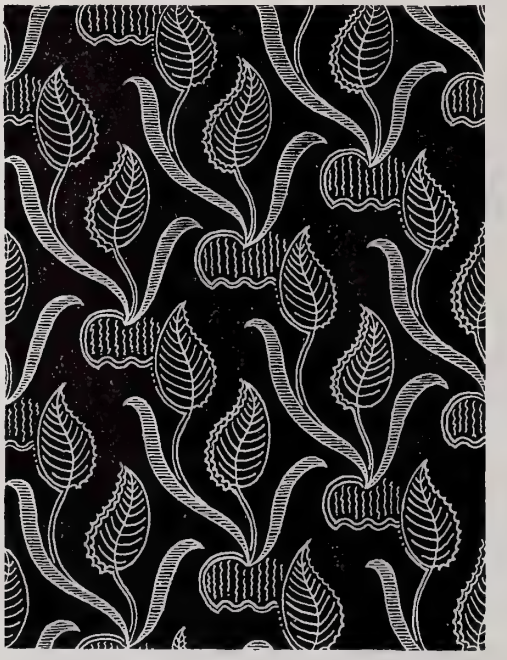


Below: PATTERN 4





PATTERN 5



PATTERN 6

■ Above is a sketch made as a carpet study for an actual theatre. In this case very little money was alloted for decorations and this sketch was made to study the existing architectural embellishments, for which a selection of carpet could be made. It is noted that the feeling of the lobby is classical and quite severe. It is recommended that there should be some softening in the carpet; for that reason Pattern 2 and Pattern 6 might well be selected.

It will be noted that Pattern 6 would be appropriate for most any type of room, providing the colors are correct. Patterns 3 and 5 should be avoided, except for extremely large areas, as the motifs are very large and should never be used in a small room.

Foyer and lounge floors, and stairways, are always conspicuous— keep them well groomed.





Solid Color Bigelow Lokweave Matches Architecture. *Two views (this and top illustration) showing the lobby-foyer-lounge area. Only continuous carpet with a poured-on look that could stand up under heavy traffic could be used here.*

BIGELOW LOKWEAVE

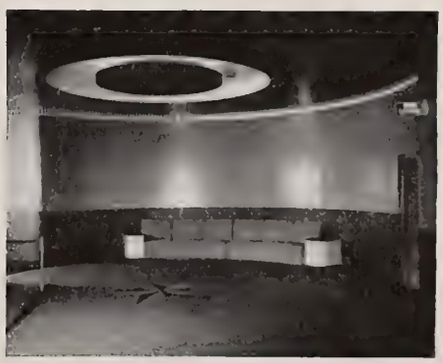
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John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Planning the Carpet Layout for Long Wear

IN THE SELECTION and installation of carpeting for the theatre, just as much care must be taken as when purchasing other material and equipment. A good grade of carpet installed in an average sized theatre runs into a considerable amount of money, and if laid carelessly and with no definite plan in mind, it will show wear rapidly in spite of its inherent durability. Where the first signs of wear and tear always show is at the entrance doors, either to the lobby or standee area, especially when there are no saddles or metal nosings on the floor. At these points the most concentrated traffic passes with the patrons half twisting on the ball or heel of the foot as they round the doors. As can be readily seen, a cross-seam sewed between the carpet in the standee and lobby is therefore likely to open up in a relatively short time.

Another practice that is not good is to run the breadths of carpet straight through from the lobby to the standee rail. With this method, when the carpet wears or tears through at the doors, an entire new breadth must be sewn in place, running from the lobby wall to the standee rail. In some cases this breadth of carpet can be very long, hence fairly expensive to install, but to do a good job, under the circumstances, the repair must be made in this way rather than to sew a short piece at the worn spot and have *two* cross-seams and, as a result, *two* "headaches" that will re-appear constantly.

The proper thing to do at all entrance doors to the lobby or standee area, is to install good metal saddles with both edges beveled at about a 45° angle, and where the carpet ends at these saddles, to install in addition proper metal carpet nosings, which should be level with the saddles. In this way the edges of the carpet will be completely protected from the sharp tips and heels of the patrons' shoes and also from dirt collection. Moreover, patrons will twist their shoes *on the saddles and nosings*, instead of on the carpet. It's true saddles and nosings cost a bit of money to install, but not as much as to install from time to time long breadths of carpet.

Another thing to see is that the breadths of carpet and seams run always with the line of most traffic, not across or against this traffic. In some cases the breadths are installed across the line of most traffic in order to save sewing, but this should be always discouraged and avoided. To prove that these two methods of carpet laying have a definite effect on the wearing qualities, one should examine a theatre with "cross-seams," and another theatre with "in-line" seam laying, both installations being three to four years old. In the theatres with the carpet breadths laid *against* the walking traffic an actual worn path will be seen, with nearly every seam ripped or torn and the "tufts" worn smooth; while in theatres with the breadths and seams in line with the most traffic, only at the seams will the carpet tufts be slightly worn.

AISLE HEADS

Another place where the carpet takes a terrific "beating" is in the aisles of the auditorium. A cross-seam at the head of the aisle should always be avoided—and it *can* be avoided if the breadths are laid out properly—because the same thing happens here as at the entrance doors: the patrons twist on their feet as they round the rail. Whenever a cross-seam must be installed in the aisle near the standee rail, it should be down about 4 feet *in* the aisle in order to be away from the critical point. This method should be followed especially where new carpet is installed in the standee area while the old carpet remains in the aisles.

Another good practice to follow when figuring on laying out carpet in the aisles is to allow a little more carpet than is actually required from the standee to the front row of seats. In other words, allow at least from the front row of seats toward the stage apron, the length of the pattern or "match" of the carpet—if an 18 inch repeat or "match," allow 18 inches; if a 24-inch match, 24 inches, and so on. In this way, when the carpet in the aisles needs repairs, the breadths can be shifted and still a perfect match of the design be achieved without the carpet breadth or breadths ending inside the front row of seats.

This method should also be followed

whenever possible for carpet installed on stairs.

Another good method to follow to protect the edges of the carpet in the aisles is to install, at both edges, light gauge, slightly beveled nosing the full length of the seating area. This will definitely protect the carpet edges at the points where ingress and egress is made to each run of chairs. As is well known, at these points in the aisles the carpet wears the fastest, and this metal nosing will not only prevent rapid wear, but also keep dirt from being swept under the carpet.

When the aisles are depressed, care should be taken that the carpet is *slightly above* the level of the finished floor, *not below,* as tripping might otherwise result at the sharp edges. It must be remembered that the lining under the carpet will settle or "pack" in time, and if no allowance is made for this eventuality, the surface of the carpet will become lower than the finished floor.

When figuring carpet for enclosed areas, such as lobbies, foyers, offices, standees, etc., an allowance of 4 inches should be made, in addition to the actual length or width of the room, on each breadth of carpet, for "turning-under" at the ends. When this allowance is not made the carpet installation men will have to "kick" and stretch each breadth 4 inches in order to have 2 inch "turn-under" at the wall and to avoid rough edges. Such extreme "kicking" and stretching of the carpet will not do it any good, either.

BALCONY AISLES

When installing carpet in the balcony aisles care should be taken that the breadths are installed in a continuous line over the risers and treads the full width of the aisle. In some cases, where the balcony aisles are, for instance, 48 inches wide, 1½ breadths will not cover this width, so two 27 inch breadths will have to be used, and 6 inches of one breadth will have to be wasted the full length of the aisle if the exact width of the aisle only is to be covered. In some cases this 6 inches is not wasted, as the carpet is cut only around the chair standard, then 6 inches of it extends on the tread in front of each chair the full length of the aisle. At first glance, this seems like a saving of carpeting is effected, but what happens is that in a short time these 6 inches of carpet begin to wear faster than the rest of the carpet in the aisle. This is due to a tendency of patrons sitting in these particular chairs, to scrape and dig their shoes into the carpet as they watch the show. The result is that the carpet in the aisle will show hardly any wear for a long period, while the piece under the chair at the edge of the aisle will soon be worn.

In general, an extremely large pattern (large repeat) should be avoided in selecting carpet for a theatre since it tends to waste yardage in "matching (there is also a possibility that the design, in some of the breadths, will not be perfect due to manufacture difficulties and limitations). When the breadths are sewed together the "match" of the design may "run off" anywhere from ¼ inch to 1 inch, and with a large pattern the defect will of course be more noticeable.

CARPETING STAIRS

If "sponge-rubber" lining is to be installed under carpet in balcony aisles and stairs, a good method to follow is first to lay directly over the risers and treads about 32 ounce hair lining, then over this about ½ inch rubber lining, and finally the carpet itself, the hairlining, rubber lining and carpet to be installed the full width and length of the stair or aisle risers and treads, inclusive, and in one continuous strip, if possible. The carpet is fastened in the usual way, by drilling holes or tacking in wood slats at the rear of the tread where it meets the riser. The reason the rubber lining is placed between the hairlining and the carpet is that the rubber will remain constant in its resilience or springiness, and also will return quickly to its original length, width and thickness after being pressed down by traffic, whereas the hairlining will tend in time (how much depends on the quality of the lining) to "pack" and settle. With this arrangement, a constant soft cushion is provided which will easily absorb all the hard blows given in the stair traffic adding to the life of the carpet.

Another type of installation is to cement strips of the rubber to the steps with rubber cement. The rubber is about ½ inch thick, and the width of the strip is such that it overhangs and covers the nosing, with the carpet laid over and fastened to the stairs with screws and washers instead of carpet tacks. These screws and washers are especially made to give a clean-cut appearance to the stair. However, in this installation an oak slat is fastened *to the riser,* instead of at the intersection of tread and riser as is done in the usual stair carpet installation.

In all cases where the theatre owner contemplates the purchase and installation of carpet, he should demand a blue-printed layout drawn to scale showing the exact areas to be covered and in what manner.

Rubber Mat Efficiency

THE INSTALLATION of rubber mats in vestibules and lobbies means, primarily, that precautions are being taken against slipping and soiling of carpeting. Thousands of wet and grit-covered feet trample over these mats and they must be *just right,* otherwise the money spent will be to no avail. And these mats must stand up under the punishment they take, day in and day out.

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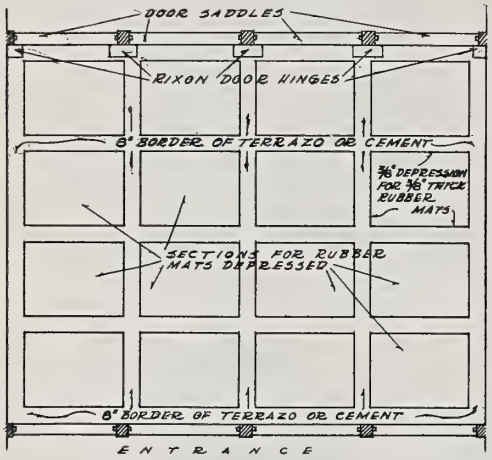
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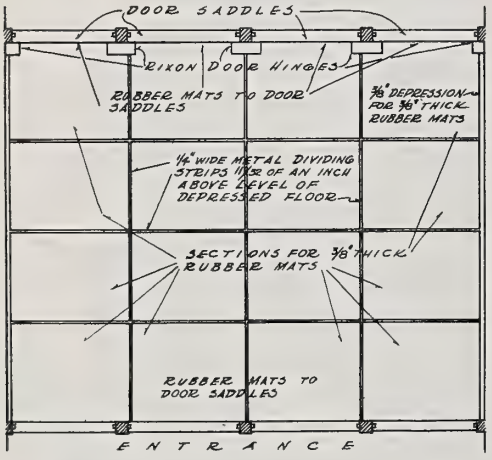
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3/8-, and 1/2-inch. The stock sizes are 18 x 30 inches, 24 x 36 inches, 24 x 48 inches, and 36 x 48 inches. Of course, they can be made to order for any shape or size of area. The 3/8 inch thick mats are generally used in theatre lobbies and their useful life seems to be almost unlimited under ordinary traffic; however, they must be recessed properly, and for a 3/8-inch thick mat the depression in the floor should be exactly and uniformly 3/8-inch. If the edges of the mats or the floor extend only slightly beyond the walking level, tripping will surely result as patrons shuffle and scrape their feet on entering or leaving the theatre. It is surprising how many times incompetent workmen will overlook that fact, thinking that the finish does not have to be so exact.



Lobby mat layout not recommended.



Lobby mat plan recommended as ideal.

UNCOVERED SURFACES

Another very bad method of installing rubber mats is to leave a border of concrete or terrazzo from 6 to 12 inches all around the section of depressed matting. This might save a little rubber and add to the appearance of the floor, but the possibility of slipping is greatly increased. As a patron enters or leaves the theatre, one foot may be on the rubber, the other may come down on the glass-smooth surface of the terrazzo, and if the surface is wet or there is an incline, a slip or fall is likely to result. However, sometimes the doors have Rixon hinges, which are buried in the floor, leaving an area of about 8 inches deep by 12 inches wide that cannot be covered with concrete or rubber. In this case the depression should me made *around* the hinge box, and end right at the door saddle instead of continuing a border across the width of the doors 8 inches deep. Then the rubber mat should be cut to fit this offset to the door saddle, thus eliminating a smooth surface of concrete or terrazzo 8 inches deep by about 60 inches wide at each door.

The proper method of installing rubber mats is to cover the entire area of the lobby with rubber, wall to wall, and door saddle to door saddle, as closely as the physical dimensions will allow, with only *thin* dividing strips for the various mat sections. The main reason that the mats should be made in several sections is to make it easier for the porters to remove and clean. To have the rubber matting in one large section would make a better job, but it would be very difficult for the porter to handle it in cleaning, and in some instances would discourage cleaning; also, constant rough handling and rolling of a large section of mat would tend to shorten its useful life.

DIVIDING STRIPS

The dividing strips should be of durable metal 1/4-inch wide and extend above the depressed floor 11/32 of an inch for a 3/8-inch thick mat. The reason this metal strip should be slightly below the top surface of the rubber mat is to prevent the sole of the shoe, and especially the small heel of a woman's shoe, from coming in contact with the smooth surface of the metal, causing a possible slip or a sudden jar of the foot. This difference between the top surface of the rubber mat and the metal dividing strip will also compensate for any wear that might occur after the mat is in use over a period of years.

NON-RECESSED INSTALLATION

When rubber mats must be installed in lobbies or entrance vestibules without depressions, the edge should be properly beveled where they are exposed to the line of walking traffic—or better still, beveled metal nosings should be installed. These beveled metal nosings will not only help prevent tripping, but also keep the mats from shifting due to the strain of scraping feet, especially if the floor has a steep incline.

The question will arise: What type of rubber mats are best suited to theatres? The perforatd and corrugated mats have their advantages and disadvantages. The corrugated mat is easier to keep clean than the perforated type, but it does not offer as much friction as the latter. They both can do their jobs well if of good quality and properly laid, and if replaced when worn. There is another type of rubber mat on the market that is a combination of the perforated and corrugated mats. It has small rubber mounds shaped as miniature pyramids on a solid rubber base. This rubber finish offers good non-skid and wearing qualities, is easy to keep clean due to its clean-cut grooves around the mounds, and also has just enough holes in the base to help dissipate moisture accumulation underneath. Also on the market is a new inlaid rubber mat than can be made to match a carpet pattern.

¶ Floors Under Seating

THE EXPOSED concrete floor in the seating area of the theatre is a problem to keep clean and sanitary, especially if neglected for any length of time. It is surprising how quickly dirt, grit and gum will stick to the floor, even if it is looked after constantly. Where this problem arises, the entire floor area should be washed down at least twice a year with benzene, and all gum and grit scraped off clearly where it accumulates.

After this is done, the floor should have a prime-coat of a good grade of "porch and deck" paint, then another coat of the same paint to give a hard smooth surface to the floor. In this way the gum, grit or dirt will have less tendency to stick, and if some does adhere to the floor after it is properly painted, it can be scraped off easily.

MIXING PAINT

A popular color for the floor under the seating is dull red. This can be readily mixed on the site by using white lead, venetian red and lamp black, the mixing to be done in proper proportions to get the desired color and consistency. Linseed oil or substitute turpentine can be used for thinning. However, plain "lead and oil" painting of the concrete floor is about the best finish that can be had, although the ready-mixed "porch and deck" paint will do a good job if applied properly in at least two coats.

Extreme care should be taken that strong acids are not used in washing down the floor as there is always a possibility that the concrete might be weakened, especially in auditoriums where the finished floor is not so strong.

PATTERN PAINTING

There is on the market a special paint that will penetrate concrete floors to a depth of about 1½ inches after a special liquid is applied. This paint comes in several different colors "ready-mixed" and different patterns can be had on the floor after the designs are cut with a "cold-chisel" in the concrete. After the paint drys, a special wax can be applied over the floor, and when this is slightly buffed, it will resemble print linoleum. The use of this paint is best suited for small rooms.



Potwin on Sound Control

C. C. POTWIN, Consultant in Acoustics
Fellow, Acoustical Society of America

SHAPING FRONT WALL

HOW CAN the front wall surfaces of the motion picture theatre be designed for maximum acoustical effect? This is a question frequently asked by exhibitors and architects.

The acoustical requirements for shaping the front walls in the motion picture theatre differ from those in the theatre used mainly for stage presentations. For the latter type, it is advantageous to arrange the surfaces close to the stage in such a way that they *reinforce,* or strengthen, the sound originating on the stage. *Quite the reverse effect is desired for the motion picture theatre.* Here the volume of sound generated by the reproducing system is usually more than adequate to fill the theatre and, for this reason, the surfaces at the sides of the screen should be designed *to disperse—spread out—rather than to reinforce the sound.*

PROVIDING DISPERSION

There are a number of basic forms which can be used in the design of the front wall surfaces to accomplish this dispersion. For instance, a series of convexly curved or angular forms running vertically may be provided, or a series of back tilts running horizontally may be used.

In designing convex curves or angles, *the points of maximum projection should not be too great;* otherwise resonant cavities may be formed between them. Depending upon the width and depth of these cavities, they may respond to certain frequencies in the voice or musical range and thus produce distortion by seemingly reinforcing the sound at these frequencies.

FORMING ANGULAR SURFACE

The degree of projection of the convex or angular surfaces usually should be not more than 1½ inches, nor less than ¾-inch in one foot. If, for example, an angular form is 6 feet in width (3 feet on each side of the apex), it should have a dimension of projection, on this basis, *of not more than 4½ inches, nor less than 2¼ inches.*

From both the acoustical and architectural viewpoints, it is desirable to *vary* the size and spacing of the convexly curved or angular surfaces. A proportion of 3-5-7, or 5-7-9, usually works out very well in the design of the front wall surfaces. In many cases smaller irregularities, in the form of convex curves or angles designed within and as a part of the major form, are also helpful for dispersing the very high frequencies.



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(Blue, Green, and Pink lamps)			
14	T-12	$1.15	$1.05
15	T-8	95c	90c
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15	T-8	$1.05	$1.00
15	T-12	$1.30	$1.20
20	T-12	$1.30	$1.20
30	T-8	$1.30	$1.20

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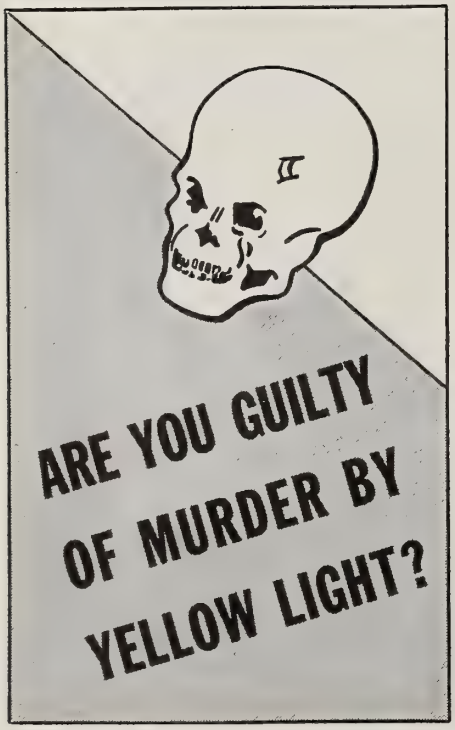
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SEATING PLAN SHAPE

THE BASIC SHAPE of the seating plan of the motion picture theatre auditorium must have proper proportions if efficient use of the floor area is to be expected. This basic shape is outlined by the motion picture screen at one end, and the row of chairs farthest from the screen at the other end. On either side this shape is outlined by the extreme side of the chairs nearest the side wall.

If the auditorium is to have aisles against the side walls, the aisle space is not considered as part of the basic shape. This is because it is the seating pattern only which is being considered. The percentage of seating positions from which the view of the picture is satisfactory is very high when the basic shape is correct.

SHAPE AND CAPACITY

The use of an undesirable basic shape can result in a large proportion of undesirable viewing positions. For example, if a square shape were to be used, as much as approximately 40% of the viewing positions placed thereon would become undesirable because that many of the viewing positions would be found too far to one side of the picture. If an extreme rectangular shape were to be used, there would also be a great number of undesirable viewing positions, because great seating depth forces the use of a larger picture, thereby rendering the viewing positions nearest the picture undesirable.

The most efficient shape is obtained by using a rectangle of proportions of 1.85 to 1. A simple rectangle becomes the desirable basic shape because of the practical value of such a shape from the standpoint of simplicity in construction work. However, the theoretical ideal shape would have a flare to it on the sides to increase the amount of seating positions in the width at distances from the picture most desirable for viewing. It is worthwhile, therefore, where highest quality of viewing conditions is desired, to come as close to the theoretically desired shape as possible.

RANGE OF PROPORTIONS

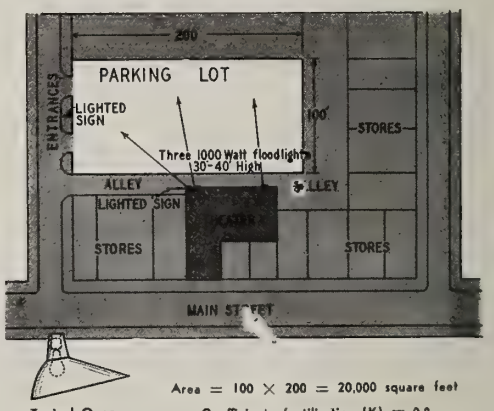
In any case, shapes should be avoided which have a depth of *more* than 2.3 times the width, or a depth *less* than 1.6 times the width. If the basic shape is kept within the ranges of these proportions, the percentage of undesirable viewing conditions can be held down to an amount which is not to be regarded as serious.

To avoid extremely long shapes, it is always possible to introduce an upper level of seating to keep all of the seats within a proper basic shape. Whenever possible, the square, or nearly square, shape should be avoided completely and in these instances an upper level of seating is also desirable. Keep the upper level of seating as far from the picture as possible and erect a basic structure which narrows down considerably towards the picture to avoid poor extreme side viewing positions.

Always to a substantial degree, and sometimes, with certain plots of ground, to a critical degree, the efficiency of the form of the seating plan is affected by the plan of the entire building. Therefore, the planning of a theatre properly begins with determination of all seating factors.

METHODS OF FIGURING PARKING LOT LIGHTING

It has been found that there were certain minor omissions, and an important transposition of formula matter in Figures 1 and 2 of the article on parking lot lighting in the July issue. To make the corrections perfectly clear, the figures are reproduced with captions corrected:



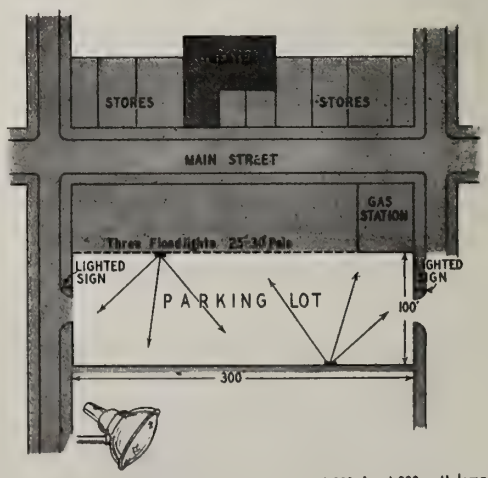
Area = 100 × 200 = 20,000 square feet

Coefficient of utilization (K) = 0.8

Light output of one 1,000-watt lamp = 21,000 lumens

$$\text{No. 1,000-watt units required} = \frac{20{,}000 \times 1}{0.7 \times 0.7 \times 0.8 \times 21{,}000} = 3 \text{ units}$$

FIGURE 1.—Where the parking lot adjoins the theatre, the building itself often offers suitable locations for the floodlighting equipment.



Beam lumens = 8,000 for 1,000-watt lamp

$$\text{No. units} = \frac{300 \times 100 \times 1}{0.7 \times 8{,}000} = 6 \text{ units}$$

FIGURE 2.—To offer a complete service the theatre parking lot includes floodlighting as well as lighted directional signs.

THE VENDER-VANE

. . . A DEPARTMENT DEVOTED TO CANDY AND POPCORN SALES AND VENDING OF ALL KINDS FOR EXTRA THEATRE INCOME

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Coming Attraction Promotion At the Refreshment Stations

• A consideration of the new means for advertising future performances afforded by the prominence now given confectionery



Candy counter and Manley popcorn machine in a typical confectionery station arrangement, with poster at rear, as in the Majestic in La Salle, Ill.

NEVER REALLY alien to the business of the theatre, the selling of candy and other refreshments nevertheless remained until relatively recently an "outsider" to motion picture exhibition. Up until a few years ago, candy vending, largely by means of automatic machines, was kept so much in the background that, no matter how helpful toward paying the rent the receipts might be, the exhibitor usually appeared to begrudge the space it took and the "cleaning up" it caused.

Ultimately winning hearty acceptance, refreshment services have by now reached a level of importance in motion picture theatre operation meriting physical prominence. The automatic machines have been increasingly augmented by candy counters; the candy counter has been expanded into a refreshment booth, into which the popcorn machine has been moved from the vestibule, now one of the family instead of a poor relation. No longer an afterthought or a casual makeshift, these facilities are being planned as integral parts of the architectural scheme of the interior, and complete soda fountain service is being added. Witness the conspicuous, elaborate Milk Bar of the new Norshor theatre in Duluth, reported in the August issue of BETTER THEATRES (also described elsewhere in this issue). It is more than likely that the continued success of the Norshor Milk Bar will bring others like it.

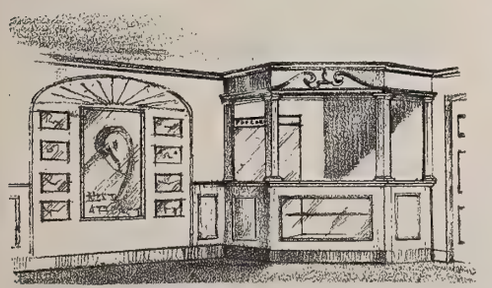


Figure 1: A decorative poster and still display associated conspicuously with refreshment booth —a scheme by F & Y Building Service, Columbus.

Achievement of a place of prominence in the theatre by refreshment facilities provides the best location for coming attraction advertising that has yet appeared. How to make coming attraction advertising really efficient has always been more or less of a problem. How to be sure that it is read, even noticed with any degree of consciousness of what the posters are all about? Displays along the side walls of lobbies are hit or miss, at best. Foyer-standee areas are dimly lighted; advertising of anything but a very modest character in lounges and other decorative parts of the theatre are intrusive, detrimental to the environmental effect usually desired.

The utility of the refreshment booth or counter as an aid to the promotion of business on coming attractions has been recognized, of course; it is common enough practice now to place posters behind the

Another FEATURE ATTRACTION FOR EXTRA THEATRE PROFITS



A Feature Attraction for your theatre that will earn extra profit for you is candy and other tasty items placed in beautiful Columbus Display Cases where they make a tempting, appetite-stimulating display.

Many theatre owners report sales to one out of three patrons from such a department. Why don't you, too, turn lobby and hallway spots that are not earning their way into profit makers by installing eye-catching Columbus Display Cases. Write for information on a variety of economically priced cases suitable for this purpose.

COLUMBUS No. 923 DISPLAY CASE — LOCATED IN RIALTO THEATRE, ORLANDO, FLA.

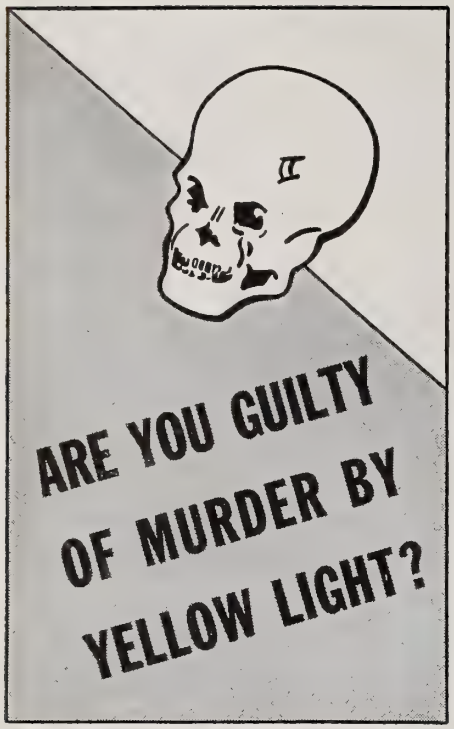


THE COLUMBUS SHOW CASE CO.
850 W. FIFTH AVE., COLUMBUS, OHIO

Buy POP CORN and SUPPLIES at LOWEST PRICES
WRITE FOR PRICES TODAY!
For greater profits, use the World's finest pop corn, highest quality seasoning, salt, cartons and sacks.
AMERICAN POP CORN CO.
Sioux City, Ia.
World's Largest Pop Corn Producers

"SPREADING COMFORT TO MILLIONS"
International SEAT CORPORATION
UNION CITY, INDIANA

NEXT ISSUE—
Fall Buyers Number



THE BEST DEFENSE

F&Y

Against failing Box Office results and unwanted competition, is to keep your own theatre abreast of the times and up to date. If your town needs a new theatre, it is much better for you to build it, than to wish you had after it is too late.

The F & Y Building Service, Theatre Division, is still the top architectural* and construction agency in the North Central States Region. Their clients multiply because of the satisfaction provided by the "Undivided Responsibility Plan."

Friends tell friends.
F & Y grows and grows.

THE F & Y BUILDING SERVICE
THEATRE DIVISION
328 East Town Street
Columbus, Ohio

*We provide the services of Registered Architects.

A STAR PERFORMER



Safe

GOLDBERG

Automatic FILM REWINDER

Sold thru THEATRE SUPPLY DEALERS Exclusively

GOLDBERG BROS., Denver, Colo.

A Revised BUYERS INDEX—
Next Issue

counter where they are "in full focus" while a patron is approaching the counter, being served, unwrapping the package, etc. This role of the refreshment counter merits fuller development.

The simplest means of utilizing the focus of attention provided by the refreshment booth is to arrange poster or still displays, or both, immediately adjacent to the counter, with the candy case or booth counter, and the display so related to each other physically as to make seeing the display during the transaction well night inevitable (see *Figure* 1). If the display is attractive and clearly lighted effective note is likely to be taken of it, and even those patrons who may not give it their full attention for a moment are pretty sure to absorb some of the "message" subconsciously.

One of the accompanying sketches (*Figure* 2) carries promotional efforts at the refreshment booth perhaps to an extreme; however, the scheme is presented primarily to illustrate some of the possibilities. At the right of the counter is a display of stills with suitable cards naming the pictures and dates. Indicated for location on the counter, off to one side so as not to hamper selection and service, is a rotating display of the kind commonly seen in stores and adapted to self-supporting slotted frames with four or more sides, alternating star photos, stills and copy.

A novel, and for some theatres a device worth considering, is suggested in the same sketch, to the left of the counter. Continuous advertising projectors, with their own miniature screen, have been used by a number of theatres for the display of trailers in the lobby or vestibule. The arrangement in *Figure* 2, contemplates concealment of the projector behind the side paneling of the booth, with an opening in the paneling the exact size of the screen.

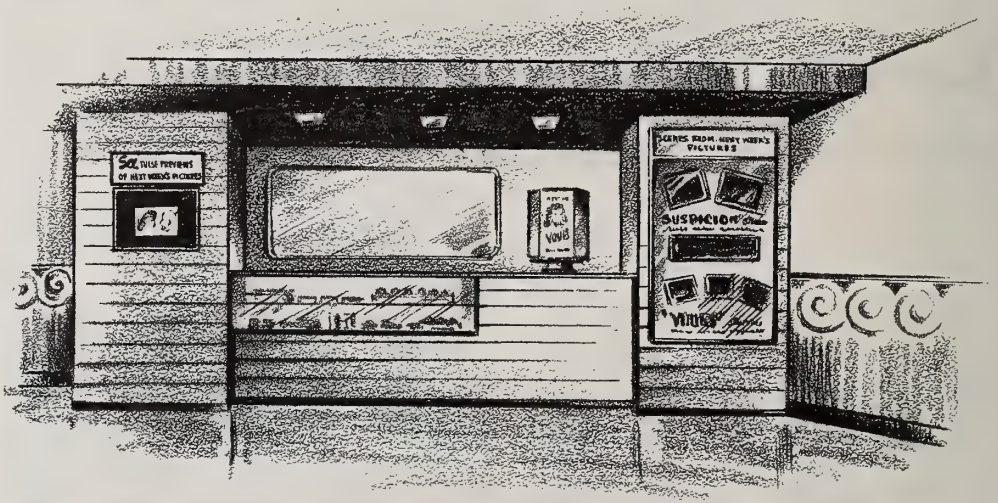


Figure 2: Several exploitation suggestions for a refreshment booth, explained in accompanying text.

The desirability of keeping decorative foyer or lounge area free of blatant advertising matter has been pointed out. Star pictures are not ordinarily objectionable, however, while small posters, neatly framed in picture style, may be similarly appropriate. A suggestion for a lounge corner in a foyer, associating both candy machines and coming attraction advertising, is sketched in *Figure* 3.



Figure 3: Star photos and framed poster in lounge section of a foyer.

Just Like DOUBLING Your BOX OFFICE ATTENDANCE —



by INCREASING YOUR NET REVENUE

with a

New MANLEY

Super-Electric

POPCORN MACHINE

Maybe your attendance has reached the saturation point... maybe competition is cutting into your box office... at any rate there are two square feet of floor space in your lobby that you can put to work to boost your revenue. Read what an executive of one of the larger theatre circuits has to say: "A Manley machine increased the net of our smaller theatres 25%—which is equivalent to doubling my box office attendance." And this experience is typical of Manley owners everywhere!

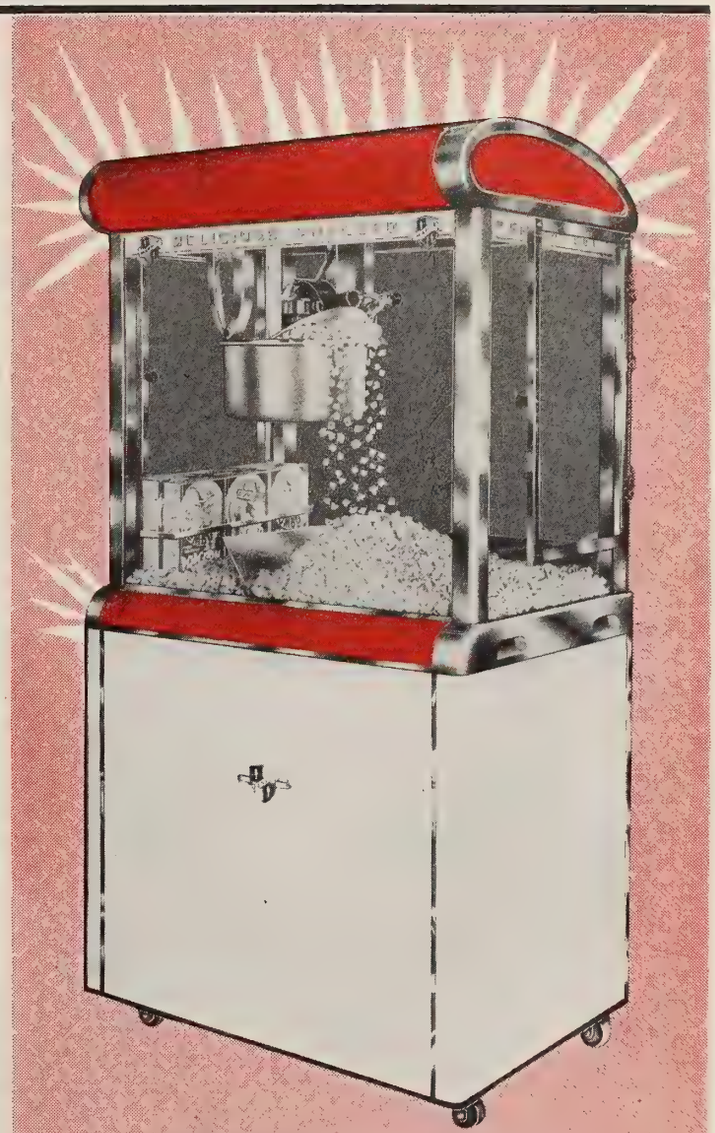


MANLEY, INC.

Formerly Burch Mfg. Co.

Dept. A **1906 Wyandotte Street**

KANSAS CITY, MISSOURI



—and We'll Prove It If You Will Fill Out THIS COUPON

MANLEY, INC. Dept. A 1906 Wyandotte St. Kansas City, Mo.

I am interested in your Merchandising Plan to increase MY PROFITS. I understand my request for this material does not obligate me in any way.

Name _____

Address _____

City _____ *State* _____



" . . today the theatre must assure its public breathing comfort."

Checking Your Heating Plant May Show Ways to Save You Money

• We're nearing the cold months—but don't wait for a cold day to begin inspection of your heating system. It may need repairs and replacements that take time

By CARL F. BOESTER

WARM WEATHER may still be with us when these lines get into print; nevertheless, it is time to begin thinking about putting the theatre heating plant in first class shape for fall and winter operation.

Whether or not the nation is at war is a matter of political debate, but very definitely, because of the emergency, the country now finds itself faced with *war on waste*—in particular—war on the waste of national resources, such as oil, gas and coal. Every pound or ton of coal that is wasted means that more of this fuel must be hauled, tying up transportation equipment that could be used to haul fuel to defense industry plants.

It is rather needless, however, to get patriotic about a war on waste when in reality such a war is of tremendous *personal* interest to everyone, since it means dollars saved—if you don't burn as much coal, you certainly will not spend as much money, etc. So let's see what we can do towards increasing the efficiency of our heating plants and thereby cut down on fuel requirements and save real money for ourselves. At the same time we will be contributing something to national economy.

MAYBE THE PLANT IS AGED!

It is hard indeed to say what is the *best* thing to do in order to step up efficiency, or which is the most important of a group of things to do. But one of the first things to do is to give serious consideration to the age of your heating plant. Is it up-to-date? Is your's a horse-and-buggy plant when a 1941 model can give you more satisfactory comfort conditions at a tremendously reduced operating cost? Call in your local heating and piping contractor or the specialist in your community who sells and services the type of heating equipment that you have, and ask him to go over the plant very thoroughly and submit to you information as to why you might need a new heating plant if he so recommends, and an estimate of what such improvement might save.



CARL F. BOESTER

On the other hand, if you have a fairly recent heating plant, have it checked over by a local air-conditioning engineer or heating contractor to see whether or not the plant has the latest, therefore the best, controls. See whether the piping is adequate in size and capacity in the light of recent engineering experience and developments. Make sure that it has been piped up. If the system is sluggish, or the operating costs for the past year or two seem rather high, ask him to point out how economies can be effected.

HOW ABOUT THE FLUES?

Maybe all your heating plant needs is just a darn good cleaning. One of the greatest enemies of efficiency and low operating costs is soot and dirt. Are the flues of your heating equipment so choked up with soot that you can't get an efficient heat exchange? A half inch of soot can cause you to use as much as 25% or 30% more fuel, so be sure that the flues are thoroughly brushed and scraped down. This is true of any type of heating plant, whether hot water, steam boiler, or a hot air furnace.

Have the draft on your furnace checked, because if it is inadequate you get improper combustion and more soot is thereby formed, immediately beginning to cut down on your plant efficiency. All heating contractors now have draft gauges. On the other hand, if you have too strong a draft as a result of too large a chimney or some other condition, much of the heat that is generated in the fire-box of the heating plant is sucked right up the flue and wasted into the air. A simple draft damper in the flue pipe, properly sized and applied, will correct this difficulty.

Your heating man is equipped with a device for determining the CO_2 content of your flue gas. By testing the CO_2 content he is able to determine whether or not you have efficient combustion and are getting the most out of your fuel.

Investigate the conditions of your chimney and flue piping. Be sure that they are tight and in sound condition. Sulphur is present in most fuels used, in varying quantities. Part of this sulphur gets into the flues, and since water is also one of the products of combustion, the two combine to form sulphuric acid which in some cases causes improper operation of your heating plant. A large amount of sulphuric acid thus formed may eat part of your flue pipe and chimney away. Also make sure that your flue and chimney are free of excess soot and otherwise quite safe from the viewpoint of fire hazard.

If you have a boiler, particularly a steam plant, check to see that the size of the steam mains are adequate; also find out whether or not the return lines, if a two-pipe job, are drained properly; if a one-pipe job see that they are sloping correctly.

Be sure that the steam mains are adequate. I recently checked a theatre that had a plant in it big enough to heat two or three theatres, yet the manager couldn't keep the place warm even on just slightly chilly days, in spite of every effort to fire his boiler properly with the right kind and grade of fuel. To begin with, the steam header was not properly put on the boiler, while it was much too small in size; and the length of steam pipe running to the various radiators

and unit heaters was far to small for satisfactory performance, to say nothing of the fact that the length of the pipe run was rather excessive. If you have to pipe your steam a long way, it is certainly prudent to use the next larger size of pipe in order not to have too much of a pressure drop.

Naturally, if your pipe sizes are larger, then your pipe heat losses become much greater, which brings up the point of pipe insulation. The covering of pipe with a good grade of insulation is always a sound investment if the lengths of pipe go through any unheated areas, or the pipe runs are so long that the heat losses from such pipes cause the steam to condense, reducing the pressure and not giving an adequate quantity of steam to the radiators located in the far end of your building.

Have your steam valves taken apart and be sure that they are free and work properly; particularly if it is a job that has steam traps on it, they ought to be taken apart at least once a year and thoroughly cleaned of dirt, scale and corrosion. Controls such as steam traps are put on to save you money. If they don't work, you are paying out money in the waste of fuel that would amount to many, many times the cost of cleaning the traps.

Your steam boiler should be drained at least two times a year. At least once a year it should be thoroughly cleaned, for generally enough sludge and dirt accumulate in one season to impair the plant's efficiency. For instance, an oily scumlike dirt collects on top of the water in your steam boiler and seriously hampers the generation of steam—in other words, enough heat has to be applied to your boiler, creating enough steam pressure so that the steam generated can push through this scum that floats on top of the water. So by having your boiler cleaned by an expert, with modern cleaning compounds, you can save quite a bit here.

If your steam boiler lacks capacity and you can't afford a new one, a good cleaning all around will do the job. If it is still short on capacity, maybe the fire-box is improperly built. Most boilers in use today were designed for hand-firing with coal, and the use of automatic equipment sometimes causes inefficiency if certain things aren't carefully looked after. The design of the combusition chamber, if you are using oil or gas, or the way the fire-box is lined with fire brick if using a stoker, may make you short on capacity.

Boilers can have their capacity tremendously increased, if used for generating steam, by the simple expedient of having a circulating pump applied to circulate the water within the boiler at a very high velocity, so that the fast moving water washes free the steam bubbles that collect on the rough boiler surfaces and thereby tend to insulate one side of the heating surface. The fast moving water through the boiler frees these bubbles and by so doing increases the amount of steam generated.

FUEL FACTORS

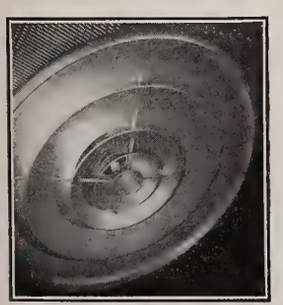
If you are using gas or oil, or are firing coal with a stoker, it is certainly very wise at this time to buy a furnace or a boiler specifically designed to utilize fuel under this condition. A boiler designed to use hand-fired coal certainly is far from efficient if converted to the burning of oil or of gas. The higher priced your fuel is, the more expensive the practice of using conversion equipment becomes.

If, by chance, you are buying new boilers or furnaces this year, don't under any circumstances buy one that is not specifically engineered and designed to use the type of fuel that you plan to use. To do so is sheer folly. While fuels, particularly in the Eastern part of the country, are going to be relatively restricted, we doubt very seriously if there will be any restrictions on the use of fuels by theatres, inasmuch as they constitute one of the principal means of maintaining public morale, so that if there are any priorities on fuels, the theatre business is unlikely to suffer much. Nevertheless, it is still one's duty to both one's self and the country, to use fuel efficiently.

If you have an old oil burner, you cer-



ANEMOSTATS, smart ceiling or wall devices, work equally well on new or existing installation, have no moving parts and never need replacement or attention.



ANEMOSTAT
CORPORATION OF AMERICA
10 East 39th Street • New York, N.Y.
REPRESENTATIVES IN PRINCIPAL CITIES

EVERY THEATRE OWNER KNOWS THE BOX OFFICE VALUE OF CORRECT VENTILATION

Patrons resent drafts and stale air. ANEMOSTAT DRAFTLESS AIR DIFFUSERS eliminate this box office danger by establishing FAULTLESS AIR DISTRIBUTION within the area under their control. They offer you a definite means of insuring the comfort of your customers.

Faultless Air Distribution means draftless distribution of the heated, cooled or ventilated air, the equalization of temperature and humidity and the prevention of stale air pockets in which the air is either too hot and too dry, or too cold and too humid.



"NO AIR CONDITIONING SYSTEM IS BETTER THAN ITS AIR DISTRIBUTION"



First in theatre cooling with over 8,000 installations.

UNITED STATES AIR CONDITIONING CORP.
Northwestern Terminal - Minneapolis, Minn.

How to Improve Your Ventilation . . . and Your Heating—

. . . write Better Theatres, describing your conditions, explaining what changes you would like to make in your theatre to modernize your air supply system . . . or if planning a new theatre, outline your needs. We will be glad to help you in your problems, as part of Better Theatres' personal service to readers (no charge, of course).

Better Theatres' Service Department annually answers nearly 300 inquiries concerning problems in theatre planning and equipment. All inquiries are referred to consultant architects and engineers, as necessary. All inquiries are answered, with complete privacy, by mail.

In preparing your inquiries, please be explicit and as complete as possible in describing the conditions to be dealt with. This is likely to save considerable time. Address all inquiries to—

Service Department,
BETTER THEATRES,
Rockefeller Center,
New York City.

THROW 'EM OUT !
Dirty, wrinkled screens *kill good projection.*
Order a *new soundscreen*—5% cash discount.
Voco-Chrome Diffusive sq. ft. 23½c
Flextone Rubber Washable sq. ft. 31c
Crystal Voco-Beaded sq. ft. 38c
S. O. S. CINEMA SUPPLY CORP.
636 Eleventh Ave. New York

tainly should have it replaced, with special attention to replacement and repair on motors, pumps, valves, nozzles, regulators and controls. The combustion chamber should preferably be rebuilt to proper size and shape as to the firing rate for the quantity of fuel required to do the job. You should have your firing rate checked so that you do not overfire and thereby waste fuel. This is in particular reference to the utilization of oil.

Sometimes by baffling you can step up the efficiency of your boiler or furnace and reduce stack temperatures and increase heat recovery. Have an expert on controls thoroughly check to see that all of your controls, regardless of the type of fuel you are using, are in order. If your controls are old and out-of-date, replace them with new controls, particularly the thermostat with a new type of heat anticipating device in it, which absolutely prevents over-shooting of temperatures and thereby a waste in fuel.

The type of fuel you use has a definite bearing on your annual fuel bill. It makes no difference whether it is coal or oil, it is always best to buy the very best grades because they can be more efficiently burned and thereby reflect greater savings. If you are burning coal, store it in a dry place and never, under any condition, let it get wet, because every pound of water that is on your coal has to be evaporated, and the heat to evaporate such water comes from no place except the energy that is in your coal. So do not let your coal get wet.

If you are hand-firing coal, make sure that the man in charge understands the very latest practices in hand-firing. If he doesn't, ask your heating man to come over and give your janitor lessons in the latest practice in this regard.

Make note now to be sure this fall and winter to keep your boiler or furnace as free of ashes and clinkers as possible, so that the coal may burn more readily. A moderate amount of ash on the grate is desirable so that your grates do not burn out; too much ash chokes off the air admitted to and through the fuel, and thereby prevents proper combustion. If your furnace smokes excessively, it is a sure indication that something is wrong somewhere, because smoke is nothing more than unburned carbon, which is rich in heat units that should be converted into heating your building instead of being wasted up the flue.

OUTSIDE AIR INFILTRATION

Check to make sure that your exit doors are in good shape and are properly weatherstripped. If you have any windows see that they fit good and tight so that you do not have excessive infiltration of cold outside air, which imposes abnormal loads on your heating requirements.

If you can afford it, investment in insulation is certainly worthwhile at this time, because you can cut way down on the amount of fuel required by doing a good job of insulating. Incidentally, the use of insulation will reduce the amount of refrigeration consumed by a summer cooling system, hence insulation pays double dividends.

If you have questions about your heating plant, we shall be glad to answer them for you; or if you haven't had what you think is sound advice concerning what to do, we will try to give you the benefit of our experience on the problem. [*All questions should be addressed to Mr. Boester in care of the* Service Department *of* BETTER THEATRES; *they will be answered by mail.* —THE EDITOR.]

DEVELOPMENTS IN EQUIPMENT

Descriptive reports of air-conditioning, ventilating and heating products and comment on their application

CLEANABLE FILTERS

THERE HAS recently been developed improved types of cleanable filters, and it might mean economy if you would replace your present filters with these new cleanable type.

One of those commercially available is the Air Maze filter made by the Air Maze Company of Cleveland. These filters consist of several layers of various sizes of screen wire properly designed for the purpose. The dirt impinges on the various size layers of the screen as the air passes through it. It is a simple matter to wash such filters in a bath of light oil or naphtha. Don't wash them indoors, as the hazard of using such cleaning fluids is quite great. As a matter of fact, probably a good bath in soap and water would do the trick.

If you are experiencing difficulties and the service man or contractor cannot agree with the engineer, you can tell us and we shall be glad to advise you.

LINE INSULATION

By the way, if you happened to buy a refrigeration system and the contractor, because of price, did not insulate the suction and liquid lines, you probably can afford to spend a little this winter to insulate them. Along uninsulated suction lines, the refrigerant gas is superheated, and this extra heat load has to be removed from the refrigerant gas when it is condensed. There is no use overloading your system unnecessarily in this manner, for to do so costs money in increased power of the motor of your compressor. Likewise your liquid refrigerant line, if it has a very long run, will pick up no small amount of heat, and it should also be protected with insulation, for the liquid refrigerant is cooled down to the temperature of the cooling coil by the evaporation of regrigerant at the time the pressure drop occurs across the expansion valve.—*C. F. B.*

about People of the Theatre

news of their activities reported from all sections — and briefly told.

The Roxy theatre in Aberdeen, Wash., has been taken over by CHARLES HAGGIN, and is again in operation after a remodeling and installation of new equipment.

LIONEL KEENE, owner of the Kirkwood theatre in Atlanta, Ga., has purchased the Avondale in Avondale Estates. VIRGIL G. HOPKINS will manage the Avondale, and HARMON ROSSER will be in direct charge of the Kirkwood.

WILLIAM J. QUINN'S appointment as supervisor of New York City's Raybond circuit has been announced by DAVID WEINSTOCK, president. Mr. Quinn was manager of the Normandie theatre in New York, after being in charge of personnel for the RKO circuit.

Under the direction of A. M. BOWLES, Northern California manager for Fox West Coast Theatres, the 1235-seat Campus theatre has reopened as the Four Star Campus.

The Strand in Wilkes-Barre, Pa., has reopened after being closed for the summer, with EDWARD LAWLER as manager.

JAMES BOYLE and NELSON CLAYBAUGH, owners and operators of the Penn theatre in Oklahoma City, have added an evaporative cooling unit, of 10,000 cubic feet capacity.

E. D. KAMMERER, operator of the Lake theatre at Storm Lake, Ia., has installed a new marquee and neon sign.

The Joy theatre, Dardanelle, Ark., recently bought by Malco Theatres, Inc., will be completely remodeled, according to H. M. MEEKS, manager.

Gala ceremonies marked the reopening of the Key theatre of the Hersker circuit in West Hazleton, Pa. The house has been completely renovated and enlarged.

ROBERT A. MCNEILL, who manages the Hayward theatre at Hayward, Calif., for the Golden State Theatre and Realty Company, has announced that it will be remodeled at an estimated cost of $85,000, under the supervision of A. A. CANTIN, architect.

The Normandy theatre of the Wehrenberg Kaimann circuit in St. Louis, has been reopened after summer closing, with GERALD KOCHS as manager, and PYE REED as assistant.

PAUL SWANSON, proprietor of the Ossion Theatre at Ossion, Ia., has bought the new Mode theatre at Cresco, from J. A. TUCHEK. He will manage both theatres.

J. C. PEED, theatre operator of Creedmoor, N. C., has been elected president of the local chamber of commerce.

JAKE WATKINS, manager of the National Theatre Supply Company branch in Oklahoma City, has been elected president of the Variety bowling league for the coming season.

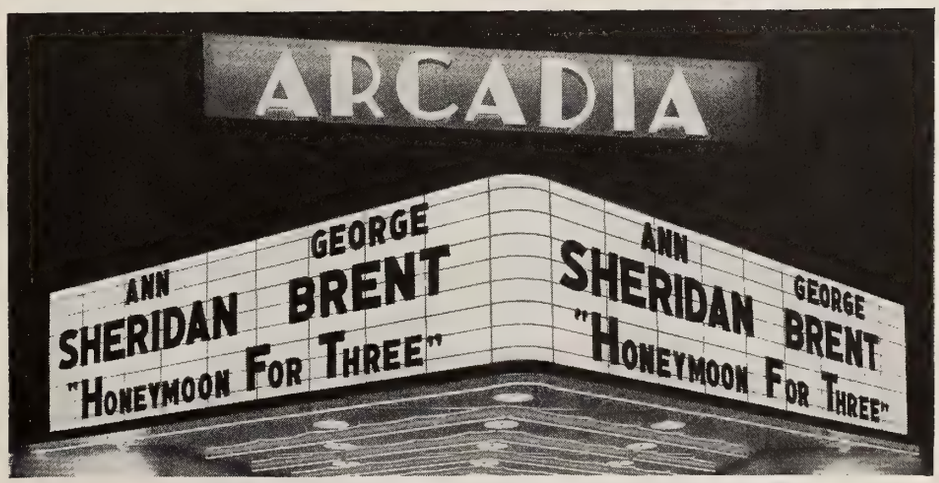
The Harvey Amusement Company of San Francisco, has started work on the erection of a stadium-type, 1,000-seat theatre at San Mateo, Calif., to cost about $55,000.

OSCAR SHANKEN and AL BOOKSPAN have leased the 400-seat Lyric theatre in New Haven, Conn., with the former taking over active management.

Eskin Theatres, Inc., has opened the new Pix theatre in Whitehall, Wis., under the management of WALTER J. NORDQUIST, with IVAN STENDAHL as assistant manager.

W. R. MCCORMACK, formerly with the Gregory Indiana circuit, is the new manager of the Forsythe theatre, East Chicago, Ind.

L. J. FINSKE has closed a sound and repair-replacement agreement with Altec Service on behalf of eight theatres in the J. H. Cooper Enterprises Circuit in Colorado. Altec also completed a service agreement with the Roxy in Bremerton, Wash; with CHARLES MCINTYRE for the Ameri-



Arcadia Theatre, Dallas, Texas, using Wagner Multi-Size Letters

WAGNER MULTI-SIZE LETTERS
GIVE MAXIMUM FLEXIBILITY IN COPY ARRANGEMENT AND DISPLAY

WAGNER TRANSPARENCY FRAMES
NEW! SENSATIONAL!
Bring LIFE and COLOR to the marquee. Slotted to fit any standard Wagner structure equipped with 4 bars or more.
Send for Illustrated Literature.

WAGNER SIGN SERVICE, Inc.
218 S. Hoyne Ave. CHICAGO
123 W. 64th Street NEW YORK
706 E. Hancock Ave. DETROIT



can in Sterling, Colo.; with MIKE BAROVIC for the Beverly theatre in Tacoma; with C. E. FARRELL for the Audion at Ellensburg, Wash.; with HORN AND MORGAN for the Star in Hay Springs, Neb.; and the Downtown theatre in Portland, Ore.

NATHAN LAMPERT has changed the Moodus and East Hampton theatres near New Haven, Conn., to four-a-week operation.

MRS. ODEAL SPEAKER has installed new RCA sound equipment and new double-shutter Brenkert projectors in the Pearl theatre, and new projectors in the Majestic theatre, at De Pere, Wis.

MACK WENZEL, founder of the Wenzel Projector Company, Chicago, died on August 30 after a long illness. His brother, FRED. J. WENZEL, present head of the company, and two sisters survive.

HARRY GILLELAND, who has handled advertising and projection for the Rialto theatre in Camden, Ark., has been named manager of the Lyon theatre in Waverly, Va.

Sunny-Mount Theatres, Inc., has been incorporated at San Francisco with a capital stock of $50,000, by L. S. HAMM, B. E. KRAGEN, J. L. JACOBS, JESSE FELDMAN, and F. E. CANNON.

OLLIE BROWNLEE, manager for Malco Theatres in Fort Smith, Ark., has reopened Temple theatre after remodeling. The 900-seat house has been air-conditioned, and new sound and projection equipment has been installed.

The Blumenfeld Theatre Circuit, headed by JOSEPH BLUMENFELD; the United Artists Corporation, and F. J. MCNERNEY have purchased the United Artists theatre in San Francisco from HERMAN COHEN at a reported price of $150,000.

The Maffitt and Shenandoah Theatres, operated by Fanchon & Marco-St. Louis Amusement Company, have reopened after extensive remodeling reported to have cost about $50,000.

■ ■ ■

Modern Theatre Equipment of New Haven, Conn., is installing new projection equipment in the Capitol in East Haven, Conn. The house was recently acquired by IRVING C. JACOCKS, JR., operator of the Branford.

The State of Iowa has leased from A. H. BLANK the space in the Iowa Building at Des Moines formerly occupied by the Central States Theatre Corp. Central States employes are located temporarily with Tri-States in the Paramount Building.

CHARLES UTLEY, formerly of Rocky Mount, N. C., is the new manager of the Carolina Theatre, Wilson, N. C. He succeeds ERVIN STONE, who is now manager of the Ambassador in Raleigh, N. C.

about People of the Theatre (continued)

The Grand Theatre in Salem, one of the oldest in Oregon, has been purchased by WILLIAM FORMAN of Seattle, and ALBERT FORMAN of Portland, partners in other theatre enterprises in Longview and Kelso, Wash., as well as at St. Helena, Ore. Mr. Forman, who will manage the house, plans to modernize and add it to the Forman Pacific Northwest theatre string.

OSCAR MILLER, manager of the Bob Burns and Rio theatres at Van Buren, Ark., has installed a cooling system at the Rio.

The Eskin interests, operating an independent chain of theatres in Pennsylvania, New Jersey and Connecticut, have leased the 1,000-seat Grant-Lee theatre in Palisades, N. J., for 21 years. The house will be modernized.

The Embassy theatre in Neenah, Wis., formerly operated by a Chicago firm under the management of GILBERT COURSHON, has been taken over by Marcus and Svirnoff Theatres Company, who plan to remodel it at a cost of $40,000.

HENRY ZONGRONE has acquired the Pi theatre in Ranier Valley, Wash., from C. C. HARRISON.

FRANK BICKERSTAFF'S Palace Theatre in Athens, Ga., was reopened on September 11, after being closed for remodeling.

C. S. PERKINS is the new Boston district supervisor for Altec, according to an announcement by L. W. CONROW, president of Altec.

FRED DOLLINGER has reopened the Midtown theatre in New York City, after renovation.

The new manager of Joy's Theatre in Atlanta, Ga., is E. L. COOPER, formerly of New Orleans.

A new theatre, the Lowrey, was recently opened at Russellville, Ark., under the management of JOHN D. LOWREY. The house seats 350.

The Barry theatre in Pittsburgh, Pa., assessed at $387,000, has been sold by the Metropolitan Life Insurance Company, to Pitts, Inc., New York firm. The three-story building, which includes two stores in addition to the theatre, housed stage shows for the Shuberts and was later a vaudeville house. MANUEL GREENWALD, manager, who operates the Barry for the Varsity Amusement Company, states that it will continue to feature Westerns and other "action" pictures.

WILLIAM GOLDMAN, independent operator in Philadelphia, plans to modernize the Erlanger theatre, a former "legitimate" house which he acquired last November for operation as a first-run film house.

SPYROS P. SKOURAS and FRANK IRBY have completed negotiations to renew their contract with RCA Photophone, for servicing theatres of the National Theatres Amusement circuit. RALPH B. AUSTRIAN, assistant vice-president, and W. L. JONES, national service manager, represented RCA.

Remodeling of the Warner Brothers' Home theatre in Washington, D. C., has been completed, according to JOHN J. PAYETTE, general zone manager. On the street front glass bricks have replaced the old mosaic. The lobby was enlarged and large Formica doors were installed at the entrance, among the alterations made.

■ ■ ■

THOMAS BURTON, manager of the Rex Theatre in Sheridan, Ark., reports a fire which recently damaged the projection room and destroyed 6,000 feet of film. The audience of 300 persons filed out in orderly fashion. Mr. Burton suffered burns on the hands.

FRED WHITE, manager of the Folly theatre in Oklahoma City, has resigned and has been succeeded by CLAIR MCVAY, formerly with the Griffith Amusement Company.

The Shubert theatre in New Haven, which opened this season with George Abbott's "Best Foot Forward," is being equipped with RCA Photophone by Yorkhaven Enterprises, Inc., a new corporation headed by MAURICE BAILEY and MORRIS NUNES, who recently acquired it. The house will be managed by LEONARD B. SANG of New York.

AL ROSECAN'S Princess theatre in St. Louis has been remodeled and has reopened.

The old Green Street theatre in San Francisco, long a "legitimate" theatre, has been transformed into a motion picture house and reopened as the Cinemat.

WOODROW R. PRAUGHT, formerly of St. Cloud, Minn., has been named manager of the O'Klare theatre in Eau Claire, Wis.

PETER PERAKOS will reopen his 900-seat Franklin Theatre for operation week-ends, in conjunction with his full time Strand in Thompsonville, Conn.

RAY E. HARVEY and HAZEL M. GILBERT have purchased the equipment of the Grove theatre, Walnut Grove, Calif., from HARRIET HARVEY.

Accurate Calculation of Screen Size and Lighting Needs

[*In the August issue a general method, essentially a rule-of-thumb, was presented for determining picture size and screen light requirements. In this article are given a set of equations for determining these needs matehmatically, prepared by the director of the consulting laboratory of Heyer-Shultz, Inc., Montclair, N. J., manufacturers of metal reflector are mirrors. Last month's general method answers most practical purposes; some projectionists and theatre executives may find occasion, however, for more accurate measurements.—Editor.*]

By CHARLES E. SHULTZ

FOR MANY YEARS following the advent of sound and the use of increased screen areas, confusion concerning the correct procedure for limiting screen size has been prevalent.

It is, of course, necessary to consider the screen size in direct proportion to the power available from arc sources selected to illuminate any given screen. In addition to these mechanical considerations, the visual comfort of the observer is affected by the size and brightness of the image projected.

Recent steps toward standardization of screen areas and intensities have been brought about which individually adjust screen brightness to a recommended standard, and screen width to a proportionate relationship to maximum viewing distances. The purpose of this article is to reduce to simplified mathematical expressions the various other common requirements which are interrelated to these individual standards.

By the use of the equations presented, it is possible for the projectionist or theatre manager to determine approximate screen size and light source requirements to meet specific conditions. It is of course necessary to have the following data, which is directly related to screen size and power of light sources:

Distance in feet from the screen to the last row of seats. This will be expressed as D in the following equations and, of course, may be measured directly.

Recommended factor for the width of the motion picture screen in relationship to the distance in feet from the screen to the last row of seats. This will be expressed as f in the following equations. The recommended numerical value for f is 5.2. This means that the distance from the last row of seats to the screen should be equal, at a minimum to 5.2 times the width of the screen in feet.

Relationship between the height of the screen and its width. This is expressed as h in the following equations. The width of the screen in feet multiplied by the value of h will result in the height in feet. The numerical value of h for a standard 35 mm. picture is .729 (which may be simplified to .73), *when the projection angle is perpendicular to the screen.*

Average foot lamberts reflected from the screen. This will be expressed as F in the following equations. Methods of obtaining numerical equivalents will be given.

Efficiency of the screen. This will be expressed as e in the following equations. Methods of obtaining numerical equivalents, expressed as a decimal, will be given.

Number of arc lumens produced by the arc source used. Table One gives these approximate values, and an equation will be given for determining this requirement. Arc lumens will be expressed as L in the following equations.

Efficiency of the projector shutter. This efficiency will be expressed as s in the following equations. The numerical values are not the same for all types of projectors and shutters. An equation will be given expressing this efficiency as a decimal part of the total light in arc lumens.

Number of foot candles incident upon the screen. This value may be measured directly by the use of a photometer. This will be expressed as C in the equations. An equation will be given for determining the numerical value of C.

Area of the screen in square feet. This is the product of the width of the screen in feet times the height in feet. The area in square feet of the screen will be expressed as A in the following equations.

Having established the nine proceeding necessary subjects, we may find the numerical value for any one of them. Factors f and h must be considered constant.

The following table results from screen measurements in lumens from various arc sources made through an optical system of f:2.5 speed *without* the projector shutter running. These figures are representative of an optical system in which the reflecting mirror or condensers are of average efficiency, and the f:2.5 projection lens possesses average transmission characteristics for a lens of this speed.

The resulting measurements are designated as approximate values to be known as *arc lumens* in the equations. These values are:

Type Arc	Size Carbon	Arc Amps.	Arc Lumens
Low Intensity	12mm SRA Pos.	32	2400
One Kilowatt	7mm Suprex Pos.	40	4200
A.C. or D.C. Suprex	8mm. Suprex Pos.	65	7300
High Intensity	13.6mm H.I. Pos.	125	7500
High Intensity	13.6mm Super H.I. Pos.	180	8000

The recommended standard of screen brightness, measured at the center of the screen, is from 10 to 14 foot-lamberts *when the projector shutter is running* (9 foot-lamberts is absolute minimum and is definitely too low when the rapid rate of screen deterioration occurring in most situations is considered).

The examples given following the various equations have taken these standards into consideration by the selection of 10:14 foot lamberts as an arbitrary basis. The numerical value for foot-lamberts and foot-candles derived are to be considered *average for the entire screen surface,* rather than for any individual point on the screen surface.

It is assumed that h represents a constant numerical value for the relationship between picture width and height. It is evident that a variation from this constant relationship will occur with a departure from a projection angle perpendicular to

CHART OF METHODS FOR CALCULATING SCREEN SIZE AND LIGHTING

TO SOLVE FOR	KNOWN	EQUATION
D	W and f	$W \times f = D$
D	H, f and h	$f\left(\frac{H}{h}\right) = D$
h	W and H	$\frac{H}{W} = h$
e	F and C	$\frac{F}{C} = e$
s	C, L and A	$\frac{C}{\left(\frac{L}{A}\right)} = s$
F	D, f, h, e, L and s	$e\left(\frac{L \times s}{\frac{D}{f}\left(\frac{D}{f} \times h\right)}\right) = F$
F	W, H, L, e and s	$e\left(\frac{L \times s}{W \times H}\right) = F$
F	e and C	$e \times C = F$
F	e, L, s, and A	$e\left(\frac{L \times s}{A}\right) = F$
C	D, f, h, L, and s	$\frac{L \times s}{\frac{D}{f}\left(\frac{D}{f} \times h\right)} = C$
C	W, H, L, and s	$\frac{L \times s}{W \times H} = C$
C	L, s, and A	$\frac{L \times s}{A} = C$
L	A,e, F, and s	$\frac{A\left(\frac{F}{e}\right)}{s} = L$
L	A, C, and s	$\frac{A \times C}{s} = L$
A	D, f, and h	$\frac{D}{f}\left(\frac{D}{f} \times h\right) = A$
A	W and H	$H \times W = A$
W	D and f	$\frac{D}{f} = W$
W	H and h	$\frac{H}{h} = W$
W	H and A	$\frac{A}{H} = W$
H	D, f, and h	$h\left(\frac{D}{f}\right) = H$
H	W and A	$\frac{A}{W} = H$
H	W and h	$W \times h = H$

the screen, but it is not within the scope of this paper to consider equations compensating for this angular distortion, since we are not here dealing with theoretical absolutes, but practical values.

TO DETERMINE AVERAGE FOOT-LAMBERTS REFLECTED FROM SCREEN

D = Distance in feet from screen to last row of seats.
f = 5.2, recommended factor for screen width in feet in relationship to distance in feet from screen to last row of seats.
h = .73, factor for relative height in feet of standard 35 m.m. picture in relation to its width in feet.
F = Average foot-lamberts reflected from screen.
e = Efficiency of screen expressed as a decimal.
L = Arc lumens.
s = Efficiency of shutter expressed as a decimal.

METHOD 1: $e\left(\frac{L \times s}{\frac{D}{f}\left(\frac{D}{f} \times h\right)}\right) = F$

Substituting the proper known figures for the letters, we are of course really using simple arithmetic to find the answer sought. In parentheses below the long line we have *D* divided by *f;* the answer to this is then multiplied by *h;* then the answer to this is multiplied by the answer to *D* divided by *f* as given preceding the parenthesis. We now have our figure for the factors below the line. For the above-the-line factor, *L* is multiplied by *s;* then the answer to this is divided by the below-the-line figure previously found. The answer to this final division is then multiplied by the figure for *e,* which gives us *F,* or the number of foot-lamberts. For example:

If $D = 100$; $f = 5.2$; $h = .73$; F = Average foot-lamberts; $e = .75$; $L = 7300$;

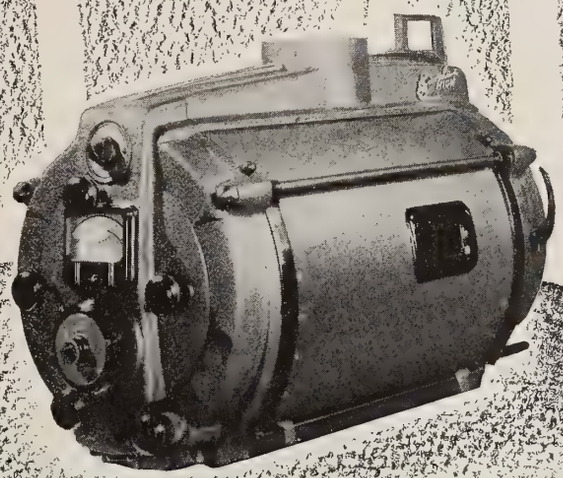
(*Continued on page* 36)

●

MEANING OF SYMBOLS IN CHART

D = Distance in feet from screen to last row of seats.
f = 5.2, recommended factor for screen width in feet in relationship to distance in feet from screen to last row of seats.
h = .73, factor for relative height in feet of a standard 35 mm picture in relation to its width in feet.
e = Efficiency of screen expressed as a decimal.
s = Efficiency of shutter expressed as a decimal.
F = Average foot — lamberts reflected from screen.
C = Average foot—candles incident upon the screen.
L = Arc lumens.
A = Screen size in square feet.
W = Width of screen, or image, in feet.
H = Height of screen, or image, in feet.

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(*Continued from page* 34)

s = .5, the equation would be worked out step by step, as follows

$$.75\left(\frac{7300 \times .5}{\frac{100}{5.2}\left(\frac{100}{5.2} \times .73\right)}\right) = F$$

$$.75\left(\frac{3650}{19.23 \times 14.037}\right) = F$$

$$.75\left(\frac{3650}{19.23\ (19.23 \times .73)}\right) = F$$

$$.75\left(\frac{3650}{269.93}\right) = F$$

.75 (13.52) = F, or F = 10.14 average foot-lamberts.

TO DETERMINE AVERAGE FOOT-CANDLES INCIDENT UPON SCREEN

D = Distance in feet from screen to last row of seats.
f = 5.2, recommended factor for screen width in feet in relationship to distance in feet from last row of seats to screen.
h = .73, factor for relative height in feet of a standard 35 mm picture in relationship to its width in feet.
C = Average foot candles incident upon the screen.
L = Arc lumens.
s = Efficiency of shutter expressed as a decimal.

METHOD 2:
$$\frac{L \times s}{\frac{D}{f}\left(\frac{D}{f} \times h\right)} = C$$

For example, if $D = 100$; $f = 5.2$; $h = .73$; C = average foot-candles; L = 7300; $s = .5$—

$$\frac{7300 \times .5}{\frac{100}{5.2}\left(\frac{100}{5.2} \times .73\right)} = C \qquad \frac{3650}{19.23\ (19.23 \times .73)} = C$$

$$\frac{3650}{19.23 \times 14.037} = C \qquad \frac{3650}{269.93} = \text{C, or 13.52 foot-candles}$$

TO DETERMINE SCREEN SIZE IN SQUARE FEET

D = Distance in feet from screen to last row of seats.
f = 5.2, recommended factor for screen width in feet in relationship to distance in feet from last row of seats to screen.
h = .73, factor for relative height in feet of a standard 35 mm picture in relation to its width in feet.
A = Screen size in square feet.

METHOD 3:
$$\frac{D}{f}\left(\frac{D}{f} \times h\right) = A$$

For example, if $D = 100$; $f = 5.2$; $h = .73$; A = screen size in square feet —

$$\frac{100}{5.2}\left(\frac{100}{5.2} \times .73\right) = A; \quad 19.23\ (19.23 \times .73) = A$$

$$19.23 \times 14.037 = A \qquad A = 269.93 \text{ square feet}$$

TO DETERMINE ARC LUMENS—

A = Screen size in square feet.
F = Average foot-lamberts reflected from screen.
e = Efficiency of screen expressed as a decimal.
s = Efficiency of shutter expressed as a decimal.
L = Arc lumens.

METHOD 4:
$$\frac{A\left(\frac{F}{e}\right)}{s} = L$$

For example, if $A = 269.93$; $F = 10.14$; $e = .75$; $s = .5$; L = arc lumens—

$$\frac{269.93\left(\frac{10.14}{.75}\right)}{5} = L \qquad \frac{269.93 \times 13.52}{.5} = L$$

$$\frac{3650}{.5} = L \qquad L = 7300 \text{ arc lumens}$$

ARC LUMENS: Method 5

With the use of Method 4 it was necessary to know the efficiency of the screen. The following equation indicates the number of arc lumens required when the average number of foot-candles upon the screen is known.

A = Screen size in square feet.
C = Average foot-candles incident upon the screen.
s = Efficiency of shutter expressed as a decimal.
L = Arc lumens.

METHOD 5:
$$\frac{A \times C}{s} = L$$

For example, if $A = 269.93$; $C = 13.52$; $s = .5$; L = arc lumens—

$$\frac{269.93 \times 13.52}{.5} = L \qquad \frac{3650}{.5} = \text{L, or 7300 arc lumens.}$$

TO DETERMINE SCREEN EFFICIENCY

C = Average foot-candles incident upon the screen.
F = Average foot-lamberts reflected from screen.
e = Efficiency of screen expressed as a decimal.

METHOD 6:
$$\frac{F}{C} = e$$

For example, if $C = 13.52$; $F = 10.14$; e = efficiency of screen expressed as a decimal—

$$\frac{10.14}{13.52} = \text{e, or .75 efficiency of screen.}$$

TO DETERMINE SHUTTER EFFICIENCY

A = Screen size in square feet.
L = Arc lumens.
C = Average foot-candles incident upon the screen.

(*Continued on page* 38)



It must *Sparkle!*

Just as conversation must sparkle to hold interest, so too, must the pictures on your screen today sparkle to hold patrons.

To secure the desired screen brilliancy with present dense black-and-white and colored films, *twice as much light* is required as is possible to project by any low intensity lamp. This necessary doubling in light is possible at an increased combined current and carbon cost of *less than 2c per hour*, with the low cost Strong Utility High Intensity Automatic Projector Arc Lamp.



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(*Continued from page* 36)

s = Efficiency of shutter expressed as a decimal.

$$\textit{METHOD 7:}\quad \frac{C}{\frac{L}{A}} = s$$

For example, if $A = 269.93$; $L = 7300$; $C = 13.52$; s = efficiency of shutter expressed as a decimal—

$$\frac{13.52}{\left(\frac{7300}{269.93}\right)} = s \qquad \frac{13.52}{27.04} = s, \text{ or .5 efficiency of shutter.}$$

TO DETERMINE SCREEN WIDTH IN FEET

D = Distance in feet from screen to last row of seats.

f = 5.2, recommended factor for screen width in feet in relationship to distance in feet from screen to last row of seats.

W = Screen width in feet.

$$\textit{METHOD 8:}\quad \frac{D}{f} = W$$

For example, if $D = 100$; $f = 5.2$; W = Screen width in feet—

$$\frac{100}{5.2} = W, \text{ or } 19.23 \text{ screen width in feet.}$$

SCREEN HEIGHT IN FEET

D = Distance in feet from screen to last row of seats.

f = 5.2, recommended factor for screen width in feet in relationship to distance in feet from screen to last row of seats.

h = .73, factor for relative height in feet of standard 35 mm picture in relation to its width in feet.

H = Height of screen in feet.

$$\textit{METHOD 9:}\quad h\left(\frac{D}{f}\right) = H$$

For example, if $D = 100$; $f = 5.2$; $h = .73$; H = height of screen in feet—

$$.73\left(\frac{100}{5.2}\right) = H$$

$.73 \times 19.23 = H$, or 14.037 height of screen in feet.

TO DETERMINE DISTANCE IN FEET FROM SCREEN TO LAST ROW OF SEATS

W = Width of screen in feet.

f = 5.2, recommended factor for screen width in feet in relationship to distance in feet from screen to last row of seats.

D = distance in feet from screen to last row of seats.

METHOD 10: W × f = D

For example, if $W = 19.23$; $f = 5.2$; D = distance in feet from screen to last row of seats—

$19.23 \times 5.2 = 100$ distance in feet from screen to last row of seats.

F. H. Richardson's COMMENT

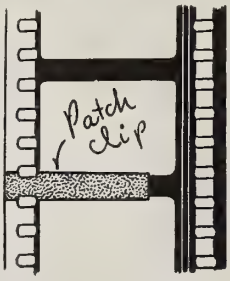
Cue Assurances, All Right and Otherwise

SOMETIMES I am convinced that no two of the thousands of projectionists use the same method when it comes to cue marking. No wonder I get so many letters of complaint about the condition in which film is received. Very often the ideas that come along on this point are good. Some are even excellent but this does not alter the fact that when these various markings are passed along to the next man, he in all probability will either curse long and loud because he has never seen such a mark before and cannot make use of it, or he will take out his trusty grease pencil and make an extra large smear of his own just to show what he thinks of the other guy's idea! Now from Lesley Beecher, projectionist at the Princess theatre in Lewistown, Ill., comes the following letter:



F. H. R.

"Here's that young pest again with his solution to the film mutilation situation. It cannot be used to correct already mutilated cue marks, but is great when used on new film. It is possible you have seen these film 'patches' before but if not please note on the enclosed piece of film the patches [They look like gray celluloid clips. —F. H. R.] which we spliced on in two places, the reason for which I will explain later.



"The patch uses blank film which can be found in any projection room [Brother, you'd be surprised how many you can't find one in.—F. H. R.]. It is cut so as to fit over the frame line and not over any part of the picture; also it does not extend over the sound track, so we have no sound interruption. When a patch such as this passes through the film trap of the projector head, the metal clips expand the tension shoes as any other splice would.

The sound of a splice is audible to the ear in any projection room, as you know, thus, with the projectionist's eye glued to his screen, there is no guess work about it. He not only sees the cues, but hears them as well. If placed on the frame line and not across the sound track the audience is in no way aware of them as they cause no jump or other disturbance to the picture. They are very easily applied while the pre-running inspection is in progress. This I use on new prints which haven't been cut or spliced. At the other end of the sample is a double patch which I use on film which has been spliced frequently. Two patches put on quite close together have a much different sound than just an ordinary splice. In this way I have no trouble with cue marks and I make them no worse for the next guy.

"If at any time we receive a print that has the cue marks completely cut off, I use no marking or scratches, but first put on my 'build-up' cues, as I have dubbed them. If the next man wants to mark them he can and I have not hindered him in his method at all.

"In placing these patches I put the single patch on the frame line just ahead of the first S.R.P. cue mark. If the twin patches are to be used I place the first one just one frame ahead of the S.R.P. mark and the second at the same place as the single patch.

"If one desires he may use the two patches as a motor start cue, and the single as a changeover cue, or vice versa. I will appreciate comments on this method from other projectionists."

Brother Beecher seems to have a good idea—for himself and others except those careless projectionists who sooner or later would put the patches sidewise, off the proper place, half pressed down, over the sound track, etc. Of course, it would be necessary for the projectionists generally to know what they were for.

E. F. Jones of the Ritz theatre in Fernandina, Fla., also sends in some pieces of film for another purpose. These look more like strips cut from a sieve. Brother Jones says:

"While our friends are arguing about the *best* cue marks, I think something should definitely be done to protect the standard cues we already have. The clips I enclose were taken from one reel. They are both cues—motor start and change over —and the film is new. Now, Dad, honest, why should anyone want to cut film up in such a way? You will note there are three different holes on this print, with the standard cue completely destroyed, and I can assure you the other four reels used were just as bad.

"Had a visitor from London a few days ago. He was in on a British freighter. Said the house he used to work in was laid flat in one of Mr. Hitler's bombing raids. He had been using W. E. sound, Simplex projectors, and Ashcraft Hi lamps. From the description of what happened to the entire theatre maybe I should be glad to be in the good old U.S.A., where the films may be mutilated but at least the theatre is left standing.

"I have been running for the past four days on a line voltage of 100 and 200. Our power plant is on the blink and the city is being supplied power by one of our

"On the sample sent is a single patch.

large industrial plants. It is quite a headache running with such a low voltage, but guess it beats nothing. Can't brag about the show I am putting on just now, but hope the power company will have things straightened out soon."

Cues, Mutilation and Smooth Changeover

APPARENTLY I have started a good-natured battle by publishing, in the July issue, under the title "The Other Side of the Film Mutilation Story," a letter from a projectionist offering some reasons why it may be necessary, under certain circumstances, to place cue marks on a print. O. Humphrey of Winchester, Ky., "went after" him in a letter published in the August issue, denying that there was ever any excuse for "mutilating" a print with special cue marks. Now the chap who wrote the original letter (he has preferred that his name not be divulged), has this to say:

"Yes, my ears are large, very red and smarting from the results of your having printed my 'flimsy excuses' for re-cuing the reels I project. But I can take it—though if ever I witness a show put on by Projectionist O. Humphrey you can bet my eyes will be wide open!

"Why, do you ask? Well, let us look back a few issues of B.T. and examine the article by Frank R. McLean, supervisor of projection at the Sparta theatre, Coulterville, Ill. Here we have a man who unquestionably is justly entitled to be called a projectionist, and who upon occasion finds it expedient to put his own cue mark on a reel. Why? Chances are there is missing footage between S.M. and C.O.

"In such a case what would you do, Mr. Humphrey? Insert a length of blank? Don't believe you would, but the cues must be spaced, hence you must either do that or set your own starting cue in the S.R.P. position, otherwise you will make what I would call a poor changeover.

"Which reminds me of a 'projectionist' I met recently. He threads on first frame of picture and counts from one to the twelfth frame when he sees his S.M. cue. On the count of five he opens his dowser. At eight he starts the motor, changes sound on 11, and picture on 12. Might say his changeover is between arc and film. You should witness these changeovers, especially on a fade out. Nevertheless, this man's technical knowledge is as up-to-date as is that contained in the 'Bluebook.' The trouble is, he evidently does not place as much importance on the matter of making perfect change-over as a real projectionist should. McLean, on the other hand, probably makes as nearly perfect changeovers as can be made.

"Mr. Humphrey states that he who commits the unpardonable sin of placing his own cue on film cannot justly assume to be a projectionist. Regarding this, I feel a good many will take exception. Of course what I have been talking about here pertains to putting on cues that replace either

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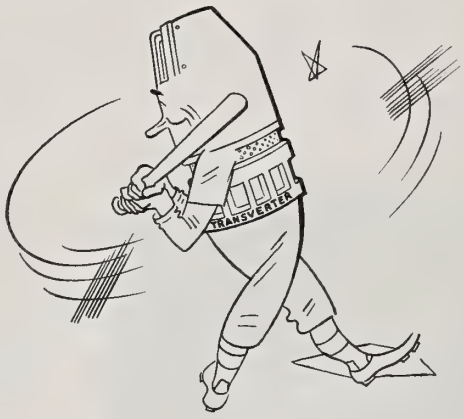


late cues or missing ones, while my own case had to do with short leaders.

"Regarding the starting resistance you suggest I put in my motors, Mr. Humphrey, bear in mind that there must be a value of resistance sufficient to cause these motors to take about 7 seconds to reach running speed, but not pass in excess of 3 feet of film during that time. With so much resistance in my starting circuit, what should I do in the winter time? Get out and crank? My leaders, incidentally, are usually so short, that is the only footage I can plan on. Mr. Humphrey puts on enough of his own film to be able to run it right, but tell me, when you ship out your show do you send your own film out, too, or do you rewind the reel twice, once to remove your own film and once to ship out the reel backward? Or do you remove your own film and let the reel go out front first? In either case you are taking a chance of really mutilating the print. Hand rewinding and some motor rewinding puts the film on the reel so roughly that edges are bent and at times broken. If you send the reel out front first you are doing one of two things: making more work for exchanges, or causing that reel to go through the exchange without inspection. I'd like to hear from New England exchanges on this subject!

"I apologize to Mr. Humphrey for any sarcasm. I feel a good argument clarifies things very often.

"As to the small town projectionist who makes a plea for recognition, yes, he most certainly should have it. Speaking of wages, many small town men come darned near working for the love of their profession. Unfortunately, this beautiful thought is to some extent marred by a pitifully small remuneration which, with *much* stretching, enables these real projectionists to pull through by making every solitary cent do double duty, though they have to eliminate meat and potatoes from their diet in order to lay away a bit for the next edition of the Bluebook of Projection, without which (and its predecessors) they would be 'sunk.' Believe me these men *really* use the Bluebook, too."



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Should you be asked to be patient on deliveries . . . remember it's well worth waiting for . . . the kind of service only Transverter can give. Smooth, quiet, dependable current conversion.

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THE HERTNER ELECTRIC COMPANY

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Exclusive Manufacturers of the Transverter

Threading for Fast But Safe Changeover

WALTER E. MANSKE, projectionist in Wabeno, Wis., has taken pen in hand while the taking is good, to offer some suggestions on projection before turning his mind to matters military. His letter reads, in part:

"Today I received my copy of BETTER THEATRES, and as usual I immediately turned to your columns to read the pros and cons on uses and abuses in the projection field. Also received my draft questionnaire in the same mail, so I'd better write now while there is still time.

"I was particularly interested in 'The Other Side of the Film Mutilation Story,' for I have about the same equipment the writer has—Simplex projectors, same type soundheads with cloth fabric drive, driven by a ¼-h.p. motor, very free turning mechanisms. I, too, have very quick pick-up (don't like it, but in two years it apparently has not injured either projectors or film). Because I have the same equipment as this other chap I feel I can give him advice and know what I am talking about. Originally I got all my information about changeovers and cuing out of your Bluebook, so the credit goes to you.

"When threading the projectors, first I slowly turn the drive wheel until the shutter is in proper framing position. By turning slowly there will be no slack left in the gear train when you stop. Always turn the drive wheel whether or not the shutter is in proper position. By taking up this slack I am assured that when I do start the projector it will start suddenly, but will not jerk any of the gears.

"This is not a first-run theatre. The prints we receive are generally from two to four months old. But remember, *if you expect good prints from the exchanges, you must return their prints to them in at least as good shape as you receive them and in the manner they ask you to return them.* The Golden Rule, you know. It works both ways. I am proud of the fact that I've never had a criticism leveled at me for damage of any kind to any print.

"In closing, I should like to say that this whole cue marking mess should be laid right at the feet of the projectionist. In five years I have never received a print on which I could not clearly distinguish the

standard cue marks. I have, however, received dozens of prints with red chalk marks, white slashes over the whole frame, strips of film pasted across, to mention only a few of the favorite types of marks—all these put on, *not* by the exchanges, but by a few *'projectionists'* who couldn't take the trouble themselves to keep a sharp lookout for a standard cue. True, I have received prints with no cues whatsoever, standard or 'deluxe,' but by exercising a little ingenuity I found a way to cue them neatly. Now I have a Clint Phare marker to use in these cases.

"Now for threading in the film: It is necessary that I go back to the receipt of the films. Each reel is inspected from beginning to end. I inspect the leader to ascertain whether there are any loose splices; repairing them if necessary and putting the poor splices aside so I may report them. If there is less or more than 12 feet of leader between *start* mark and beginning of picture, I take note of that. Right now I should mention that when I thread my projectors, I thread Frame 10 at the aperture opening. I do not move the film at all after threading it in. It seems to me silly to thread the film in at one point, then run it down to another—the proper—point from which to start the film at changeover time. Specifically, No. 10 at the aperture is the proper point to start my projectors at changeover.

"Now, back to inspecting: I can generally tell by the first reel of a feature what sort of condition I will find in the leaders of the other reels. If the first reel leader is nearly standard length, I can be reasonably sure the rest will be. Likewise, if the first reel leader is in bad shape the rest almost invariably are in the same condition. Now, if I find one foot of film missing anywhere between No. 10 and beginning of picture, I write on a pad of paper (which pad I refer to when threading reels) opposite the reel number the notation 'Thread at 11.' If two feet are missing the notation is 'Thread at Start.' On rare occasions 3 feet are missing and I dig into my reserve stock of blank leader and splice in enough to compensate for the missing film. This reserve I have collected over a period of time when I found, on inspection, the exchange had spliced new leaders on older prints and had left a few feet of film too much between No. 3 and beginning of picture. My supply is always ample."

NEWSPAPER DISCUSSES PROJECTOR INSTALLATION

In the advertisement of the Brenkert Light Projection Company, appearing on the second cover of the July issue of Better Theatres, was reproduced a newspaper article reporting public reaction to the new projectors installed in the Denham theatre in Denver, Colo.

This article appeared in the July 14, 1941, issue of the Denver Post.

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Pictorial Beauty and Motiograph Projectors

Hollywood is now putting real pictorial beauty into its present day productions. You can best translate this new beauty into good Box Office by employing Modern Motiograph Projectors.

The Motiograph, modern though time-tested, is the alert theatre owner's answer to supreme projection. Together with the sheer eye appeal of the projected picture, the Motiograph offers tireless, silent performance at a minimum of cost of operation.

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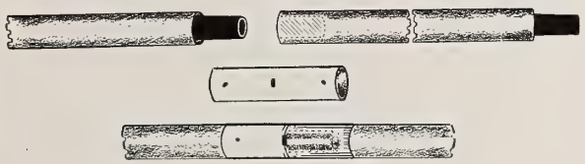
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Each carbon is processed to provide a milled male end and a drilled female end. This processing is covered by U. S. Patent No. 2,120,243, Canadian Patent 453,093.

You simply join two of these ready-for-use carbons and clip them with a sleeve of pure copper, which matches exactly the copper coating on the carbon and which is consumed without altering light quality or intensity. When a carbon is burned to about 3", it is fitted onto the next carbon. No dirt, delay, work, or machine to buy.

Available for the following trims:

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6 mm. x 12"
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And High Intensity 13.6 mm. x 22" (machined for adapters) which provide 20 minutes more burning time per trim.

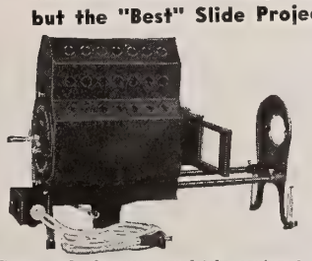
Low intensity carbons are not processed.

Write for details or send your order today and see for yourself how much Droll Processed Carbons can save you.

Shipped prepaid at regular carbon list prices plus 75¢ per hundred (50¢ per hundred when ordered in lots of 1,000 or more of one type) for milling, drilling and clips; less 5%, 10 days.

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500, 1000, and 1500 watt models for all size theatres

Come ready for use completely equipped (except lamp bulb) with an easily focused mirror, approved cord and control switch, slide carrier, and any focus objective lens from 6" up to 36".

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Your patrons will appreciate it!



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CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

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Index to Advertisers

American Popcorn Co..... 25
American Seating Co..... 8
Anemostat Corp. of America..... 29
Artkraft Sign Co., The..... 20
Ashcraft Mfg. Co., C. S..... 6
Automatic Devices Co..... 24

Baldor Electric Co..... 39
Bausch & Lomb Optical Co..... 39
Best Devices Co..... 41
Bigelow-Sanford Carpet Co..... 19

Century Projector Corp..... 39
Columbus Show Case Co..... 25
Droll Theatre Supply Co..... 41

F & Y Building Service, The..... 26

General Electric Co., Lamp Div..... 23
Goldberg Bros.....20, 24, 26

Hertner Electric Co., The..... 40
Heywood-Wakefield Co..... 21

Ideal Seating Co..... 4
International Projector Corp. Third Cover
International Seat Corp..... 25

La Vezzi Machine Works..... 36

Manley, Inc..... 27
Motiograph, Inc..... 41

National Carbon Co., Inc..... 7
National Theatre Supply Co.
20, 21, 24, 26, 35, 36

Pittsburgh Plate Glass Co..... 3
Projection Optics Co., Inc..... 41

RCA Mfg. Co., Inc.....Fourth Cover

S. O. S. Cinema Supply Corp..... 30
Smith & Sons Carpet Co., Alexander
Second Cover
Strong Electric Corp., The..... 37

Union Carbide & Carbon Corp..... 7
U. S. Air Conditioning Corp..... 30
U. S. Plywood Co., Inc..... 5
U. S. Rubber Co..... 23

Vallen, Inc..... 21

Wagner Sign Service, Inc..... 31

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operating an important chain of theatres in Brooklyn and Long Island, N. Y.

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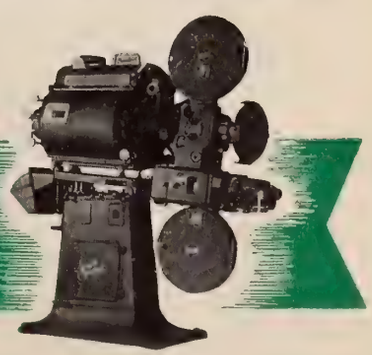
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Simplex PROJECTOR

★ ***Improved Projection, Simplicity of Operation, Lower Maintenance Costs, Dependability and Basic Mechanical Excellence are assured with***

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NATIONAL THEATRE SUPPLY COMPANY

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

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INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET, NEW YORK, N.Y.

HOLLYWOOD GIVES YOU MODERN SOUND



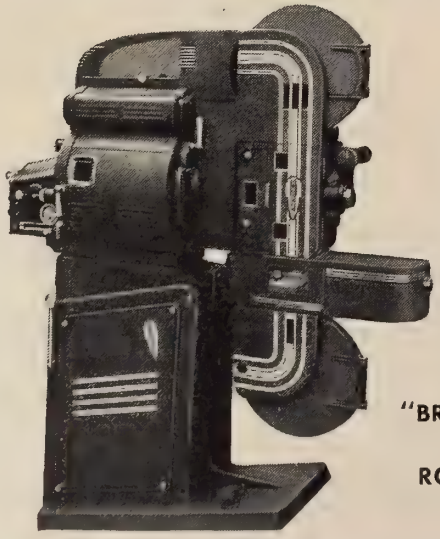
BUT IS THIS WHAT YOU GIVE YOUR PATRONS?



For Profits . . . Replace your old Sound System with

MODERN RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN

BRENKERT PROJECTORS AND LAMPS
Available through RCA Dealers and Factory Representatives



"BRENKERT 80" Projector, equipped with RCA 9050 Sound Head

The finest in projection, as well as the finest in sound, is available from RCA and affiliated theatre-supply dealers. *Two* great names are joined in a common cause—to serve you better!

Better sound means better box-office . . . RCA Tubes mean better sound

YOU'LL bag more "game" at the box-office with RCA Photophone Magic Voice of the Screen in your theatre . . . and with Brenkert projection equipment, available through RCA and affiliated dealers!

Hollywood movie-makers use RCA Photophone *recording* equipment. *You* will naturally reproduce this sound *better* with the Magic Voice.

Today, ask your RCA dealer or factory representative about Magic Voice equipment designed and priced for your theatre. You will be delighted with its performance, low cost and box-office power.

FAST, EFFICIENT SERVICE . . . Installation of sound equipment is supervised by RCA field engineers. To maintain its high quality standards of reproduction, they are always at your call. RCA service gives you maximum value for an average of about one admission per show.

Made for each other VICTOR RECORDS AND RCA VICTROLA

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Fugitive Valley
The Driftin' Kid
Niagara Falls
A Dangerous Game
Soviet Power
General Suvarov

LATE REVIEWS:
(In News Section)
Burma Convoy
Mr. Celebrity

Nicholas M. Schenck on stand in Washington meets inquiry challenge

New Blocks bring buying up-turn—circuit deals—Exhibition sees gains

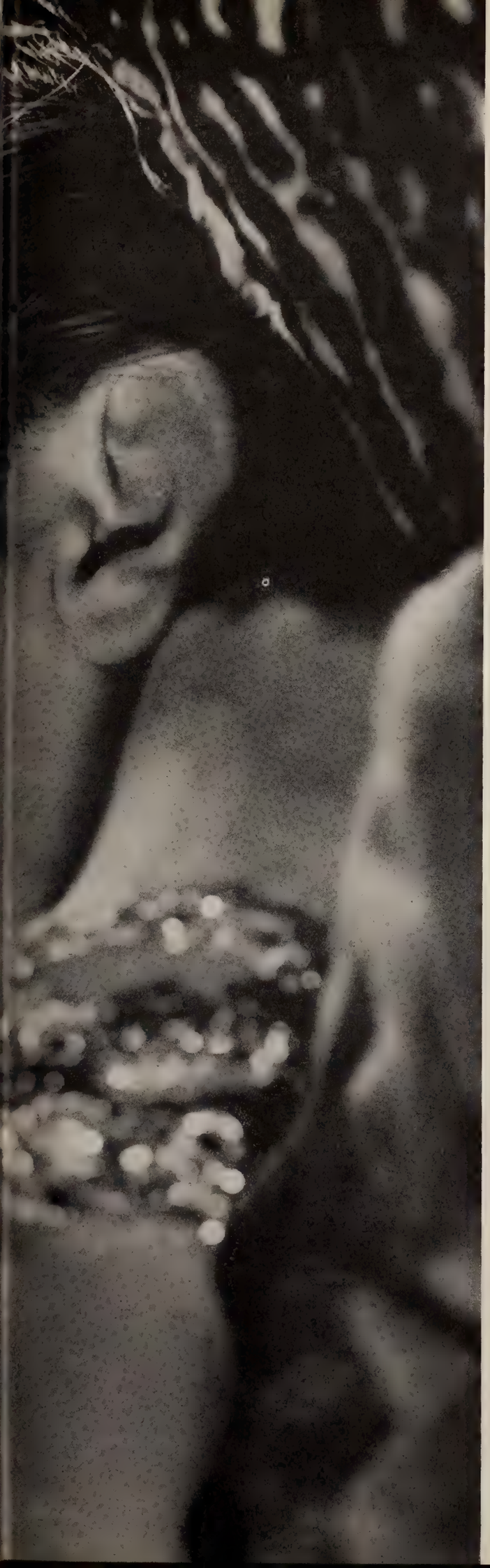
Arbitrator decides that clearance is based on "horse trading" tactics

New tax rate, new tickets, start October 1

VOL. 144, NO. 13 SEPTEMBER 27, 1941

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CLARK GABLE MEETS LANA TURNER IN "HONKY TONK"

CLARK GABLE and LANA TURNER—literally the screen team of the year—represent a master stroke in dynamic casting in "Honky Tonk."

Planned to be of a "Boom Town" stature, this production actually overshadows that famed audience hit and brings this box-office team together for the first time with sparks flying.

As a suave and gay "con-man," Gable displays a charm and wit which eases the hurts even of his victims, but when it's necessary to resort to gun-play, he turns hard as steel. A blonde girl succeeds where all else fails, and Gable eventually comes over to the side of law. It's a role tailored for him, calling for the type of portrayal with which he's ridden the peak of popularity for a long time; a popularity which gains in solidity and never decreases.

Gorgeous Lana Turner carries on from dramatic successes in "Ziegfeld Girl" and "Dr. Jekyll and Mr. Hyde," gaining in momentum all the way.

As the blonde young idol of Gable's heart, Lana plays a prim Boston school teacher who has come West in search of her father. In her love for Gable she is a fiery and determined female and she gets her man. In that she's as deadly as the bullets from the six-shooters of the booted and bearded miners.

Assuring the best in direction was Jack Conway, a veteran of twenty-five years in Hollywood, and each year marked with outstanding megaphone triumphs, including the roaring "Boom Town."

In the supporting cast is a wealth of famous talent, including Frank Morgan who plays Miss Turner's lovable but shyster father, and Marjorie Main.

The gravel-voiced Miss Main, who has developed a real box-office following with a succession of fine performances, is seen as a widow determined to clean up the camp. She ploughs under the wicked, including even Gable and Miss Turner at times.

Also seen are Claire Trevor, as a beautiful dance-hall girl and Lana's rival for Gable's affections; Albert Dekker, his opponent in political and pistol brawls, Henry O'Neill, as the civic leader and Chill Wills, the ever-present pal of Gable who sticks with him through thick and thin, including innumerable humorous incidents.

Pandro S. Berman was the producer, following his success with "Ziegfeld Girl." Marguerite Roberts and John Sanford wrote the screen play.

Constructed for "Honky Tonk" was the largest outdoor set ever used on the Metro-Goldwyn-Mayer lot. It was the town of Yellow Creek and it towers over the remembered Burkburnett, one of the locales in "Boom Town."

More than 500 extras worked on the Yellow Creek set, memorably the exciting day when, armed to the teeth, they marched on the city hall to oust Gable and his gang.

Romantic fireworks between Gable and Miss Turner reach a peak when she tricks him into marriage and then tells him he must woo her in approved Boston style, and when she locks him out of her room at the beginning of the long Boston courtship and he bluntly kicks down the door.

"Honky Tonk" is the top teaming of the season and its most exciting love story.

WATERTOWN, N.Y.–Tops "Gone With The Wind" and "Boom Town" by almost 100% at same admission prices!

"SERGEANT

NEW YORK–"York" completes 12th week on Broadway, still among top money-makers! Has earned over $250,000 in New York City alone!

WILL BE T

CUMBERLAND, Md.–In first three days, "Sergeant York" more than doubles gross of "John Doe" and breaks all existing house records!

GROSSER I



GARY COOPER in "SERGEANT YORK" • WALTER BRENNAN • JOAN LE

GEORGE TOBIAS • STANLEY RIDGES • A HOWARD HAWKS PROD'N.

Original Screen Play by Abem Finkel & Harry Chandlee and Howard Koch & John Huston
Based Upon the Diary of Sergeant York • Produced by JESSE L. LASKY and HAL B. WALLIS
Music by Max Steiner • A Warner Bros.-First National Picture

YORK"

NASHVILLE–"York" grosses 45% more than "Fighting 69th" in first four days—and "69th" ran 100% over average!

OS ANGELES–Business at Downtown and Hollywood Theaters "fabulous". Standing room only at every showing. Tops every mark in history!

E BIGGEST

AMSTERDAM, N.Y.–All opening day marks shattered. Wires George Lynch: "Entire Schine circuit will hold 'York' for extended extended playing time!"

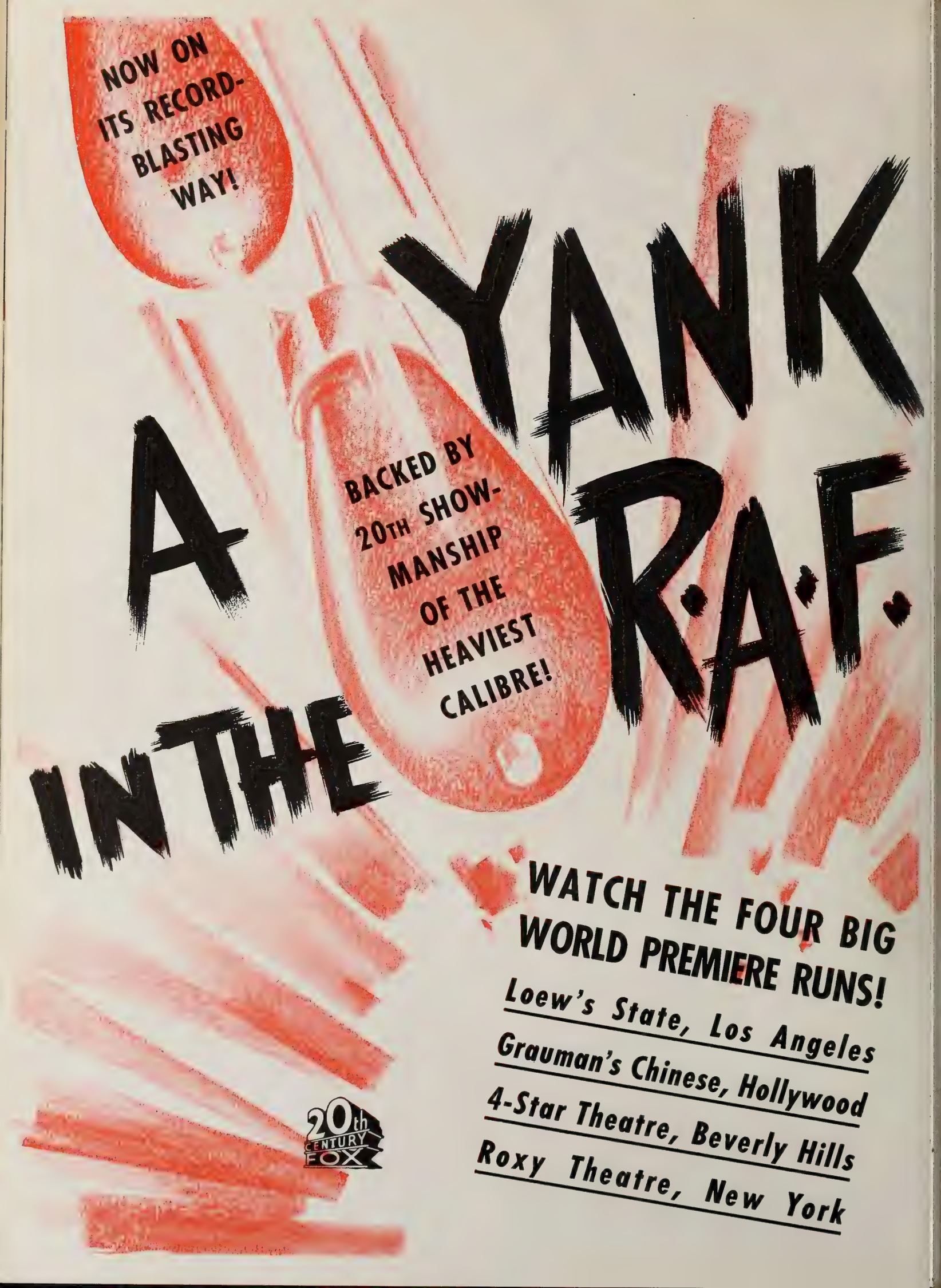
WARNER

SAN BERNARDINO–First weekend at Ritz Theater nabs a mere 87% over "Fighting 69th" gross! Business "unbelievable"!

HISTORY!"

Gradwell L. Sears

GENERAL SALES MANAGER


NOW ON ITS RECORD-BLASTING WAY!
A YANK IN THE R.A.F.
BACKED BY 20TH SHOW-MANSHIP OF THE HEAVIEST CALIBRE!
WATCH THE FOUR BIG WORLD PREMIERE RUNS!
Loew's State, Los Angeles
Grauman's Chinese, Hollywood
4-Star Theatre, Beverly Hills
Roxy Theatre, New York
20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 144, No. 13 — September 27, 1941

ANOTHER "BEST"

WITH the selling-and-buying season now well underway, it might be appropriate to renew that suggestion on this page at last year's end when honours were being memorialized, for consideration of a plan to bestow some manner of Oscar upon that producer or director who had made the most picture for the least money.

The most picture would be, obviously, that picture which was worth the most box-office dollars in proportion to the studio dollars that it cost.

That would be, also obviously, the best job of the year in an industry which is addressed at making motion pictures for a public seeking entertainment.

It is still to be remembered that the motion picture has to be a business to be anything.

△ △ △

BUSINESS ITEM

THE American scene of now is laden with so much grim seriousness about a world in turmoil and a civilization in flux that occasional incidental sparks from the anvil of destiny gleam out in sheerly entertaining contrast. Among these are the decidedly incidental manifestations from Mr. Marshall Field III, currently in possession of one of the great American fortunes, and, it would seem, puzzled about it.

It is perhaps just the good fortune of the motion picture, and the drama, that Mr. Field has elected expression of his bewilderment in terms of journalism, rather than on the screen.

Last week Mr. Field achieved the attention of the press by the quoted remark that he does not "give a damn" what happens to his fortune.

Further, he has been quoted as saying that, come what may, after the war and the current rising tides have reached an equilibrium he expects to be able to earn "three meals a day" and, failing that, would hold that he would not deserve a living.

Mr. Field can start that program any time now. It is not entirely necessary for him to wait for external forces and circumstances to liquidate his present position. He seems at the moment to be in the state of the small boy who has tied a loose tooth to the knob of a door which he expects will be slammed.

One of Mr. Field's symptoms is his *PM*, eccentric New York daily tabloid, known casually in this industry for its curious attentions to the motion picture.

There is a story told in the vine-clad patios of suburban Connecticut that *PM* can trace its origin to the notions of a psychologist friend who introduced Mr. Field to Mr. Ralph Ingersoll, who had publication impulses, and who, perhaps by prescription, was to become editor-publisher of the strange new journal. That could explain *PM*.

And now, Mr. Field has announced a project to start another daily, this time in Chicago, "to end the un-American monopoly of the Chicago *Tribune*." What makes Mr. Field think the Chicago *Tribune* is a monopoly is not indicated. The *Tribune* dominates Chicago journalism somewhat as Marshall Field & Company dominates the shops of State Street—and by rather the same methods.

THERE'S an interesting cycle in the development. In 1872 the majority stockholders of the Chicago *Tribune* threw out the editor, Mr. Joseph Medill. In 1874 Mr. Medill borrowed enough money from Marshall Field I, who did not give himself that dynastic numeral, to acquire control of the *Tribune*. The Medill version of the *Tribune* prospered and paid off Marshall Field I. It has never needed money since. It has sold a lot of space to Marshall Field & Company. Its only other important contact was many years back on the subject of the sudden failure of the health of Marshall Field II. There was no feud about that, either.

Meanwhile, even if Field III doesn't give a damn about what happens to his fortune, it is neither graceful of him to scorn the labours and achievements of those who built it, nor constructive service to his America to belittle the pattern of the builders of the commonwealth.

The way of service to the public in this land is the business way. The dollar, even if depreciated, is still respectable if gained by processes of respectability, as the Field dollars were. There is a fashion of "the new order" to pretend a sanctity for the "have nots", to hold an assumption that Honour and Virtue and a Good Intent and Good Will for All Men must be expressed with the Left hand.

We have in the institution of the motion picture a success story, a builders' story. It has been broadly admitted, contended in fact, that the motion picture, through its years, has been a contributor to the well-being of the people, a paver of the "American Way". That would hardly have been attained if the motion picture had been administered under a policy that did not "give a damn" about its fortune. This business, and every other business, has had to be a success, a dollar success, to be worth a damn to the world.

△ △ △

HE SHOULD ASK!

THAT peculiarly self-tortured and writhing manifestation of journalism which is one Mr. Wilkerson's *Hollywood Reporter* pretends to want to know why the publisher of Motion Picture Herald has not been called as a witness by the Senate sub-committee inquisition; this along with insinuations which in manner and form follow the traditional standards of gutter journalism.

Now, if Mr. Wilkerson's fitful disposition would let him compose himself long enough so that someone might read to him an editorial from the Herald of last week entitled "The Inquiry and the Answer", he might get a sort of rough and approximate idea as to why the publisher's testimony would not be useful to the purposes of the sub-committee. Even then he might not get it. But it tells.

Mr. Wilkerson's remarkable journal referred to the publisher as "Martin (Deacon) Quigley".

Can it be that Mr. Wilkerson thinks that if a journalist in this business does not operate side-line, or main-line, rackets having to do with night clubs, gambling places or undertakings of clip-joint coloration, and whose private life does not make copy for cafe reporters, he then automatically acquires ecclesiastical status?

—Terry Ramsaye

This Week in the News

How It's Done

HOLLYWOOD was this week taking some early lessons in the intricate ways of government, and how what can be arranged, despite red-tape, by red-tape. It is the slightly complicated matter of a picture in process under the title of "Know for Sure" on the theme of venereal disease, destined eventually for delivery to the United States Public Health Service. However, the picture is made, of all things, for Mr. John Hay Whitney's motion picture division of the Rockefeller committee for the coordinaton of "cultural relations" with the Latin Americas.

The problem arose when the U. S. Public Health Service, aware of its legal obligation to advertise for competitive bids for films, and also most insistent on the skills and talents of Hollywood, found they could not be had in the open market. Thereupon, so the accounts go, the cultural relations committee took over and enlisted Hollywood through that same agency of the research council of the Academy of Motion Picture Arts and Sciences, which has already functioned on pictures for the Army. So it comes that "Know for Sure" is being directed by Lewis Milestone at 20th Century-Fox from a script by John Sutherland and the Health Service.

The Whitney division is, ostensibly, to make Spanish and Portuguese versions of "Know for Sure" for the promotion of cultural relations, but the Public Health Service can buy the American rights. It will pay about $15,000 for the documentary.

Meanwhile Hollywood speculates on the fact that now for the first time it has been drafted for government work outside the requirements of the armed forces, which may include a large area.

Benoit-Levy

M. JEAN Benoit-Levy, long of note in cinematography in France, and especially in the realm of the teaching film, has been appointed to the faculty of the New School for Social Research in New York, to preside at a course opening this autumn. M. and Mme. Benoit-Levy are to be given a welcoming reception at the Museum of Modern Art in New York next Tuesday.

To the American audience M. Benoit-Levy is known principally for his direction of "La Maternelle" and "Ballerina," addressed at the theatre screen rather than in the direction of his specializations. In France his fame was as the authority on pedagogical pictures — not to be confused with the rather wide field of French documentary film. This is M. Benoit-Levy's second excursion to America. In 1935 he lectured at International House in New York.

NICHOLAS SCHENCK answers inquiry challenge at Washington hearing Page 13
TAX on all admissions becomes effective October 1st Page 21
HORSE - TRADING governs clearance, New York arbitrator rules Page 23
MAJORS adopt hands-off policy toward Allied split on unity move Page 27
BUYING MOMENTUM grows as new blocks are released by majors Page 30
$350,000 increase won by unions in studio basic agreement; Grand Jury probing IATSE books Page 31
RECORDS claimed for new product as exhibition reports continued gains Page 33
DEMAND for fight films reported doubled since repeal of U. S. ban Page 43
NET PROFITS for Universal $2,751,864 for 39-week period; Columbia gets new financing of $3,000,000 Page 44

SERVICE DEPARTMENTS

Asides and Interludes Page 37
Hollywood Scene Page 38
Managers' Round Table Page 55
Reviews (Product Digest) Page 65
Late Reviews Page 40
What the Picture Did for Me Page 51
PRODUCT DIGEST, including Reviews and Release Chart Page 65

Comes "Dumbo"

A FLYING elephant named Dumbo, and related no doubt to the Jumbo of circus fame, will make his first bid to join the screen hall of fame and take a place in the family of popular myths with Mickey Mouse and Donald Duck on Tuesday, September 30th at the RKO tradeshows of the latest Walt Disney production.

Up to now little advance publicity has been given to "Dumbo," fifth in the line of Disney feature length films that includes "Snow White and the Seven Dwarfs," "Pinocchio," "The Reluctant Dragon" and "Fantasia" which has not yet been set for general release.

Dumbo is a baby elephant that achieves fame under the canvas top as the world's greatest performer just because he can fly. The story of "Dumbo," unlike that of "Snow White" and "Pinocchio," has never been published. The film was in production at the Disney cartoon studio for over a year.

LePrince

JUST passed in this September is the one hundredth anniversary of the birth of Louis Aime Augustin LePrince, an important researcher in the pre-history of the motion picture, and a name much involved in the controversies of the old patent wars of the fighting decade between 1898 and the formation of the Motion Picture Patents Company.

The records indicate that M. LePrince was on the eve of important achievement in the quest of the motion picture when he stepped off into mystery. He was still working on cinema problems in England when in September of 1890, now fifty-one years ago, he went on a visit to a brother in France. He boarded a train for Paris one afternoon and from that day he was lost to those who knew him. Search was carried on in France, and at the official instance of the United States in many lands, to no avail.

Two daughters of M. LePrince live in New York, Miss Marie and Mrs. H. A. Vorhees, both distinguished in the arts. To them, as to all others, their father's disappearance is a mystery complete. There is no shred of suggestion of motivation or cause. M. LePrince went out as a light goes out.

Campaign on "Belle"

THE COMBINATION of the Gene Tierney glamour and the action appeal of the picture is being sold effectively in campaigns for "Belle Starr" as noted by exploitation reports in this week's Managers' Round Table, starting on page 55. Pulchritudinous equestriennes as masked riders in the streets were emphasized along with beauty shop promotions.

Daylight Time Ends

DAYLIGHT saving time is scheduled to come to an end at 2 A.M. Sunday, September 28th, everywhere in the United States that it is used. At that time the clocks are to be set back one hour despite campaigns, in some areas, to have "summer time" extended throughout the whole year to save electricity for defense needs.

Telling Boston

PROGRAMS of suburban Boston theatres and current motion pictures receive extensive attention in the first issue of the *Star-Bulletin,* weekly newspaper run by several former executives of the *Boston Transcript,* including Richard N. Johnson, publisher, and Alden B. Noag, editor, who was managing editor of the *Transcript.*

The new paper, described as "A Weekly Newspaper for Radio, Movies and Better Living," is distributed free to 100,000 homes in Cambridge, Watertown, Belmont, Arlington, Medford, Somerville and the Boston suburbs.

The Moviescope Directory and Moviescope Guide, which are described as innovations as applied to suburban theatres, run over a full page and list features and starting times as well as address, phone number and admission price of 62 theatres.

Maine on Welles

UP AT CARIBOU in Maine's potato belt, the whimsical manager of the Powers Theatre, a thousand-seat house, playing big time product, has found it to his taste to advertise "Citizen Kane" with mention of all the principals of the cast except Orson Welles. Over across the line in New Brunswick, C. R. Allen of *The Observer Limited* remarked: "Mr. Welles and the picture are as closely associated in the public mind as ham-and-eggs, but the Powers lists only the eggs."

Want Local Reviews

CHECKUP of the attitude of metropolitan newspaper editors with respect to the industry's banning of lay press correspondents, syndicated columnists and radio chatterboxes from pre-release screenings of product has been made by publicity men of three major studios in tours of the country completed during the period since this step was taken.

Unanimity prevailed among editors on the point that the time of greatest reader interest is the date of the local opening of the picture attraction.

A substantial majority of editors and managing editors remarked that their local screen editors, established in the community by long service and regarded as judging films in particular awareness of local tastes and standards, are the critics whose opinions are of most value to subscribers.

More than half of the managing editors canvassed said that it has been a policy to delete from syndicated columns, and from free lance or other material received all critical references to pictures which have not been exhibited locally, whether in form of outright review or oblique comment.

Meanwhile Hollywood correspondents in general, irked at first by the restriction and given to talk of counter steps, have accepted the new procedure as standard and are abiding by the rules.

One or two, notably a commentator whose contract is of a nature placing a premium upon maintenance of a combative attitude, continue to "review" pictures, including the closely guarded blocks-of-five.

Checkup of the quarters charged with custody of the films "reviewed" by these few netted the uniform reply, "they haven't seen them."

Hepburn Speaks

THE GOOD neighboring policy was unofficially turned north when, on Wednesday, the Circus Saint and Sinners, some six hundred members and guests gathered honoring Mitchell F. Hepburn, premier of Ontario, Canada, at a luncheon function at the Hotel Astor in New York. As "Fall Guy" of the monthly meeting, Mr. Hepburn — ofttimes termed the Dominion's "stormy petrel"— lent himself to the hazing and roasting visited upon the organization's guests of honor, told stories, stressed the need of further industrial effort by Canada and the United States in the manufacture of war materiel.

"In both countries, we have inexhaustible natural resources, ample skill, ingenuity and manpower to turn out more armament. What we lack is universal will to do so," the Premier warned.

"Saints and Sinners," functioning nationally for the relief of indigent circus performers, is identified in New York by the Dexter Fellows Tent, named in honor of the late and legendary Big Top press agent. Importantly concerned in the business of the executive council is Rutgers Neilson RKO Radio publicity director.

PICTURES ADVERTISED THIS WEEK

"Honky-Tonk", MGM, Second Cover and Page 3

"Sergeant York", Warner Brothers, Pages 4 and 5

"A Yank in the R.A.F.", Twentieth Century-Fox, Page 6

"The Maltese Falcon", Warner Brothers, Pages 14 and 15

"Weekend in Havana", Twentieth Century-Fox, Pages 19 and 20

"Two Latins from Manhattan", Columbia, Pages 25 and 26

"Hold Back the Dawn", Paramount, Pages 35 and 36

"Nothing but the Truth", Paramount, Pages 35 and 36

Beware of Waste

"WATCH EXPENSES," Joseph Bernhard, Warner theatre head, advised managers at a zone meeting in Philadelphia on Wednesday. He warned that balance sheets would be trimmed closer by expenses under the consent decree and added that the industry faced a shortage of essential materials during the defense crisis. Wasteful expenses are the enemy of profits, he said, cautioning managers to waste nothing in either physical maintenance or operations of theatres.

Willkie Department

WENDELL Willkie, now defending the motion picture's freedom in a Senate inquiry, will be the chief speaker and chairman of the speakers' committee, at "Fun to be Free," a pageant to be held the evening of October 5th, at New York's Madison Square Garden, by the Fight for Freedom Committee to Defend America and the American Labor Committee to aid British Labor.

Phillip Willkie, son of Wendell, said Tuesday in Rushville, Indiana, he would enlist in the United States Navy "soon." He is 21, and registered in the 1941 draft.

Height Finders

TEN months ahead of what has been deemed an impossible schedule, at mid-week the Eastman Kodak Company at Rochester presented to the U. S. Army the first of a series of height finders, tremendously complex and ponderous optical instruments for use in defense against aircraft.

The building of the height finders has required an addition to the Eastman plant. Each of these range finders extraordinary costs about $20,000.

Frank W. Lovejoy, chairman of the Eastman board, presented the first instrument at a ceremonial function Wednesday.

Pemberton's Dish

IT WOULD be that prankish producer, Brock Pemberton of Leavenworth, Kansas, and Broadway, who would be spoofing the cinema and his Broadway by announcing that now each week he will be giving away a set of dishes—53 pieces—in promotional connection with his "Cuckoos on the Hearth," the play at the Morosco theatre which the critics have been kicking around. And for further innuendo, Mr. Pemberton this week posed for pictures with the dishes and along with K. T. Stevens who has come on from Hollywood for her first big time starring role in a new George Kaufman play.

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THIS WEEK IN PICTURES



ONCE AGAIN the N. W. Ayer and Son agency has sold us on Honolulu scenery incidentally featuring Dole pineapple juice. The subject is Frank Lloyd, film director, and his wife. The Ayer caption says they are discussing Mr. Lloyd's next picture but it also is careful to mention the pineapple juice and the Halekulani hotel.



THREE GENERATIONS of Pettijohns, the youngest of whom, Charles C. 3rd, is receiving his certificate of membership in the Stratoliners Club at the age of four weeks. He is saying goodbye to his grandfather, Charles C. 1st, counsel for the MPPDA, at Harrison, N. Y., before leaving by plane for his home on the coast where his proud father is a member of the P. C. A. board.



AT PHILADELPHIA national Allied States officers take time out, above, from convention duties and strains, to help MGM christen its new "Showbuilder" caravan. That's a bottle of champagne being broken. Left to right are Pete Wood, Columbus; G. W. Erdmann, Cleveland; Martin G. Smith, national treasurer; Sid Samuelson, convention chairman; Abram F. Myers, general counsel; Col. H. A. Cole, president; and H. M. Richey and W. R. Ferguson of MGM. At right Claude Lee of Paramount is pledging his company's support for the intra-industry unity move, subsequent debate on which split the convention. Story on page 27.





ANN CORIO, latest floration of that art which under the Minskys was known as strip tease but, since the name M----y was banned, called simply girlie shows, arrives in Hollywood to fulfill a screen contract with Producers Releasing Corporation and is welcomed by George Batcheller, in charge of production for that company.

HEDDA HOPPER, below, makes a personal appearance at the Palace theatre in Milwaukee, during the American Legion convention, for the premiere of the Paramount short subject, "Hedda Hopper's Hollywood," a Hollywood which Miss Hopper divides with Louella Parsons. Flanking the columnist are Carole Landis and Evelyn Keyes, two of the stars who attended.





HENRY WEINER, United Artists manager in Cuba, is honored on his 20th anniversary in that post, left. Reading from the left: Ernesto P. Smith, Columbia manager; Mrs. Weiner; Mr. Weiner; Militza Korjus, and Valdez Rodriguez, film and theatre critic.

AL REH, below, manager of the Stanley, Philadelphia, and Betty Hurd, WCAU film commentator, greet Mr. and Mrs. Connie Mack at the premiere of Bob Hope's latest Paramount picture, "Nothing but the Truth."

IRVING KAPLAN, below, film buyer for the Randforce circuit, chats about decree selling in a 44th Street, New York, exchange. He pointed out he had been seeing pictures before buying them long before the decree went into effect.



By Staff Photographer





GOOD WILL. In front of Rio de Janeiro's old House of Parliament, where RKO's South American sales convention was held, are Phil Reisman, RKO vice-president in charge of foreign distribution; John Hay Whitney, on tour for his committee on inter-American cultural relations; Bruno Cheli, RKO manager for Brazil; Dr. Lourival Fontes, head of the Brazilian Press and Propaganda Bureau, and Walt Disney, planning a new cartoon series.

GEORGE MEAD, below right, sales manager of the General Register Corporation, on a tour of the south on behalf of the company's Unicon control system, discusses it with George Heck, of the Southwestern Theatre Equipment Company.





NEW OFFICERS and members of the Cuban National Exhibitors' Union, left, in Havana. Seated are Fernando Gonzales, retiring president of the Union; Edelberto de Carrera, newly elected president and Jose Valcarce, new vice-president. Officers of the Union recently were guests at the Columbia and RKO Caribbean sales conventions in Havana.





By Cosmo-Sileo

CONGRATULATIONS, above, are exchanged by members of the exploitation staff of March of Time at the New York premiere of the feature length "Story of the Vatican." Phil Williams, Richard de Rochemont (producer), John R. Woods, Albert E. Sindlinger and Donald Higgins.

THREE members of the National Theatre Supply "15 Year Club" present Walter E. Green, president, with a birthday cake on the company's 15th anniversary. Barney Kleid, W. C. Smith and M .B. Smith, New York, and Mr. Green.

NICHOLAS M. SCHENCK ANSWERS FOR INDUSTRY IN SENATE INQUISITION

IN THIS the third week of the Washington inquisition on film propaganda the motion picture industry took the stand for the first time in the person of Nicholas M. Schenck, president of Loew's, Inc.

Mr. Schenck testified: "I know my business, I know it awfully well." Presently the committee admitted that, insisted on it.

The committee, under Senator D. Worth Clark, chairman of the group of five which is sitting in the caucus room at the national Capitol to investigate to see if there should be an investigation, had been for two weeks hearing from its own members and sundry external persons, writers, columnists and such on divergent opinion and such matters as Alice Faye's gown. Mr. Schenck was the first authoritative figure of the organized industry to testify.

Through all of Tuesday and most of Wednesday Mr. Schenck parried questions designed to build up a picture of a monopoly in the industry which forced pictures "full of war propaganda" upon unwilling exhibitors.

Expertly Mr. Schenck replied to questions aiming to show that family ties, theatre ownership, self-censorship, foreign investments, and the choice of picture subjects on the part of the distributors were all means to an interventionist conspiracy. A crossfire of questions from isolationist Senators did not disconcert him.

Mr. Schenck took the stand after Senator Sheridan Downey, of California, sometimes identified with the isolationist cause, appeared before the committee at his own request to read a ten-page statement attacking the investigation as a threat to freedom of expression. The California Senator scored the monopoly issue and other tangents to the hearings as obscuring the threat of censorship which was at the basis of the investigation.

Interspersed through the sessions were a series of telegrams from, to and about the testimony of Jimmie Fidler who appeared before the investigating committee at its last session on September 16th. Several wires attacked the veracity of his testimony. Most were in indignant rebuttal to his charges that the films had sought his favor with bribes, or had attempted "pressure" censorship of the press.

First Defense Testimony

Howard Dietz, advertising director of MGM also joined Mr. Schenck on the stand to answer the Fidler charges Wednesday. The testimony of Harry M. Warner, scheduled to follow Mr. Schenck on Wednesday was postponed until Thursday morning. Others, whom Senator Clark indicated would follow Mr. Warner included Barney Balaban, Darryl F. Zanuck, and Will H. Hays.

Earlier sessions had been concerned chiefly with testimony in the nature of indictment. Senators Nye and Bennett Clark, authors of the committee resolution calling for the subcommittee hearings, columnists Jimmie Fidler and George Fisher, and America First director John Flynn all spoke in support of the charge. Until Tuesday the industry's sole defense had been in sidebar statements by its counsel, Wendell Willkie, who was barred from cross-examining the witnesses.

Further direct defense for the industry was also seen Wednesday when Chairman Clark agreed with minority member Senator McFarland that the subcommittee would view some of the alleged propaganda pictures next week.

Mr. Schenck established himself as a capable witness as for five hours he successfully parried intimations of monopolistic conspiracy among the major producers. There were frequent bursts of laughter and applause from the audience as Mr. Schenck rebuffed the insistent questions and comments of Senators Clark and Tobey.

Mr. Schenck explained how intense competition between the major companies prevents a conspiracy to control product. Ownership of theatres by five of the majors, he added, does not "freeze out" the Little Three and pointed to many independently produced pictures which have been shown in the majority of the country's theatres. He also denied that family relationships among many of the industry's leading executives guided their business dealings.

"You know how it is, Senator. Boys meet girls in a small colony and they do get married," he said. "It is no business tieup." The reply brought prolonged laughter from the gallery and Senator Clark soon dropped the family relationship tack.

Industry Leaders Present

Present in the Senate caucus chamber, as Mr. Schenck started his testimony, were many leading industry figures awaiting their turn on the stand or observing the course of the inquiry. Among them were Harry B. Warner, president of Warner Brothers, who was scheduled to follow Mr. Schenck, Darryl F. Zanuck, production chief of 20th Century-Fox, also a witness, Austin F. Keough, general counsel, and Claude Lee of Paramount, Joseph Hazen, chief counsel for Warners, J. Robert Rubin, MGM counsel, and Howard Dietz, MGM advertising and publicity director.

Wendell L. Willkie, counsel for the industry, was again at his place at the counsel table.

As Senator Downey completed his statement, Chairman D. Worth Clark of Idaho commented that the California Senator had "built up a straw man and then proceeded to demolish him."

Senator Clark again declared that his committee "has never suggested censorship" and launched into a lengthy speech about Government vs. private censorship, although he admitted that the committee had not passed on the question of whether the film industry was censored or by whom.

His remarks about Senator Downey's "straw man" prompted a jab from Senator Ernest W. McFarland of Arizona, only non-isolationist member of the subcommittee, who said "this whole investigation is a straw investigation."

Senator McFarland then read into the record telegrams from two Hollywood publicists denying Jimmie Fidler's charge last week that they had attempted to bribe him. Russell Birdwell denounced as false a Fidler statement that he had been offered money for a favorable review of "Prisoner of Zenda." Harry Brand, publicity head at the 20th Century-Fox studio, wired that $3,000 paid Mr. Fidler had been for an advertising trailer, not an attempt to "buy his soul."

The Brand wire added a lively sidelight to the proceeding by recounting Mr. Fidler's non-writing activities in Hollywood. In particular Mr. Brand scored attempts to "drum up trade for a gown shop in which he was interested."

"These telegrams show how far afield we can get in this kind of a hearing," Mr. McFarland commented, adding that Mr. Fidler's troubles had nothing to do with the subject of the investigation "and pretty soon we will find ourselves investigating the gown industry, of which I know nothing."

Arrange to View Films

The Senator again urged the subcommittee to see the alleged propaganda films for itself.

"I think this committee should make up its own mind about the pictures and not be asking everyone in the United States what they think about them," he said. Also, he said, in fairness to all, he would seek to secure time for a number of people who have written in to him asking to be permitted to testify.

Senator Downey Wednesday announced a continuous showing of "Land of Liberty" Friday afternoon at the National Archives. He invited the committee and Washington officialdom to see the picture, and, from the floor of the Senate, Thursday, he was to invite all members of Congress.

Schenck Waives Counsel

As Mr. Schenck prepared to take the stand, Senator McFarland pointed out that it was customary to permit witnesses to be accompanied by their attorneys, who could advise them.

"We will waive that," Mr. Willkie said from his end of the table. "Mr. Schenck can take care of himself."

Senator Clark agreed that Mr. Schenck could take care of himself and paid tribute to the Loew's, Inc., head, both personally and as a member of the industry.

"Sit down and be at ease," he told Mr. Schenck. "You haven't anything to fear in the way of unfairness from this committee."

Immediately launching into the examination of Mr. Schenck, Senator Clark went into the question of the distribution of Loew stock. The witness testified that he and his family had but a small interest in the company. He said they owned "only 5,000 or 6.000" out of 1,627,000 outstanding shares of stock.

Mr. Schenck explained that it made no difference to him who owned control of the company so long as it was successfully operated. He pointed out that the Loew gross income was approximately $100,000,000 a year and that it owned $150,000,000 gross assets.

Chairman Clark sought to elicit from the witness the names of the various subsidiaries of Loew's. Mr. Schenck was unable to give the information off-hand, explaining that since the subsidiaries were wholly owned by the parent

(*Continued on page* 16)


HUM
BOG
Tougher, b
higher than
"TH
Two of a kind!
GLADYS GEORGE·PETER LORRE
Barton MacLane · Lee Patrick · Sydney Greenstree
Directed by JOHN HUSTON
Screen Play by John Huston · A Warner Bros.-First Nat'l Pictur

REY

MARY

ART · ASTOR

climbing
GH SIERRA"

Remember her in 'GREAT LIE'?
Lovely, luscious..and look out!

ARE IN

E MALTESE FALCON"



DASHIELL HAMMETT'S
greatest story—
and he wrote
'The Thin Man'!

AND, BROTHER, THIS SHOW IS IN!

IN from the Coast—we've screened it—it's terrific!

IN for the kind of biz you expect from these stars, this story and...

WARNERS!

Watch . . . watch . . . watch for tradeshow announcement!

NEW SEASON! WARNER BROS. NEW BOXOFFICE HIGHS!

LOEW'S PRESIDENT TELLS SENATORS

(*Continued from page* 13)

company and were set up merely for accounting purposes, he didn't clutter his mind with such details.

After the questioning by the chairman, Senator Charles W. Tobey of New Hampshire burst into an attack on the witness, declaring his inability to understand how the head of a great corporation could fail to be familiar with all its ramifications.

"If you are Exhibit A of the average corporate director in this country," he shouted, "God save the stockholders."

"I know my business; I know it awfully well," Mr. Schenck fired back, "and I don't consider it any lack of responsibility that I'm sitting here and unable to remember some corporate names."

Mr. Schenck then attempted to explain that the question of subsidiaries was purely one of mechanics, and said "The finest proof of it is that we are very successful."

Cites Loew Investments

Mr. Schenck added that the parent Loew company owned 129 theatres in the United States, was jointly interested in 14 others, and had a $3,500,000 investment in Gaumont British theatres, as well as others abroad. Most of the investments are through corporate subsidiaries, he explained, offering to have attorneys submit a detailed list.

The audience applauded the retort, and Senator Tobey immediately charged "the professional claque is getting in its work." He ignored Mr. Schenck's offer to submit a list of subsidiaries.

At the afternoon session, Senator Clark revealed clearly his intention of pressing the monopoly issue, devoting two hours of questioning to matters raised by the Department of Justice in the New York suit. He announced at the end of the session that he thought he had two hours more of questions, one hour of which would be devoted to bringing out the situation of the independent theatres and the other hour to the question of propaganda—a ratio of one hour on propaganda to four on the industry's organization.

Fortifying himself with the Temporary National Economic Committee monograph on motion pictures, Senator Clark started out by asking Mr. Schenck if he agreed with its findings that the eight majors predominated in the production of quality films and asked whether it was not true that actually the five producing companies dominate that field and the other three—Universal, Columbia and United Artists—were at their mercy because they owned no theatres.

Mr. Schenck disagreed, pointing out that no company could live on the revenue from its own theatres alone and that all companies, of necessity, courted the more than 14,000 theatres which are not affiliated.

Deny Monopoly Charges

The witness and Senator Clark then had a brief verbal exchange over whether the five majors could not get together and prevent any independent from showing his pictures. Mr. Schenck declared such action would be in violation of the anti-trust laws and that he could not conceive of its being taken. Senator Clark insisted that he answer whether it could not be done if the companies wanted to. Mr. Schenck insisted they would not want to.

"Will you name one good picture made by anybody that did not find very fine playing time?" Mr. Schenck asked finally. "You have a lot of information and I have no doubt if there was any such thing you would know it."

The chairman insisted that no picture would have a "reasonable chance" of success if it could not run in metropolitan first-run houses, but the witness said he "cannot imagine anything like that."

So far as theatre ownership is concerned, he went on, he would be "just as happy" if Loew's had no theatres but could get a good deal for the sale of its pictures. No company, he said, can live on only the income from its own houses, not even Paramount, which has 1,300, but must make 11,000 to 12,000 contracts.

"But the Big Five, by virtue of not only having production, distribution and exhibition facilities, but having facilities in first-run metropolitan theatres in key cities, are able, if they desire, to practically freeze out the other three," Senator Clark insisted.

"I think that is very far fetched," Mr. Schenck replied.

Paramount is no better off with its many theatres than Loews with its few, he said, eliciting from the chairman the comment that "the reason that you remained solvent when other companies were going through bankruptcies and reorganizations was because you had not overexpanded and did not go out and buy a lot of real estate to push your pictures."

"Yes," agreed the witness, "plus good management."

Senator Clark then went into the "family relationships" among high officials of the major companies, starting with Arthur Loew, vice president in Mr. Schenck's company, who is a former son-in-law of Adolph Zukor of Paramount.

Mr. Schenck insisted that such relationships made no difference in the competition between the companies and said "if there was anything in that would I be having difficulty in selling my pictures to Paramount?"

Companies Compete for Stars

The chairman then proceeded to question Mr. Schenck on most of the points raised in the Department of Justice complaint in the New York anti-trust case vs. Paramount, et al.

"Do you think it is possible for an independent producer to go into Hollywood and produce a picture if your five companies don't want him to?" he asked.

"Of course," replied Mr. Schenck, citing Frank Capra as an example.

When asked where an independent would get his stars, he said: "You wouldn't get them from me." He explained that a company spends large sums of money in developing talent and is careful not to loan stars to a producer it fears cannot make the right kind of a picture or for a part that might injure rather than help the actor.

While the majors make star deals among themselves, he continued, they also raid each other and at all times are attempting to build up a backlog of new stars against the day when present luminaries begin to fade in box office appeal.

Chairman Clark also asked about the loaning of technicians, the renting of sets and properties and the use of film libraries. Mr. Schenck explained that he was not familiar with the details of those subjects and the committee should get definite information from later witnesses from Hollywood.

He also told the committee the companies had no patent pool and that Loew's leased its studio equipment from Electrical Research Products, Inc. He said the independent producers could probably lease studios and equipment at a lower rate than the big companies.

In reply to a question on the working of the Production Code Administration Mr. Schenck replied that an independent producer has as good, if not better, chance of getting a code seal as do the majors. Further he said they do not bear the high cost of maintaining the PCA. It is also possible to distribute pictures without the code seal, Mr. Schenck said, adding "though I would never think of doing it for any of our product."

The Central Casting Bureau, he continued, is maintained for the benefit of bit players and extras, not the producers. Any independent can get talent quite as easily as a major, he insisted.

Asked by Senator Clark about the number of pictures produced compared with the market, Mr. Schenck said there are not too many under the double-feature policy which prevails in many theatres today.

Market for Good Pictures

Senator Clark went into the question of distribution, but did not go far when, on his first question, Mr. Schenck agreed that an independent producer can get economical distribution only by releasing through one of the eight majors or Monogram or Republic.

But, he said, there is always a demand for good pictures and that would be no handicap to anyone, independent or not. The majors, he explained, have to buy each other's pictures to balance out their programs, but they cannot always get them—Loew's cannot get Warner Brothers and "my brother is head of Twentieth Century-Fox, but I can't buy Twentieth Century pictures with the exception of one or two, because they sold them to others and won't take them away to give to me."

Continuing his examination of Nicholas M. Schenck, Wednesday morning, chairman Clark attempted to show that "propaganda" pictures were forced on exhibitors under the old block booking system which prevailed up to September 1st.

Mr. Schenck refused to admit that the pictures previously cited were propaganda and said that no exhibitor was required to play them under his contract. The smaller houses get better cancellation percentages than the large theatres, he explained, and every exhibitor knows what he is going to get long before playing dates. The requirement of 10 days' notice for cancellation, he testified, has never been strictly enforced. Further, he declared, the purpose of the consent decree is to cure any abuses that existed.

"But if your 'Big Five' desire to compel exhibitors to take any given pictures, they have ways and means of doing it," Senator Clark insisted.

"No," Mr. Schenck answered, "we have nothing to do with any other company and couldn't do that."

Clark, McFarland Clash

Senator Clark brought up a charge that the manager of MGM's Seattle branch had "threatened" exhibitors who objected to showing "Land of Liberty," distributed by Loew's without profit.

"Do you believe in the policy of forcing exhibitors to take pictures of this kind against their will?" the chairman asked. "Certainly not," retorted Mr. Schenck, explaining that the branch manager was "over zealous. That man was thinking properly but acted wrongly."

The repeated demand of Senator McFarland, minority member of the subcommittee, that the Senators view the pictures under question led to a clash Wednesday morning with Chairman Clark, who told the Arizonian that if he didn't like the way the investigation was handled he didn't have to attend.

"If it wasn't part of my duty I wouldn't be here," Mr. McFarland retorted.

Armed with a two-page list of questions, Senator Tobey brought up once more Mr. Fidler's charges the majors had attempted to censor the press.

Mr. Schenck said he had no personal knowledge of the withdrawal of advertising from the Los Angeles *Times* and asserted he was op-

VERBAL CLASHES SPARK HEARINGS

(*Continued from opposite page*)

posed to any such tactics, and disapproved attempting them. He said the *Times* controversy was not accurately depicted by the columnist.

Mr. Schenck told the Senator he had no first-hand knowledge of the matter, which he had been told had been cleared up, and that Howard Dietz, who had handled it, was present for questioning if the committee wanted to bring out the facts.

He said he definitely did not approve of attempts to control the press and that he disapproved of any employee doing so, but refused to admit that the *Times* controversy involved censorship.

The final ninety minutes of Mr. Schenck's testimony brought short tempers to the surface. Senator Clark showing that he was smarting under the prodding of Senator McFarland for screening of the pictures under discussion. Senator Tobey fumed when he was unable to pin the witness down with lengthy questions replete with three-syllable words.

After some fifteen minutes of sparring between Senator and the witness, the former snapped:

"When you took the stand it was suggested your lawyer should sit by you and tell you what and what not to say. "That was superfluous advice," he told Mr. Schenck. "You don't need any lawyer to tell you what to say: you can give any lawyer cards and spades and beat him any day."

Agree Upon Screenings

At an executive session during the Wednesday noon recess Senator Clark agreed with Senator McFarland that the pictures should be viewed. He announced that a number of them would be screened next week.

Wednesday afternoon however Chairman Clark declined an invitation to the subcommittee from Louis de Rochemont, producer of the March of Time to view the latest release "Norway in Revolt" at Washington on Thursday and to hear testimony from members of the Royal Norwegian Airforce who took part in reenactments for the film. Senator McFarland, replying independently, however, agreed to see the picture, with other Senators, at the Carlton Hotel.

Calling Howard Dietz, director of MGM advertising and publicity, Senator Tobey examined him on the Los Angeles *Times* case, as urged by Mr. Schenck.

Mr. Dietz denied categorically all the Fidler charges that MGM had attempted to influence newspapers to drop his gossip column, and assailed the commentator's veracity. He told Senator Tobey he was opposed to any kind of censorship of the press and added "Many of us are opposed to this investigation because it is an attempt to restrict the freedom of the screen."

Referring to alleged "pressure" on the Nashville *Banner* Mr. Dietz said the incident originated in criticism by an overzealous local theatre manager who had no authority to bind the company to any action.

Senator Downey Aids Defense

Senator Sheridan Downey, California Democrat, reopened the hearings Tuesday morning when he appeared before the subcommittee, at his own request, to read a ten page statement examining the conduct and purposes of the hearings. He was the first witness granted the right to testify in behalf of the industry. He appeared through a customary senatorial courtesy which permits members to give evidence before committees and subcommittees.

Senator Downey warned the subcommittee that the inquiry involved constitutional guarantees of free speech and threatened a censorship. The truthful record of Nazism, he asserted, is a greater force on public opinion than any medium of expression. Allegations of film monopoly, and testimony as to the race or religion of industry leaders he characterized as beyond the scope of the committee and not related to the basic issue of the democratic right to expression.

The California Democrat succeeded at the outset of his testimony in establishing himself as a somewhat better qualified witness than his two senatorial predecessors on the stand, Gerald P. Nye and Bennett Champ Clark, or the committee members. Citing admissions that the committee members and previous witnesses had not seen many of the pictures named as propaganda Senator Downey listed many of the pictures which he had seen himself and described several.

"Your inquiry bears not only upon the affairs of one business, but upon a principle vital to our democracy—the principle of free speech," Senator Downey told the subcommittee in explanation of his appearance. "For our Bill of Rights is a common heritage, and its jealous preservation is an obligation which rests upon us all.

"I believe that this same democratic guarantee covers such forms of expression as the moving pictures. I believe that the producers of these pictures share the same privilege with editors, soap-box orators, radio commentators, clergymen, yes, even Senators—the privilege of airing their own views in their own way on problems of public concern. No Senator can control the kind of publicity that the movies may produce, nor can movie moguls find a national sounding board on the floor of the United States Senate.

"But while I believe that the motion picture producers possess the privilege of free speech like the rest of us, I am convinced that they have availed themselves of it with moderation—somewhat astonishing it seems to me, if we compare it with the tide of publicity now flooding out in every newspaper, on every air-wave, at every street-corner, and in the Congress of the United States. Specifically, I feel that a combing of films distributed in recent years has failed signally to reveal any such insidious propaganda for war as has been, I think, too lightly alleged.

"Movies React to Public"

Films cited by the committee, Senator Downey continued, were evoked by the antipathy of the public to Nazism, did not create that antipathy. "The movies reacted to their public, not the public to its movies, he asserted.

The probe pursues an illusion when it attacks the screen because motion pictures reflect the conflict in the world, he continued. Trying to prevent its reflection will not put out the blaze of war abroad he warned.

(*Continued on following page*)

Fidler, Flynn and Alice's Gown in the big Inquiry

JIMMIE FIDLER, radio commentator and gossip columnist, who appeared before the Senate subcommittee in Washington last week, entered the news picture again on Monday, when Senator Ernest W. McFarland read a telegram from Harry Brand, publicity director of Twentieth Century-Fox in Hollywood.

In his wire, Mr. Brand charged that Mr. Fidler had influenced actress Alice Fay to buy a gown from a dress shop "in which he (Fidler) was allegedly interested. The first time she wore the dress it fell apart, causing her much embarrassment and humiliation." Later, the wire continued, Miss Faye went East for a personal appearance tour and Mr. Fidler "falsely attacked her in the newspapers which carried his column."

Mr. Brand said it was true, as the commentator had testified at the hearings, that Fox had paid Mr. Fidler $3,000 to make a "trailer" for the company. "But," Mr. Brand charged, "his interpretation that the payment was an attempt to 'buy his soul' is his own deliberate attempt to distort the facts as he so consistently does in reporting the Hollywood scene. Perhaps Fidler considers himself overpaid, in which event we would be glad to accept a refund."

Senator McFarland's comment on the telegram was: "This shows how far afield we can get in this kind of hearing. Pretty soon we'll find ourselves investigating the gown industry."

During Wednesday's testimony, however, the "gown" incident cropped up anew. Senator McFarland read into the record a telegram he received from Mr. Fidler, who denied that the gown fell apart on the first wearing and said that Miss Faye didn't pay for it for 40 days.

Meanwhile, the newspapers on Monday carried a story that Mr. Fidler and Errol Flynn, Hollywood actor, had engaged in a battle Sunday night at the Mocamba Cafe in Hollywood.

According to the reports, Mr. Flynn approached Mr. Fidler who was seated at a table with Mrs. Fidler and Samuel S. Zagon, attorney. Mrs. Fidler, incidentally, operates the dress shop to which Mr. Brand referred in his telegram.

The actor is reported to have hurled at Mr. Fidler, "You are no good. You ought to be run out of Hollywood. You told the Senate one lie too many."

Whereupon Mrs. Fidler screamed "You leave my husband alone," and picked up a fork from the table. It landed on the Flynn ear, causing blood to spurt.

"I'd hit you hard, Fidler, but I understand that a slap is a worse insult than a hit," and with that Mr. Flynn slaped the Fidler face to the accompanying yells of Lupe Velez, one of the interested by-standers. Miss Velez mounted a chair, brandished a ketchup bottle, and shouted, "Geeve eet to heem." Nobody was certain who she was cheering for.

The cafe orchestra saved the night and prevented further altercation by striking up "The Star Spangled Banner."

Later, while posing for photographers, Mr. Flynn told the press, "The only thing that bothered me was the fact that Mrs. Fidler picked the wrong fork when she went to work on me. It was a faux-pas. She used her entree fork."

The San Francisco *Chronicle* announced on Monday that the Fidler syndicated column would be dropped from that newspaper. In an editorial headed, "The Chronicle Edited Fidler's Gossip," Paul Smith, editor, declared that his paper always "edited" the Fidler column "severely" and denied there was ever any pressure to do so from film producers or exhibitors.

"Now that Mr. Fidler has brought the matter to a head by contributing so much innuendo to the inquisition of the Clark committee," the editorial read, "we have decided to edit him right out of the *Chronicle*."

GUILD UNITS ATTACK INQUIRY

(*Continued from preceding page*)

"The potent propaganda is not movies about Hitler; it is Hitler himself—his words and his deeds. The record—the bare, factual record—of this man is what conditions the mind of America toward hatred of Nazidom—not any ephemeral shadows of Europe's Armageddon. What movie genius could produce so fierce a piece of anti-Nazi propaganda as Hitler has himself brought forth in "Mein Kampf?" he asked.

"In the face of this reality, which oppresses the mind of every American, whether he has ever seen a movie or not, it is idle, certainly, to single out the motion picture industry as a force in the moulding of public opinion. Without a doubt, the movies are potentially a powerful instrument of political expression; no one could or would gainsay that. But in my opinion, no convincing evidence can be presented showing that their influence in determining our people's attitudes toward other nations has been anything but negligible," Senator Downey declared.

Even if the press, radio or films abused their freedom of expression he added, it would be better to endure incidental distortion and defamation rather than to lose the fundamental right.

Stands on "Free Speech"

Turning to the monopoly issue the Senator inquired of Chairman Clark, "if 500 men control an industry are they to have the right to free speech, but if the operation of a business is by 50 men are they to be denied protection of the Bill of Rights?

"Is there any law giver who could aptly frame a statute stripping from a monopolist his fundamental human rights, any judge who could administer such a measure?" he asked.

"Almost every large American industry is now involved in the complications of the anti-trust law. The movie producers are no exception. Their cases are now being reviewed by the Department of Justice.

"I think it will be difficult for this Committee, however plausible its argument, to convince the American people that it can justly develop this investigation into a monopoly inquiry. For this Committee to raise the monopoly question as an apparent inducement to the movie industry to submit to its censorship, can lead only to national misunderstanding. I hope I may be permitted to urge upon its members to avoid placing itself in this ambiguous position," Senator Downey continued.

"I am likewise convinced that any attempt to secure data on the foreign markets of movie companies, or the birth places of movie leaders cannot be justified before the bar of American public opinion. Such collateral inquiries can be relevant only if we intend to forbid, to the foreign-born citizen, his freedom of expression, to deny to the American business leader whose genius has developed a market abroad, the right to express himself on international issues.

"Surely, if we cannot have faith in an untrammeled freedom of expression for all our citizens, wherever born, however far flung their enterprises; if we yield to the fear that our democratic heritage can be wiped out of our minds and hearts by a flickering propaganda, then the foundations of the Republic are weak indeed," he concluded.

Film Unions Protest Committee's Tactics

The Screen Actors Guild at a meeting of its directors in Hollywood on Monday voiced a demand that the Senate investigation be stopped. According to Edward Arnold, president, the directors passed a resolution condemning the aims of the inquiry. It said, in part.

"It is clear that the purpose of the inquiry is to block production of motion pictures which are termed anti-Nazi because they deal realistically with war subjects and to effect censorship on free expression of American culture. . . . The inquiry has quickly indicated that it is designed to breed religious and racial discord in our nation, thereby to destroy the unity of the vast majority of the American people who support the foreign policy of the nation.

"Therefore be it resolved that the SAG does hereby condemn the action of the subcommittee as an immediate threat to the free thought, free speech, and the very fundamentals of liberty upon which our great nation was founded and demand that this inquiry be stopped."

Kenneth Thomson, executive secretary of the SAG, who had just returned from Washington, attacked the testimony delivered by Jimmie Fidler and George Fisher. He urged an overwhelming protest from members of the industry, the public and the press against such "unqualified" testimony.

At New York the Independent Theatre Owners Association at a meeting last week in the Hotel Astor passed a resolution condemning the probe and pledged the assistance of exhibition in refuting the charges leveled against producers and distributors.

The resolution petitioned Congress to end the inquiry at once and charged that "the examiners have consciously and deliberately publicized unsupported and unfounded assumptions" calculated to injure the film industry." Copies of the resolution were sent to the committee members and to Vice President Wallace, as presiding officer of the Senate.

The New York Screen Guild, union of publicists, readers and home office workers, also attacked the investigation, passing a resolution on Friday, September 19th, which charged that the hearings are an effort to censor the motion picture industry.

The Screen Publicists Guild, in a telegram to President Roosevelt, asked his support in ending the unauthorized Senate subcommittee investigation. Steven L. Freeland, New York co-chairman, and Nat W. James, Hollywood co-chairman, signed the message.

Numerous other labor groups, including several not associated with the industry, also attacked the investigation as a threat to free expression. Actors Equity, the Associated Actors and Artistes of America, and other groups passed resolutions and issued statements. The American Civil Liberties Union published a lengthy attack on the subcommittee. Thomas J. Lyons, president of the New York State Federation of Labor, parent body of many of the theatre employe unions, called the subcommittee "a sounding board for the America First Committee" and condemned its conduct of the film investigation.

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The committee was to hear Harry M. Warner, Darryl F. Zanuck and Barney Balaban on Thursday and then adjourn, possibly until the week of October 6th.

Senate Auditors May Tighten Purse Strings to Curb Inquiry

CONTINUANCE of the inquiry by the subcommittee was threatened over the weekend by a move within the Senate to bar further expenditures by the subcommittee of the Interstate Commerce Committee. Burton K. Wheeler, chairman of the latter body, named the five subcommittee members, who proceeded to conduct the hearings without direct Senate authority or an appropriation to meet the expenses of calling witnesses.

Senator Scott W. Lucas, of Illinois, chairman of the Senate Audit and Control Committee, which must approve all the subcommittee's expenditures, on Friday observed that the hearings had been undertaken without approval or instructions from the Senate. It was not, he added, in keeping with Senate practice, and said that he would not approve any expenditures until there were more indications of how long the film inquiry would last and how much the committee would spend.

Vouchers for $552.04 signed by Senator D. Worth Clark, chairman of the subcommittee appeared likely on Monday to precipitate a showdown on control of the hearing's purse strings. The vouchers were sent to the Audit and Control Committee for approval. They are to pay the expenses of Jimmie Fidler and George Fisher, Hollywood columnists who testified last Monday.

For Traveling Expenses

The sum covered traveling expenses of the two columnists who flew to Washington from Hollywood. An additional voucher would pay them the customary $3 per day witness fee. Mr. Fisher submitted an account of $264.50 for his half hour appearance on the stand. Jimmie Fidler's testimony, on a per word basis was much cheaper. For three hours on the stand he requested $287.54 for his travelling expenses.

Approval of the vouchers by Senator Lucas and his committee appeared in doubt. He again said he would approve no expenses for the subcommittee until it made clear how long it intended to sit, and how much money it would demand. If the audit committee rejects the expense request it will have to be submitted to the Senate. Chairman Clark expressed confidence that if they were the Senate would approve. Washington observers were less certain however.

May Set Limit

Senator Lucas also commented that he might recommend that the Senate set a $250 limit to the amount which a committee might spend without express authority from the Senate. If this were done the motion picture investigation would have to be ended unless the Senate approved a resolution calling for its continuance.

Senator Clark on Monday predicted however that the Audit and Control Committee could not squelch the hearings. He indicated that he was ready to submit expenses to the whole Senate if necessary. This week, he forecast, the committee would continue to hold daily sessions and would hear all of the subpoenaed witnesses.

Among those who would follow Mr. Schenck on the stand, Senator Clark said, are Harry Warner, president of Warner Brothers, Barney Balaban, head of Paramount, Darryl F. Zanuck, production chief for 20th Century-Fox, Will H. Hays, president of the Motion Picture Producers and Distributors of America and others.

Control of the audit committee headed by Senator Lucas rests solidly with administration supporters. The only isolationist member is Senator Charles W. Tobey, New Hampshire Republican, who is also a member of the subcommittee.

in Technicolor

Week-End in Havana





"SHOW 'EM WHAT GOES ON IN HAVANA!"


EXCITEMENT!
ROMANCE!
FUN!
THRILL
RHYTHM!
COLO
GLAMOUR!
ALICE FAYE · CARMEN MIRANDA
JOHN PAYNE · CESAR ROMERO
in
Week-End in Havana
IN TECHNICOLOR
COBINA WRIGHT, Jr. · GEORGE BARBIER
SHELDON LEONARD · LEONID KINSKEY
CHRIS-PIN MARTIN · BILLY GILBERT
Directed by WALTER LANG
Produced by WILLIAM LeBARON
Original Screen Play by Karl Tunberg and Darrell Ware
Dances Staged by Hermes P
Dances like the Nango...and songs like these!
"The Man With The Lollypop Song"
"A Week-End in Havana"
"Tropical Magic"
"When I Love I Love"
"The Nango"
by Mack Gordon and Harry Warren
"Romance and Rhumba"
by Mack Gordon and James V. Monaco
20th CENTURY FOX
From 20th ...to make record fall this Fall!
Printed in U. S. A.

TAX ON ALL ADMISSIONS AT NEW RATE BECOMES EFFECTIVE OCTOBER 1

One Cent Levy on Each Unit of Ten Cents or Fraction Starts Wednesday; New Tickets; First Payment Due Nov. 1

All theatre admission price scales become subject to federal tax, virtually all exemptions are ended, and most amusement enterprises competing with motion pictures must pay ticket taxes under the 1941 federal revenue bill which became law on September 20th. President Roosevelt at Hyde Park signed the measure on Saturday after the joint House and Senate conference had reached agreement on disputed passages. Both chambers passed the bill by a voice vote.

The law, insofar as it affects theatres, becomes effective on October 1st. The ticket tax and other excise levies, many of which will indirectly hit theatre operators, must be collected on and after next Wednesday.

The rate at which tickets to motion pictures and other theatrical entertainments are to be taxed is equal to one cent on each ten cents, or portion thereof, charged for admission. This is not equivalent to a ten per cent levy. In practice the fractional levy cuts deeper into the public's entertainment dollar.

Services Pay Reduced Tax

Exemptions under the admissions amendment to the revenue bill are sharply restricted. All persons, with the exception, of some children, bona fide employees, municipal and state officials on business, and members of the armed services or the CCC in uniform, must pay the tax. The law assesses a tax on free or reduced admissions equivalent to the tax on the regular admission price then in force for similar accommodations.

Soldiers, sailors, marines, coast guardsmen and members of the Civilian Conservation Corps, when in uniform, are required to pay tax only on the price which they actually pay for the special half-price or cut rate service tickets now granted by many theatres and circuits.

The clause exempting childrens' tickets from the tax applies only where the admission is less than ten cents and the children less than 12 years of age. Also, school entertainments, both high school and elementary, are not required to pay the tax. College theatres, institutions, churches and many other educational or benevolent institutions exempted in previous laws are now required to collect the federal tax, legal experts assert.

The admissions tax amendment to the 1941 Revenue Law as passed by Congress and signed by the President continues on the statute books the measure which was first written and enacted in 1917 as a wartime emergency law. The tax rate is identical with that in force during the war years, experts point out, but even more exemptions have been dropped from the bill, now making it the most inclusive admissions tax ever on the federal statutes.

Lawyers point out that the tax rate of one cent on each ten cents or fraction has remained in force since 1917. Entitled Section 1700 A-1, amending the Internal Revenue Code, it was never repealed. After the war, however, exemptions were progressively increased until in the late '20s only tickets in excess of $3.00 were taxed. During the depression the exemptions were gradually lowered down the admissions price scale.

The last previous reduction occurred on July 1st, 1940 when the exemption was cut from 40 to 20 cents.

The tax was first imposed on October 3, 1917, when a rate of one cent on each 10 cents or fraction thereof was applied to all admissions in excess of five cents. On February 24, 1919 the exemption was entirely eliminated.

After nearly three years with no exemption, the Revenue Act of 1921, effective January 1, 1922, provided a 10-cent exemption. The act effective July 2, 1924, raised the exemption to 50 cents. Two further increases raised the exemption, effective March 28, 1926 to 75 cents, and on June 29, 1928 to $3.

With the advent of depression, the Administration began to look for new sources of revenue and in the Revenue Act of 1932, effective June 21st the admission-tax exemption was dropped to 40 cents. No further changes were made in the exemption until the Act of 1940, effective July 1, last year, dropped it to 20 cents.

Free Admissions Taxed

The law, as amended in its latest passage through the Congressional hopper with the annual revenue bill is explicit in its phrasing. Section 541 of the Revenue Act of 1941 states:

"A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription. In the case of persons (except bona fide employees, municipal officers on official business, children under twelve years of age, members of the military or naval forces of the United States when in uniform, and members of the Civilian Conservation Corps when in uniform) admitted free or at reduced rates to any place at any time when and under circumstances under which an admission charge is made to other persons, and equivalent tax shall be collected based on the price charged to such other persons for the same or similar accommodations, to be paid by the person so admitted. No tax shall be imposed on the amount paid for the admission of a child under 12 years of age if the amount paid is less than 10 cents.

"Section 1701 of the Internal Revenue Code (relating to exemptions from admissions tax) shall not apply with respect to amounts paid, on or after the effective date of this part, for admission."

Lowering of the price exemption to cover all theatre admissions and the heavy slash in exemptions will almost double the tax's yield to the federal treasury during the next twelve months Treasury Department experts estimate The new bill will add approximately $62,400,000 to the $76,073,791 which the United State collected through the boxoffice during the year ended August 1st the statisticians predict. Some predict that theatre patrons will pay almost $140,000,000 to Uncle Sam this year. During the 1939-40 season when the exemption started at 40 cents theatre taxes brought in only $22,000,000.

Every theatre manager must start collecting the tax commencing next Wednesday, October 1st. The first payment to the Bureau of Internal Revenue, for taxes collected during October, will not be due until November 30th, however. All tickets will be subject to the tax, including single admissions, season tickets, special discount coupon books, two-for-one tickets and other special forms of admission.

Forms for reporting the new tax payments will be prepared by the Bureau of Internal Revenue and distributed to theatres who have paid previous taxes. Responsibility for securing the forms and correctly reporting the taxes rests with the exhibitor.

New Tickets Needed

Tickets sold after October 1st must bear the price of admission and the price of the tax, in accord with Section 1702 of the Internal Revenue Code. Only those houses which have been charging less than 20 cents will be required to obtain new ticket forms. On current stocks of tickets, however, the new tax may be overprinted or rubber stamped. Where the established admission price is changed to absorb or adjust itself to the new tax law the change must be overprinted or stamped on the tickets until new ones are secured.

Where the established price is not changed and is to include the tax the Commissioner of Internal Revenue will permit tickets now on hand to be used until properly printed tickets may be obtained. Where tickets do not show established price and tax, managers must keep, near the door or box office conspicuous signs stating the prices of admission, taxes due, and the proper combined totals of admission and tax.

Exhibitors, particulary those paying the tax for the first time, are advised to keep careful record of the numbers of tickets sold, price changes, and gross receipts after October 1st. Tax lawyers recommend that the number of the last tax exempt tickets sold on the evening of September 30th be carefully recorded. The Bureau of Internal Rvenue may demand records at any time.

While the admissions tax clause of the revenue bill most directly affects theatre owners many other portions of the new law, which is the steepest tax bill in American history, will also concern them. Many excise, or so-called "hidden" taxes will add to operating expenses after October 1st while new personal and corporate income taxes become due on March 15, 1942.

A ten per cent levy is provided for photographic equipment, optical goods, electric signs, electric, gas and oil appliances, business machines, phonographs and records, air conditioners

(Continued on following page)

HERE'S THE TAX AFTER OCTOBER FIRST

The following table shows the federal admissions tax which all theatres must start collecting on October first under the provisions of the new revenue law.

Admission Price	*Tax*
1c to 10c	1c
11c to 20c	2c
21c to 30c	3c
31c to 40c	4c
41c to 50c	5c
51c to 60c	6c
61c to 70c	7c
71c to 80c	8c
81c to 90c	9c
91c to $1.00	10c

Children under 12 years of age are exempt from tax if the admission is less than 10 cents. For other exemptions see adjoining columns.

Tax Increases Start Wednesday

(Continued from preceding page)

and many other items purchased after October 1st. Local telephone bills are taxed six per cent while long distance and telegraph messages will bear a ten per cent assessment. This item is of importance to many exhibitors at a distance from exchange centers. There is also a five per cent tax on electric light bulbs.

Competitive amusements however will also share in the new tax burden. Night club bills will bear a five per cent levy. Ten dollars a year is assessed against non-gambling coin operated machines, including "juke-box" movies, and against bowling alleys and pool and billiard tables. Sporting goods bear a ten per cent tax.

Sporting events, legitimate theatres, concerts, and similar admission charging entertainment must pay the same ticket tax as the motion picture houses.

In addition to the direct business taxes theatre men may expect an increase in personal taxes. The four per cent base income tax remains but surtaxes rise sharply from six per cent on the first $2,000 net income to 77 per cent on incomes over $5,000,000. Corporations earning over $25,000 a year, net, will pay a 24 per cent tax. Those earning less pay 15 per cent on the first $5,000, 17 per cent on the next $15,000 and 19 per cent on the balance.

The entire revenue bill is expected to raise $3,553,400,000 to pay part of the defense and lend-lease cost.

Indiana Tax Relief on Percentage Pictures

The Indiana state gross income tax division in a ruling on September 16th informed exhibitors in that state that they would not have to pay gross income tax on per centage pictures on which distributors have also paid tax. The ruling was given at the request of the Associated Theatre Owners of Indiana.

The Bureau also announced that it would refund money collected from plaintiffs in a suit filed by the Association this spring in which it was charged that the tax on the gross income of both exhibitor and distributor was a double levy on per centage pictures. Exhibitors will not be exempted from paying on their annual income.

Special Iowa Meeting

To discuss the new Federal admissions tax, a special meeting will be held next Monday at the Savery Hotel, Des Moines, Iowa, of that state's theatre men under the auspices of the Independent Theatre Owners of Iowa and Nebraska. Tax experts are to answer questions at the meeting.

Shea Managers Shifted

E. C. Grainger, president and general manager of the Shea circuit, has announced the following changes in theatre personnel: Joseph Hockenberg, assistant to R. C. Horning at the Shea and Roosevelt, Jamestown, N. Y., has become assistant manager of the Fulton, Pittsburgh; Fred Lahrmer, assistant to Joseph W. Scanlon, Jr., manager of the Hippodrome, Ohio and Putnam, in Marietta, O., replaces Hockenberry in Jamestown; Robert Cannon, assistant to Durward Duty, manager of the Bexley and State, Dover, O., is assisting F. L. Bowers, manager of the State and Strand, Cambridge, O.; Gordon Kearsey, assistant at the Fulton, Pittsburgh, succeeds Mr. Cannon in Dover. Also, Bud Wright has resigned as assistant manager in Zanesville, O.

EXHIBITORS OPENING FILM ROW QUARTERS

As a result of theatre mergers and the new policy of booking motion pictures under the consent decree, a number of independent exhibitors in Pittsburgh are establishing offices on Film Row.

Shortly to open will be the office of a new firm controlling 12 theatres as the result of a merger of the six Mervis Brothers houses with a similar number operated by the Archie Fineman - Mike Shapiro circuit. Also to open is an office for the Blatt circuit which controls more than 20 theatres in western and central Pennsylvania.

Already installed is the office of a federation of 18 independent houses headed by William Wheat, William Walker, Dr. C. E. Herman and the Beedle Brothers.

Weiner Feted on 20th Anniversary

by RAMON PEON

in Havana

Henry Weiner, United Artists manager in Havana, Cuba.. was honored at a dinner party last week and was presented with a gold medal celebrating his 20th anniversary in the motion picture business. Militza Korjus, film star, was guest of honor and the banquet was attended by exhibitors, distributors and other members of the industry in the Cuban film colony. For the event Walter Gould, foreign manager for United Artists, cabled congratulations to Mr. Weiner from the home office in New York.

▽

Saica Films, the only producing company devoted to the production of short subjects in Havana, has bought Cosmos Films interests, formerly distributors of "Cuban Rhythms," and will distribute the product now on hand through this distribution company.

▽

Edelberto De Carrera and Jose Valcarce have been elected president and vice-president, respectively, of the Cuban Union of Exhibitors. Mr. Julio Vazques will continue as treasurer.

Columbia Branch Change

The Columbia exchange in Philadelphia will in the future service only the following towns in the State of Delaware: Wilmington, Claymont, Newcastle and Newark. The Washington exchange will service the remainder of the State.

Affiliated Books Y. & W.

Affiliated Theatres, Inc., buyers and bookers for 49 theatres in Indiana and Kentucky, have added buying for Y. & W. Management Corp., which owns and operates 29 theatres in Indiana and is headed by V. U. Young of Gary, Ind.

Lachnit with Capitol-Monogram

Al Lachnit, formerly of the Indiana Theatre Equipment Company, has joined the sales staff of the Capitol-Monogram Pictures in Indianapolis.

USO Drive Funds Mount

Theatre collections for the United Service Organizations drive are reaching new highs, according to the USO's motion picture theatres division, of New York City.

During USO Week, the Warner chain collected $170,536, in addition to various sums raised by units of the circuit in a USO drive of some months ago.

J. J. Rubens, regional drive chairman for Illinois and northern Indiana, this week listed a total of $80,961; and said 155 theatres were still to report. Of the amount mentioned, $33,591 came from the Balaban and Katz circuit; $19,600 from the Publix-Great States aggregation.

In 400 Detroit and other Michigan theatres, as of late last week, collections totaled $42,400.

The 12 Paramount theatres now operating in the Greater Miami area, raised $4,554. The circuit had already given $700 to the campaign in a ticket selling drive. The United Service Organizations' 360 planned service clubs are under way, with construction of the first 25 expected shortly.

In Hollywood, Hal Roach has begun another military training film, for the Army and the Research Council of the Academy of Motion Picture Arts and Sciences cooperating.

Majors Send British Defense Gifts

The eight major American distributors in London have presented the London Civil Defense Area with a flying squad of three large mobile canteens and a supply van.

Meanwhile, the Cinematograph Trade Benevolent Fund's campaign to raise $300,000 in Hollywood for the Glebelands Rest Home for British artists, directors and technicians was launched with the dispatching of more than 100 personal appeals for aid

New Remodeling Program Launched by Tri-States

The Tri-States Theatre Corporation in Des Moines, has started a remodeling campaign that includes the Des Moines theatre in that city and a $215,000 project at Sioux City, Ia., that includes all four of its theatres, the Capitol, Rialto, Princess and Hipp.

The Capitol job is the most extensive, calling for a completely new theatre from the street to the screen, at a cost of $150,000; reconstruction and moderization of the Rialto, to total $50,000, and another $10,000 for redecorating the Princess theatre.

Skouras Plans Tour

Spyros Skouras, head of National Theatres, is expected to leave New York City next month on a tour of the company's affiliated circuits to award prizes to the winners of the showmanship campaign which closed last month. Prize winners have not been announced as yet.

Buys Gage in Chicago

James Steininger, operator of the Lawn Theatre, Chicago, has acquired the Gage Theatre, Chicago, and is planning extensive remodeling and modernizing of the house.

HORSE-TRADING DECIDES CLEARANCE NEW YORK CASE ARBITRATOR RULES

Motor Executive, Granting 14-Day Reduction to Exhibitor, Stresses "Free Opportunity" and Cites "American Way"

"Horse trading" is the basis for clearance rather than scientific appraisal by distributors of the factors of historical development, potential revenue, price scales, management policy, location and patronage of competitive theatres, according to Paul Fitzpatrick, director of sales development of the motors holding division of General Motors Corporation, who arbitrated New York's 13th complaint.

Mr. Fitzpatrick, the first non-lawyer to write a film arbitration decision, ruled in favor of the clearance complaint of Selig A. Posner, operator of the Playhouse in Raritan, N. J. Scoring the method by which MGM, Warners, 20th Century-Fox, and Paramount granted the Cort theatre, at Somerville, 21 days' clearance over the Raritan house, he cut the margin to seven days. He characterized the present 21-day clearance as unreasonable, having been "plucked out of a hat and imposed upon Raritan."

The motor executive ruled that protection between theatres, to meet the spirit of the consent decree, must grant a new enterprise the right to "be born, to live, and to prosper, even though it may entail some loss to competitors who hitherto have been free of its competition.'

Threat to "American System"

"A contrary view," he wrote, "would freeze development, limit future opportunity, and strike at the very roots of what we are proud to call the 'American System.'"

The award reduced the availability period for the Raritan, opened in April, from 21 to 7 days as "being adequate and reasonable protection for the Cort theatre and necessary and reasonable for the maintenance of the Raritan Playhouse" which the arbitrartor held to be "a desirable addition to the recreational facilities of the community. One sixth of the costs was assessed against each of the parties.

The arbitrator rejected arguments by the distributors and intervenor that the complainant in signing contracts with 21 day clearance clauses had signified his acceptance of the margin. It was Mr. Posner's right to sign the best contract he could get under the circumstances with the intention of resorting to arbitration Mr. Fitzpatrick said.

"By consenting to the decree," he wrote, "the distributors are bound to recognize that their clearance decisions are, under the decree, always open to review through arbitration proceedings, whether those decisions were made yesterday, a year ago, or at the very inception of the distributor's business.

Describing the method by which the Raritan clearance was determined, according to testimony, Mr. Fitzpatrick said:

"A new theatre was projected. An old theatre objected. 'Horse-trading' ensued. The old theatre said 60 days. Three distributors said 30. One said 28. The promoter of the new theatre protested even more violently. One distributor finally said 21. Within a day or two, another and another distributor said 21! A week after the new theatre opened—with 21 day contracts from three major distributors—the fourth says 21!

He criticized the fact that the distributors' agents failed to show that they had visited the theatres or studied the area involved during the discussions. Distributor testimony that clearance was a saleable factor was self-contradictory the arbitrator wrote, inasmuch as while it was "for sale" it was not for sale to a new competitive theatre. The intervening Cort theatre, he found, had paid nothing and received nothing for favorable clearance, insofar as it was a separable item of the contract.

Historically, after comparison of clearance between the Cort and theatres in Plainfield, Dunellen, Manville, Raritan and nearby towns he found that the 21 day margin over the Raritan was exceptionally high. In respect to admission prices, location, transportation and patronage habits he noted that there was no schematic gradation of clearance by distributors.

Comparing seating capacity he found that the Raritan had 416 seats, or 34 per cent of the Cort's 1211. Rentals from the smaller house. to all distributors, averaged $206.78 a week com-

(*Continued on following page*)

Third Appeal Board Decision Upholds Westway Dismissal, Intervention Rules

The Appeal Board of the motion picture arbitration tribunals on Monday, in its third decision, upheld the ruling of Sefton Darr, Washington arbitrator, who dismissed the clearance complaint of the Westway theatre, Baltimore, on June 9th. Mr. Darr's decision in the third Washington case had upheld the right of distributors to protect with clearance the older, better established theatres which produce the largest revenue within a given competitive area.

The three members of the Appeal Board—Van Vechten Veeder, Albert W. Putnam and George W. Alger—in their seven-page opinion devoted four pages to quoting from the findings of fact on which Mr. Darr ruled in favor of the Edgewood, Durkee circuit theatre named in the Westway complaint. The full text of Mr. Darr's decision was printed on page 21 of Motion Picture Herald for June 14th.

"These findings are clear, comprehensive and, being amply supported by evidence, conclusive", the board ruled. They affirmed the original award in full and assessed all costs against Lee W. Homand, operator of the Westway.

The most important precedent seen in the third decision of the "supreme court" of motion picture arbitration was a ruling that intervening theatres must file formal notice of their interest in a complaint before hearings start. Rule I of the Rules of Arbitration provides that any exhibitor or distributor named in a complaint or whose interests are likely to be affected by it may "at any time prior to the commencing of the first hearing" intervene by filing with the clerk of the tribunal a declaration of interest, a submission to the rules of arbitration and a $10 filing fee.

Specifically, the board upheld Mr. Darr's action in excluding from the Westway case the Alpha and Irvington, neighborhood theatres in the same area as the Westway and Edgewood, on the grounds that they had not followed the prescribed method of intervening. An attorney for the theatres appeared at the first Westway hearings, saying the theatres "asked me to intervene", according to the Appeal Board. Mr. Darr granted permission to observe the proceedings, after the attorney said, "Our present attitude is one of listening. Just what active participation we may want to make later I don't know; it will depend on developments".

After the complainant had rested his case and defendant witnesses were called, the counsel for the Alpha and Irvington asked permission to intervene. The arbitrator called attention to Rule I and its provisions but indicated it might be waived on agreement of all parties. The complainant objected and the arbitrator thereupon denied the application to intervene.

"We approve the Arbitrator's disposition of this issue," the Appeal Board wrote, "together with his proper appreciation of the necessary exclusion from his award of any consideration of the clearance between the Alpha and Irvington and the Westway."

The eight points upon which Mr. Darr based his decision, and for which evidence was approved by the Appeal Board, held that the Edgewood was superior to the Westway and entitled to the contested 14 days' clearance by reason of its historical development, higher price scale, size, and superior management and policy; absence of premiums, or other attendance stimulants; larger revenue for distributors; superior location within the competitive area; absence of promises of product by distributors to the Westway before erection; and the need of protection for the larger investment represented by the Edgewood.

AWARD STRESSES "FREE COMPETITION"

(Continued from preceding page)

pared with $607.44 per week for the Cort. The Raritan rental, parallel to seating capacity, is 34 per cent of the Cort's, or equal in per seat revenue to the larger theatre. Distributors, he said, had failed to prove that average rentals from both theatres is, or would be less than from the Cort alone.

Gift night at the Cort, when women receive "free china or face paint," ice cream for children, bingo or similar games until banned by law, cut rate tickets at the time of the Raritan's opening and other devices offset the five to 11 cent price differential between the Cort and Raritan admissions Mr. Fitzpatrick found.

Cites Total Rentals

Confidential exhibits, the arbitratotr noted, showed that the Cort paid 82.6 per cent more rental to its highest priced distributor than to its lowest. The spread for the Raritan on a per firm basis was only 30 per cent. One distributor who disclosed income from the Cort during 1941, compared with the first part of 1940, showed an increase of 12.7 per cent from the Cort, plus 38.8 per cent of the increased Cort payments received additionally from the Raritan after it opened on April 24th.

The arbitrator asserted it was clear that executives or salesmen negotiating contracts with exhibitors showed little or no success at arriving at "anything like a scientific appraisal of the weight to be given the various factors that go to make the selling price."

Studying population in the United States the arbitrator noted that with approximately 17,000 theatres in operation there is a theatre for every 7,600 persons. Raritan he added is a separate municipality with a population of 4,800 surrounded by other populous communities, many without theatres. The Playhouse may assume to have a natural patronage potential of at least the U. S. Average of 7,600, he declared.

In conclusion Mr. Fitzpatrick observed that the Cort brought competition to older theatres when it was established. In turn, he said, it must expect to face competition from newer theatres, which have "a constitutional legal right and an ethical and economic right to open and essay to make a place for themselves."

"If the ensuing competition is governed by principles of fair play and decent management, and the potential local patrons are given the choice of waiting to see a picture at their local theatre instead of seeing it earlier at another and more distant theatre, then, in the Arbitrator's opinion, this competition is constructive, not destructive," he observed.

St. Louis, Ohio Cases End

The some run complaint of Louis M. Sosna, operating the Sosna theatre in Mexico, Mo., was dismissed at St. Louis this week by Fred A. Armstrong, arbitrator, after one hearing on September 4th. Mr. Armstrong ruled that the defendant, Metro-Goldwyn Mayer had in fact offered the Sosna a reasonable run, which had been rejected. The complaint was the second filed by Mr. Sosna. A previous some run action filed in March naming the Big Five and Universal, Columbia and United Artists was withdrawn, after it had been classified as beyond the jurisdiction of Section VI of the consent decree.

Mr. Armstrong levied costs against the complainant, but noted that the dismissal was without prejudice against a new complaint if circumstances warrant a third action.

At Cincinnati Herbert F. Koch, arbitrator, dismissed the clearance complaint of F. W. Rowlands in behalf of his Main theatre, in Columbus. The complaint named the Big Five and Neth's Eastern theatre and sought a reduction from 21 to seven days. Costs were assessed against the complainant. A factor in the decision was the higher admission scale of the Eastern. It was Cincinnati's second complaint.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

New York—One on Clearance
St. Louis—Two on Some Run

Previously Reported:

Clearance	89
Some Run	28
Specific Run	1
Total to September 24th	121

Settled This Week:

Washington—Case No. 3 (Appeal)
New York—Cases No. 6 and 13
St. Louis—Case No. 3
Cincinnati—Case No. 2

New York

New York's sixth case, the complaint of the Andora Amusement Corporation, operating the Liberty in Plainfield was also settled this week when James O'Gorman, arbitrator cut the clearance of the Strand theatre from 30 to 21 days. Paramount, Warners, RKO and 20th Century-Fox were ordered to change the availability of pictures for the Liberty. The complaint against Metro-Goldwyn-Mayer was settled and withdrawn by Joseph Siccardi, president of the Andora Corporation in June.

Mr. O'Gorman noted that the consent decree recognizes that motion picture theatres perform a public service and that it is in the public interest to present pictures while they are still timely. In reducing the Strand's margin he ruled it was within the arbitrator's obligation to give the public pictures at the earliest possible date without injuring either of the theatres involved. Costs were assessed equally. The case had been on the New York docket since March.

The 22nd New York case was filed on September 18th when the Arden Enterprises, Inc., operating the Arden theatre at Columbus Avenue and 103rd St., New York, sought re-establishment of a previous clearance and run arrangement in its competitive area. MGM and Paramount are named.

The Arden asserts that formerly it played day and date with the Carlton theatre, and four days after the Stoddard, Olympia, Riviera and 77th Street. Now, it asserts, the Olympia has 44 days precedence, the Carlton five days, and the Stoddard 34 days. William Kaster operates the Arden.

St. Louis

Two new complaints, both seeking some run, were filed in St. Louis last week. The complainants are Floyd Lowe, owner of the Star Theater at Lebanon, Mo., and Mrs. Mildred Karsch, operator of the Ritz, at Rolla, Mo. The Big Five are defendants.

Ben Tepper, attorney for both complainants, said the distributing companies had refused to sell his clients any films on a definite basis, and they had to be content with reissues four and five years old, while competitors were getting latest releases. Mr. Tepper named the Gasconade Theater Corporation, a circuit operating the Lyric at Lebanon and the Rolla—Mo at Rolla, as interested parties.

The third St. Louis complaint, clearance action by Victor Thein, operator of the Palm theatre in North St. Louis, will be heard on October 3rd before former circuit judge J. Wesley McAfee. The St. Louis Amusement Company has intervened for the Aubert and Union theatres.

Chicago

Hayes McKinney, an attorney, has been named as arbitrator of the Oriental Theatre's Chicago clearance case against the five consenting companies for better playing time in the downtown district. The hearing has been set for October 7th.

Philadelphia

Philadelphia's case No. 9, the first of three clearance complaints by Abe M. Ellis, originally scheduled to be heard on September 24th, was postponed until next Monday, the 29th. The postponement was asked by the Warner circuit attorneys. The complaint was entered for the Broad theatre.

Kansas City

Wendell H. Cloud will hear Kansas City's second case, clearance complaint of the Dickinson theatre, Mission, Kan., on October 6th.

In Kansas City's third case, a clearance demand by D. R. Gifford, operating the Louis, a negro theatre at St. Joseph, Mo., 20th Century-Fox and MGM, defendants, have named the Durwood-Dubinsky Brothers circuit, operating the Missouri, Orpheum and Electric theatres as an interested party. Fox also cited the Crystal theatre as an intervenor.

Portland

O. J. Miller, executive secretary of the Independent theatre owners of Oregon at Portland this week charged that clearance conditions there result in disadvantages to all independent exhibitors. Citing the complaint of William Graeper's Egyptian theatre (reported in MOTION PICTURE HERALD last week) he asserted:

"This arbitration is considered by all small theatre owners to be a test case and, at a trustee meeting of the Pacific Coast Conference of Independent Theatre Owners, the directors voted to support substantially the Portland findings.

Robert H. Poole, executive secretary for the Pacific Coast, enroute to California stated, "The Pacific Coast Conference of Independent Theatre Owners is definitely protecting its four-unit member against the bigger companies and will exert every effort to see that unfair clearance in Oregon is corrected."

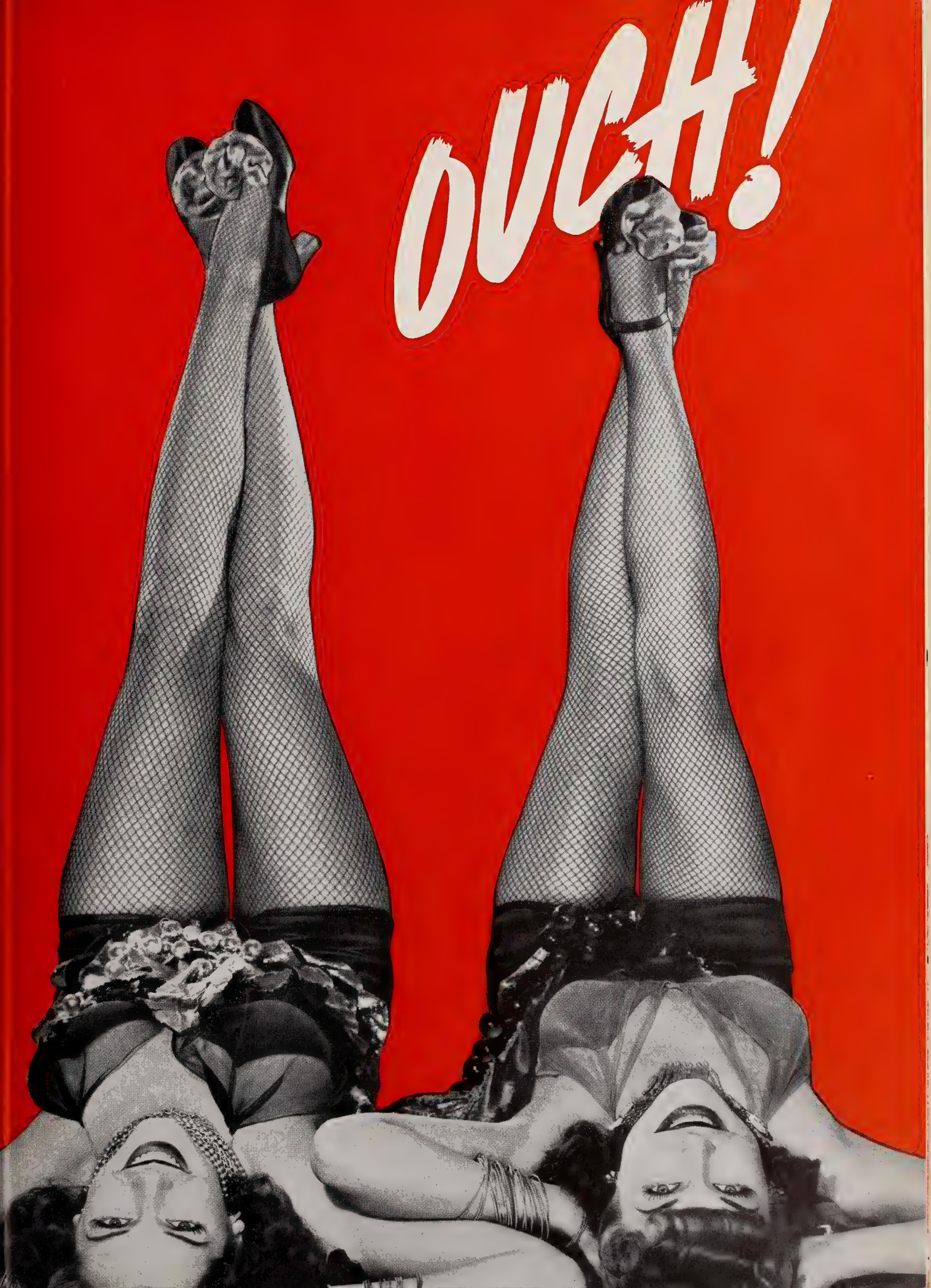
In other territories he asserted clearance provides for the public benefit, instead of the larger and higher admission houses.

Stessin Leaves A. A. A.

Lawrence Stessin, public relations director of the American Arbitration Association at New York, resigned this week to join the staff of the Labor Relations Institute. Prior to joining the AAA he was a staff member of the New York *Times*.

"Kampf" Adds Languages

The motion picture, "After Mein Kampf," originally produced in France with French dialogue and later produced in London with English dialogue has recently been completed in two additional languages, Spanish and Dutch, according to an announcement from Crystal Pictures in New York.


OUCH!

HOW DO YOU SAY IT, I LOVE YOU?

HOW DO YOU SAY IT, I'LL BE TRUE?



Hear them sing:

- ★ "Daddy"
- ★ "How Do You Say It?"
- ★ "The Kid With The Drum"

See them dan

- ★ The Conga
- ★ The Rhumba
- ★ RELEASE
  OCT.

COLUMBIA PICTURES

Two Latins From Manhattan

★ JOAN **DAVIS** ★ JINX **FALKENBURG**

with

JOAN WOODBURY

Original screen play by Albert Duffy • Directed by CHARLES BARTON • Produced by Wallace MacDonal

MAJORS ADOPT HANDS-OFF POLICY TOWARD ALLIED SPLIT ON 'UNITY'

Distributors Await Membership Plebescite Now in Progress; National Officers Confident Members Will Approve Plan

Distributors this week were hopeful the rank and file membership of Allied States Association would adopt the proposed all-industry unity plan presented at the 12th annual national convention in Philadelphia last week and rejected by the delegates, it was evidenced in the comments expressed by some home office representatives of the of the majors. Spokesmen for most of the majors indicated a hands-off policy, at least until the Allied internal fight should be settled by the plebiscite now in progress.

A. Montague, general sales manager for Columbia, said on Monday his company was "anxious and willing to be a part of any plan that will bring unity to this business. Unity at this time is probably even more important than good pictures."

An official at Twentieth Century-Fox said he had "read of Allied's meeting," but that his company had not yet come to any decision regarding proposed cooperation. "It is too bad," he said, "that they couldn't see eye to eye particularly now, when unity in all branches of the industry is so necessary," and he indicated that Fox probably would join with other distributors toward working out such a unity project.

Other home office sales representatives of the majors would not make any statement at this time concerning the Philadelphia story, but it is believed that in addition to Columbia and Fox, Universal, RKO, Warners and United Artists would follow the lead of Metro-Goldwyn-Mayer and Paramount, who pledged cooperation to Allied last week.

Four Units Pledge Support

On Monday, Col. H. A. Cole, national president of Allied, announced that four Allied units had pledged their support to the proposed "national liaison committee." They were Indiana, Maryland, Michigan and Minnesota. Illinois Allied was expected to take action early this week. Col. Cole expressed confidence that Allied members would vote ten to one for the adoption of the resolution which was voted down at the convention and he indicated that when results of the referendum vote were received, the organization would invite all branches and individuals of the industry to join in preparing the "peace and harmony" plan within and for the industry.

The plebiscite of independent exhibitors in the field was ordered by the board of directors of Allied on the resolution rejected by the Association's convention calling for the setting up of machinery to create an all-industry committee to deal with industry problems. Rejecting the convention sentiment on the grounds that it was not representative, the action was taken by the board following the resignation of the national Allied officers at a special executive meeting immediately upon the close of the 12th annual convention last Thursday in Philadelphia at the Benjamin Franklin Hotel.

Since the proposal had been passed unanimously by the board Monday, September 15th, the day before the opening of the three-day convention session, and was considered the "baby" of Commissioner Myers, the referendum, ordered to be held within the next ten days, is tantamount to a vote of confidence for the national Allied leaders.

A statement issued by Col. Cole and Commissioner Myers following the executive board session read:

"The board of directors held a special meeting after the convention closed. Resentful of reflections cast on their motives in the handling of the resolution for a Joint National Committee, the national officers resigned in a body.

"The Board declined the resignation and asked the officers to carry on for the time being.

"The Directors were strongly of the opinion that the vote by which the resolution was beaten in convention was not a representative vote. They expressed the view that the overwhelming majority of Allied members favor an effective liaison with other branches of the industry.

"Not a Test"

"They pointed to the fact that not more than half of those present voted; that men from the West representing hundreds of exhibitors were outvoted by a comparatively few individuals, representing only themselves, some of whom were not Allied members; that the margin was very close.

"Refusing to accept the vote as a test of exhibitor sentiment, the board decided to request the regional associations to poll their members on the issue within ten days. The resolution will thus be considered calmly and without the influence of impassioned convention oratory.

"The Board will accept the verdict of the plebiscite; it rejects the vote of the convention."

The setting up of an all-industry liaison committee was to be the climax of the three-day session. During the three days, Allied leaders impressed upon the need for an all-industry group, and support for such a unit was promised by William F. Rodgers, vice-president and general sales manager of Loew's, and Claude F. Lee, in charge of public relations for Paramount.

Opposition to the resolution, when it was brought up Thursday afternoon at the closing business session of the convention, was led by Nathan Yamins, of Massachusetts, former Allied president and a member of the board, who was absent from the board meeting which endorsed the liaison setup. Mr. Yamins urged that considerably more time be given to the study of the resolution and the convention resolved itself into a closed executive session to deliberate.

It is understood that the opponents expressed the fear that adoption of the resolution would result in Allied being "sold down the river," and that they were reluctant to have Allied associated with other exhibitor organizations.

Mr. Yamins declared that the resolution was a "sugar-coated" document and that, when it was analyzed, it would be found to be "poison." He asserted that the Allied board had acted in secrecy and charged that the resolution had not been put up to the directors in the first place. Both Col. Cole and Mr. Myers denied the charge and pointed out that Mr. Yamins was not present at the board meeting when the plan was brought up for discussion.

Commenting this week on the accusations hurled at Allied leaders by Mr. Yamins, Mr. Myers said: "Mr. Yamins assumed a grave responsibility when he accused the entire board of directors of 'railroading' the resolution for a joint conference committee; when he branded the movement as one to 'sell out' national Allied, and when, by his inflammatory attack, he side-tracked the movement towards unity in the face of great danger."

Mr. Myers previously castigated those Allied delegates who were instrumental in swaying convention sentiment against the measure. Last Thursday he said, "Certainly at a time when the motion picture industry is subjected to such heavy tax loads and its integrity is questioned because of political reasons, anyone throwing a monkey wrench into a machinery that calls for unity will have to account for his motives and actions." He added that it was gratifying the issue would not be left "in the air," but would be settled by a clear majority when a vote was called for independent exhibitors in the territory.

Warns on Taxes

Col. Cole, in setting the stage for the resolution's introduction, warned that the Senate Finance Committee "pulled a fast one" in making tax averages at 15 per cent instead of 10 per cent, and that if there was a joint industry unit, the picture industry could be better prepared to fight the tax loads.

"Those that know of the money needed by our government for national defense know that this is not the first tax to be imposed on theatres. It is only the beginning. Such a danger may strike at any time. The necessity is acute that before the emergency arises again, we prepare for it," Col. Cole said.

Following the closed session, when the resolution was rejected, the convention came to a close with addresses by Steve Broidy, Monogram general sales manager, who spoke on the problems of meeting the supply and demand of pictures; and E. A. Williford, of National Carbon Co. and president of the Society of Motion Picture Engineers, who assured delegates there would be no shortage of carbon. He cautioned, however, against stocking up, saying that there was enough carbon in stock for everybody for normal demands, but if exhibitors sent in orders for six months or a year ahead, the situation might change.

A plea for unity within the industry and that Allied support its national leaders was the keynote of the speeches given at the banquet in the evening, led by William F. Rodgers, vice-president and general sales manager for Loew's, Inc. Disappointment running high over the convention's failure to approve the all-industry committee resolution, similar expressions were voiced by Joseph Bernhard, Warner Theatres general manager; A. Montague, Columbia general sales manager; Jules Levey, Universal producer, and Commissioner Myers.

Mr. Rodgers urged that, if necessary, the delegates remain in Philadelphia for another day to give further consideration to the resolution. He said that he was not as much concerned over the passed resolution attacking the selling policies of distributors, "that is your

(*Continued on following page*)

NEW YORK ALLIED TO MEET IN OCTOBER

Pressure of convention business prevented the New York State unit of Allied States Association from holding a meeting last week to discuss plans for placing the unit on a permanent organization basis. The original meeting was scheduled for last Thursday, in Philadelphia, during the national convention but the group had to postpone the date until early in October, with Albany, N. Y., set for the place.

ALLIED POLLING 'CONFIDENCE VOTE'

(*Continued from preceding page*)

privilege, as the failure to approve the later resolution.

"I pleaded with you yesterday for unity," said Mr. Rodgers. "I am more interested in unity in this business, not for any selfish motives, but to see that everybody who contributes to the progress of this business lives in peace and harmony.

"I warned that the eyes of the industry are centered on Philadelphia. I am sorry you repudiated your principles and your leaders. I am not selfish in this and have no personal interest and nothing to gain personally. But for the interests of the industry, it doesn't look good to see you disagree with your leaders.

"If I were you, I would not leave Philadelphia until the situation was reconsidered. Stay an extra day if necessary, but give further consideration to the deliberations before you and support your leaders."

Mr. Bernhard said that he had come to the convention to pledge support to the all-industry measure and expressed disappointment that the program of unity was rejected by Allied.

"We have to have unity," said Mr. Bernhard. "We actually need it. It's most important that we get together, if only for a minimum program at the start. We showed that we can get together for the Government, for national defense and for the U. S. O. drive. I can't see why we can't get together for our own interests.

"After all, we all talk the same language; it is only that we have different problems."

Metro-Goldwyn-Mayer and Paramount Pictures already had signified their willingness to support any active step for the creation of a national liaison committee, as reported in the MOTION PICTURE HERALD of September 20th, through Mr. Rodgers and Claude F. Lee, in charge of public relations for Paramount, who pledged cooperation of their respective companies last Wednesday, while addressing the Allied delegates. Mr. Rodgers asserted he was certain that the proposal would meet with responsive attention on the part of all distributors and pointed out that in the event the consent decree is changed, much could be accomplished by a united industry.

Pleads for Unity

Mr. Lee declared that in times of "industry-wide resistance to persecution, the natural human instinct of all of us is to come closer together under the threat of a common foe, to unite and resist a common menace. In these crises we develop a sense of dependence upon each other for the welfare of the whole." He queried, however, "If we have the strength in unity for the business of repelling a common foe, why isn't the same strength of unity a force and a power for accomplishment in maintaining the dignity and in advancing the general welfare of our business?"

Another expression of action for unity came from Al Steffes, Allied pioneer and leader, who could not be present at the convention, but who voiced his views in a letter to Sidney E. Samuelson, convention chairman.

Mr. Steffes said that unless one large industry organization was created, each individual and each branch would be conquered and destroyed as shamefully as the small nations of Europe were destroyed because they would not unite in one strong unit to save themselves. "You are being attacked quite severely from without as well as from within," he wrote. "Your patrons are deserting you in droves. The forming of one strong organization can, must and will be done if some of the surface hard feelings and petty differences are forgotten and that is deep as these feelings go, otherwise you would not have representatives of all branches of the industry present at your meeting today."

In addition to Allied officers and unit leaders, numerous representatives of other branches of the industry were present at the banquet, including Arthur Kelly, United Artists general sales manager; Arthur Greenblatt, of Producers Releasing Corp.; William A. Scully, Universal general sales manager; George Dembow, of National Screen Service; Paul Terry, of Terry Toons; Charles Reagan, assistant to the Paramount general sales manager; E. A. Williford, of National Carbon Co., and Ted Schlanger, Warner theatres zone manager in Philadelphia. Guests of honor were screen stars Bob Hope, Jerry Colonna and Carolyn Lee. Sidney E. Samuelson, convention chairman, was toastmaster.

Selling Terms Protested

Protests centering on new selling methods were voiced by Allied delegates in a resolution appealing to distributors to abandon these selling innovations, described as "new and dangerous," which, it is believed, are not warranted by the consent decree nor by present business conditions. The resolution called for exhibitors to resist the new methods and to insist that their deals be written "cleanly in accordance with methods which they fully understand which do not hold such grave danger in the future."

Attack on the sliding scale device was included in the resolution and it was pointed out that this method saps the profits from exhibition of films and increases the "domination of the distributors over the business and operations of the exhibitor." Other resolutions passed included those on the following points: retention by the distributors of the right to re-designate pictures at their sole discretion, notwithstanding that the films have been completed, trade shown and terms inserted in the schedules opposite the titles of pictures; emphasis put on overages, particularly the printed provision in one form for an overage of 50 per cent on all films, "plus the obvious fact that once this practice has been established there will be a constant temptation to lower the splitting points"; a resolution empowering Allied's board to "follow through on discussions of the ASCAP situation and take immediate action on whatever measures may be legal and effective to bring about relief to exhibitors."

The resolution calling for an all-industry committee sponsored by Allied States, which was approved by unanimous vote of the Board of Directors on Monday, Sept. 15, but was voted down by the delegates to the national convention during an executive session, at the final business session, declared as follows:

Resolved, by the Board of Directors of Allied States Association of Motion Picture Exhibitors this 15th day of September, 1941, that we approve the plan for the establishment of a national joint conference committee of the several branches of the industry to promote the common interest of and foster co-operation among such branches.

Resolved, further, that the chairman be and he is hereby empowered and directed to appoint a committee of not to exceed five to meet and confer with like committees or individuals representing other branches and organizations of the industry with a view to carrying such plans into effect.

Resolved, further, that it is the sense of the Board that such national joint committee, when organized, shall in addition study the possibility and desirability of bringing the several branches and groups into a more elaborate and enduring form of industry organization and shall report their findings and recommendations to all branches and representative groups for adoption, revision or rejection.

And Be It Further Resolved that this resolution be reported to the 12th annual convention of Allied States Association of Motion Picture Exhibitors now sitting in Philadelphia with the recommendation that it be adopted as a convention resolution.

SONJA HENIE NOW A CITIZEN

Sonja Henie, Norwegian stage and screen skating star, motored to Stamford, Conn., from New York last week and joined 49 other persons who took the oath of allegience in Naturalization Court as the final step in becoming a citizen of this country.

Franz Hoellering, German author of "The Defenders," also became a citizen at the same ceremony.

Arkansas ITO Convention

This week marks the annual autumn convention of the Independent Theatre Owners of Arkansas at the Hotel Marion in Little Rock, which follows a meeting of the unit's board of directors. W. E. Malin, of Augusta, president of the organization; C. C. Mundo, Little Rock, vice president, and Henry Haven, Forrest City, secretary, led the convention assembly in discussing ITO problems.

Syracuse MPTO

The Syracuse unit of the Motion Picture Theatre Owners held a further meeting on Thursday to iron out difficulties in tackling the opening of big-time Bingo games by non-theatrical interests in that city. The principal game which has exhibitors worried is that sponsored by the local Knights of Columbus. Vice president Sidney L. Grossman of the unit presided at the meeting.

Montana ITOA

Exhibitors of the Montana Independent Theatre Owners Association met in Billings, Mont., last week to discuss many problems confronting the exhibitor industry, including the ASCAP situation. A banquet was held at the Billings Country Club at conclusion of the day's sessions. Stewart North and C. L. Griffith were in charge of the entertainment.

Exhibitors who attended the meeting were: Joe B. Moore, of Havre, Mont.; Herb Bonifas, Chinook; J. M. Suckstorff, Sidney; Rex Flint, Baker; Frank Faust, Forsyth; J. H. Moran, Laurel; H. G. Wells, Hardin; Tom Grady, Shelby; Herman J. Erie, Columbus; J. P. Erie, Ennis; M. F. Hanson, Ft. Benton; Homer Thompson, Three Forks; Mrs. E. J. Crary, Choteau; Finus Lewis, Livingston; Joe English, Anaconda; A. M. Russell, Bozeman; Jens Hensen, Deer Lodge; B. F. Sautter, Townsend; Roy McDaniels, Kalispell. Jimmy Dugan of Twentieth Century-Fox; Ed Loy, Republic; G. Glanfield, Paramount, and Heaton Randell and Joel Stone of National Theatre Supply were present at the banquet.

Barry and Levathes Shifted

Irving Barry, of National Theatres, and Peter Levathes, secretary to Spyros Skouras, have been shifted to the field, virtually completing decentralization of the New York home office. Mr. Barry has been transferred to the film booking department of the Evergreen circuit in Portland, Ore., and Mr. Levathes has taken a similar position in Milwaukee with Fox Wisconsin Theatres.

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COLUMBIA PICTURES

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A COLUMBIA PANORAMIC SHORT-SUBJECT PRESENTATION

BUYING MOMENTUM GROWS AS NEW BLOCKS ARE RELEASED BY MAJORS

Dickering Over Prices Reported To Have Slowed Contracts for 1941-'42 Product; Circuit Buys in Key Territories Listed

Momentum in buying new season product is seen growing, in New York industry circles, now that the second blocks of pictures are being sold by the decree-bound majors, at prices varying from those asked for the first block.

Rumors of slow buying, and even of a "strike" by one large affiliated theatre circuit, had been impelled, it was said, by the belief of some operators that the prices asked by the majors for their first blocks might be precedents; and that if they were some hesitation must be used, in buying; that discussion and prolonged dickering was necessary.

However, this week, deals long delayed were being closed by many major circuits. This was seen by majors' sales managers as ending the "strike" reports and they predicted the buying trend would rapidly become pronounced as last year's product ceased to "cushion" the operators.

Some of the slowness in buying has also been attributed to the exhibitors' unfamiliarity with the new methods of selling.

West Coast Buys RKO

RKO's first block has been bought by the Fox West Coast Theatres circuit of 267 theatres; and also by the Butterfield circuit's 122 theatres in Michigan, the Warner Ohio Theatres' 33 houses, the Malco Circuit's 105 theatres in Arkansas, Mississippi, and Tennessee, the Commonwealth Theatres' 39 plants in Missouri, Arkansas, Iowa, and Kansas, the Central States Circuit's 45 houses in Nebraska and Iowa, the Anderson circuit's nine theatres in Illinois, seven Harris-Voeller theatres in Idaho, Wyoming, and Oregon, and Barney Brotman's five theatres in Illinois.

Similarly, Republic has also sold its new pictures, in the ante-decree method, to the Butterfield and Central States chains; and also to the Paramount Richards-Saenger chain of 64 houses in Louisiana and area, Warners' 80 in the Pittsburgh territory, and 44 in the Washington area, the Florida State Circuit's 110, the Maine and New Hampshire Theatre Circuit of 30, the New England Interstate chain of 35, the 58 houses of the Publix-Great States circuit, in Illinois, the 27 Essaness theatres in Chicago, S. G. Gregory's 18 houses in Indiana and Illinois, the 138 houses of the Griffith circuit in the Southwest, the Schine circuit's 128 theatres in New York State and nearby area, the Sterling circuit's 18 theatres in Seattle, Si Fabian's 37 in New York, the T. and D. chain's 39 in California, the Blumenfeld circuit of the same state, and the J. J. Parker holdings in Oregon.

RKO's first block was also bought by 76 Warner Western Pennsylvania houses, 16 of United Detroit, 12 of the Y. and W. Circuit, of Indiana, 12 of the Ideal Amusement Company, Pennsylvania, approximately 50 each of the Fox Mid-West Amusement Corporation, Kansas City, and the Fox Wisconsin Amusement Corporation. Milwaukee, 53 of the Lucas and Jenkins circuit in Georgia, Alabama, and Tennessee, 27 of the Maine and New Hampshire Circuit, 30 of the Affiliated Circuit, in Indiana and Kentucky, 32 of the Associated Playhouses, in New York and New Jersey, 50 Skouras theatres in the New York metropolitan area, 15 of the Consolidated Amusement circuit, same area, 11 Si Fabian theatres in New York and New Jersey, 40 of the Fox Intermountain chain in Colorado, 41 of the Warner Washington circuit, nine of the Manning and Wink interests in Georgia and Tennessee, nine John Servaas houses, same state, the Schine circuit's houses in the East, and the Sparks Florida circuit, 86 houses in the Wilby-Kincey circuit of the Southeast, 25 Kallett theatres in New York, 40 Century and 42 Randforce theatres, same state.

The first approved deal for the company's second block of five films was made last week with the Liberty Theatre, Burns, Oregon.

Wilby Kincey Buys MGM

The Wilby Kincey circuit of more than 100 theatres in the Southeast has bought MGM's first block of pictures, being the first Paramount affiliate to do so.

Meanwhile, other companies also concluded deals with circuits, for their first block of five, and for their individual pictures or entire season's product, according to the company and its position under the decree.

John J. Friedl's Paramount-affiliated Minnesota Amusement Company bought Twentieth Century-Fox's first and second blocks for all its theatres in North and South Dakota, and in Eau Claire, Wisconsin. Minnesota situations were not included because of that state's anti-decree law.

Under a special franchise the circuit is already taking MGM's new product, and has been negotiating for that of Paramount, Warners, RKO, and Columbia.

The Balaban and Katz and Great States Theatre Circuit, of the Mid-West, have bought MGM's first films.

From Chicago, it was reported last week that 70 per cent of the accounts in the southern part of the state had signed for Universal's new product. No confirmation of circuit deals reported, could be obtained in the company's New York office; but, over the weekend, film circles in that city asserted the distributor had signed the Warner circuit in entirety; and that William Scully, general sales manager of Universal, and aides, were to leave New York later this week for negotiations with National Theatres, Fox Wisconsin, Fox Midwest, Fox Intermountain and Fox West Coast.

Among the circuits which have bought Monogram's new films are the Maine and New Hampshire, the Graphic Theatres, nine houses of the Shea chain, New York, the Robb and Rowley, of Texas, the S. and S. Theatres Corporation, of Indiana, the New England Interstate, the New England Rifkin, the Fred E. Lieberman, same area, the Skirball circuit of Cleveland, and the Bijou Southern theatres.

Additional Republic 1941-42 product deals have been made with Frank H. Durkee's 26 theatres in Baltimore, Havre de Grace, and Annapolis, with Texas' Robb and Rowley circuit, and with National Theatres.

The Famous Players Canadian Corporation has closed new season product deals with MGM, as mentioned—and also with Paramount, Warners, Twentieth Century Fox, RKO, and Columbia.

Buying Football Short

Norman L. Sper's 13-week football short subject series has been booked by Fox West Coast Agency Corp., Florida State Theatres, Inc., Alliance Theatres, Inc., Griffith Amusement Co. and Consolidated Theatres Co., Fanchon and Marco Service Corp., Balaban and Katz, Publix Great States Theatres, Inc., Interstate Theatres, Inc., Texas Consolidated Theatres, Inc., Telenews Theatres, Y. and W. Management Corp., Today Theatre, Chicago, Maclo Theatres, Inc., Lowenstein Theatres, Inc.

Affiliated Adds

The Affiliated Theatres, Inc., of Indianapolis, buyers and bookers for 49 theatres in Indiana and Kentucky, last week added buying for the Y. and W. Management Corporation, operator of 29 houses in Indiana.

3,573 FIRMS PAY 1939 INCOME TAX

Only one-third of the amusement corporations of the country had taxable net incomes during 1939, it was reported from Washington, D. C., over last week end by the Internal Revenue Bureau in an analysis of corporation returns filed for that year.

Of the 10,426 corporations reporting, only 3,573 paid taxes, the Bureau reported, their gross income aggregating $822,904,000 and their net income $85,974,000, on which income taxes of $12,867,000 and excess profits taxes of $102,000 were reported paid.

Another 5,769 corporations, which did not pay tax, had combined gross income of $336,359,000, but a deficit, after deductions, of $26,683,000. The remaining corporations were inactive.

The taxpaying corporations, it was shown, paid cash dividends to stockholders of $39,109,000 and the untaxed corporations paid $1,902,000.

Fox Intermountain Gets Colorado Houses

Fox Intermountain Theatres has taken over the operation of two theatres in Colorado. The company has purchased the property of the Longmont at Longmont, from J. J. Goodstein, who operated the theatre, and has acquired by lease the America at Sterling, Colo., from Charles McIntyre.

The company has also completed a $10,000 remodeling job on the Iris theatre in Boulder, Colo.

Republic Merger

In Albany, N. Y., a certificate of merger had been issued by Secretary of State Michael F. Walsh to Republic Pictures Corporation, formed under New York laws, with the Republic Pictures Corp. of California. Papers to this effect were filed by J. E. McMahon, 1790 Broadway, New York.

Newsreel House for Seattle

Seattle, Wash., will get its first newsreel theatre shortly when John Danz's Capitol theatre, in the business district of the city, will open as the Telenews theatre. Operation of the new venture will be shared by Mr. Danz with the Telenews Co. of New York.

$350,000 RAISE WON BY UNIONS IN REVISION OF BASIC AGREEMENT

General 10% Increase Granted at Newark Discussions; IATSE Increases Would Bring Total Added Cost to $1,000,000

Raising studio costs approximately $350,000 yearly, a general ten per cent wage increase has been granted the locals of the American Federation of Labor international unions in the basic studio labor agreement, as a result of negotiations for renewal of that pact, held over the weekend at Newark, New Jersey.

The pact was renewed, effective next Wednesday, October 1st, for five years. Admitted for the first time, and bringing to seven the number of internationals in the pact, was the Hotel and Restaurant Employees International Alliance, members of which work in the restaurants and commissaries on the Hollywood lots.

Other internationals are the Teamsters and Chauffeurs, the Carpenters and Joiners, the Electrical Workers, the Plasterers, the Utility Workers, and the American Federation of Musicians.

Not a party to the weekend's negotiations was the International Alliance of Theatrical Stage Employees, representatives of which differed with their studio locals' business agents over reentrance into the pact. The IATSE withdrew several years ago, after locals won autonomy. Studio IATSE unions, pressing for wage increases, have been undecided about methods of achieving them.

IATSE Asks Wage Increase

On Monday, business agents of the IATSE locals, winning the right, from their international officers, to represent their locals in individual conferences with Mr. Casey, Mr. Pelton and others began negotiations for wage increases and altered working conditions. The method of conferring ended for the time being the possibility of IATSE re-entrance into the basic pact.

At the negotiations, demands were presented for studio technicians, utility workers, cameramen, laborers, electricians. It was said the producers' negotiating committee was avoiding settlement of jurisdictional claims, asserting this was the province of the unions.

Several weeks will probably be necessary to complete the IATSE negotiations, observers predicted. Demands are being made this week. Negotiations, properly, will begin later.

In addition to Mr. Casey and Mr. Pelton, on the producers' committee at the IATSE negotiations are: Fred S. Meyer, 20th Century-Fox; Charles Boren, Paramount; Sidney Rogell, RKO; Carroll Sax, Warners; Dave Garber, Universal, and Leonard Picker, Columbia

May Reach $1,000,000

Mr. Casey estimated increased costs resultant from the internationals' wage increases at $350,000 yearly. He added that, if the IATSE locals received a general 10 per cent increase the cost to studios, yearly, would total approximately $1,000,000.

Pay scales for the hotel and restaurant workers' studio local will be arranged later, Mr. Casey said. The American Federation of Musicians did not receive a 10 per cent pay increase at this time. It is covered in separate wage agreements.

RENEW BASIC PACT; ALSO GET SUBPOENAS

Executives of the majors, of Hollywood locals, and American Federation of Labor international unions, negotiating in Newark, New Jersey, over the weekend on renewal of the studio basic labor agreement and the ten per cent general wage increase granted, were paid a surprise visit. The intruder was a New York Federal Court process server, who, with subpoenas, requested their presence at the extortion trial, October 6th, of George E. Browne, IATSE president, and Willie Bioff, its Coast chief. Among those served were Nicholas M. Schenck, Loew's; Barney Balaban, Paramount; W. C. Michel, 20th Century-Fox; George J. Schaefer, RKO; Pat Casey and Fred Pelton. Labor leaders subpoenaed included: Frank Carothers, William Hutchinson, Joseph Touhy, Joseph Cambianni, Joseph N. Weber, Ed Brown and Walter Redmond.

The approximately 35 conferees who met in Newark, were followed there by New York Federal Court subpoenas, directing them to be witnesses at the extortion trial of George E. Browne and Willie Bioff, president and vice-president, respectively, of the IATSE. Browne and Bioff are accused by a Federal grand jury indictment, of extorting $550,000 from Loew's, Twentieth Century-Fox, Warners, and Paramount; and, elsewhere on this page is carried the news that the grand jury is also investigating the finances of the IATSE, and, generally, the activities of labor leaders and others in the film industry, seeking to find violations of the Federal anti-racketeering act.

Executives Attend Meeting

Attending the meeting at the Robert Treat Hotel, Newark, were, in addition to Mr. Casey, Fred Pelton, also producers' labor representative; Nicholas M. Schenck, Loew's; Barney Balaban and Charles Boren, Paramount; George J. Schaefer and Sidney Rogell, RKO; W. C. Michel, 20th Century-Fox; Carroll Sax, Warners; John J. O'Connor and Dave Garber, Universal, and Leonard Picker, Columbia.

Representing unions were: Frank Carothers of the Hollywood internationals' committee; William Hutchinson and J. W. Gillespie, Carpenters and Joiners; Joseph Touhy, teamsters; Joseph Cambrianni, Abe Muir, J. Skelton and Jack Flynn, carpenters; Joseph N. Weber, musicians; Edward J. Hillock, plumbers and steamfitters; Ed Brown and A. J. Speed, electrical workers; Walter Redmond and Ben Martinez, plasterers; L. Helm, utility workers; J. W. Gillette, studio musicians; H. Rohrback, utility workers, and Ed Flore and John M. Sargent, culinary workers.

In addition to the ten per cent general wage increase, the studio locals of the internationals won their demands for a six-hour call; that is, the right of workers called for any amount of time, to receive pay for six hours of work. This minimum pay arrangement had varied.

Chief opposition to representation for IATSE studio unions by its international officers had

(Continued on following page, column 1)

Jury Asks for IATSE Books

The IATSE—International Alliance of Theatrical Stage Employees, dominant film industry union—is under the scrutiny of a Federal Grand Jury.

The disclosure came Friday, September 19th, in New York Federal Court, where lawyers for George E. Browne, the union's president, were attempting to have quashed a subpoena directing him to produce union assessment records, for perusal by that jury, which has indicted him and his lieutenant, Willie Bioff, for extorting $550,000 from Twentieth Century-Fox, Loew's, Warners, and Paramount.

When David Asch, associated with Martin Conboy, as Browne's counsel, unsuccessfully opposed the jury subpoena, before Federal Judge John W. Holland, Assistant United States Attorney John Burling said the jury was waiting to examine the financial books of the union.

He also disclosed that special membership fees in the IATSE are believed to total about $6,000,000 per year; and that Browne has sole control of this money and of the records.

Mr. Burling said, however, that the investigation of IATSE finances was not related to the extortion case, which goes to trial in the same court October 6th, after numerous postponements. He said it was part of a general scrutiny of activities in the film industry, which may violate the Federal anti-racketeering act, of which the extortions Browne and Bioff are accused of are also violations.

He added that the sum believed collected yearly from the approximately 125,000 members by Browne, was the result of a special two per cent assessment against their weekly wages, the purpose of which was "vague"; and that the regular books of the union do not account for the monies collected.

Books, Records Subpoenaed

Continued hearings Monday resulted in an order by Judge Holland that Browne appear in court Wednesday with books and records of union finances, and as a witness before the grand jury. Simultaneously, Judge Holland granted United States Attorney Mathias F. Correa a warrant for the arrest of Louis Kaufman, business agent of the Newark IATSE local, missing since August 14th, when a grand jury subpoena reached him.

Judge Holland on Monday qualified the order that Browne appear for jury questioning Wednesday, with the notation he could not be questioned about other items than the records and books remarked by the subpoena.

Mr. Conboy, chief Browne counsel, had argued against the subpoena because, he asserted, it would require Brown to testify against himself, in matters to be discussed in a case pending in court, the extortion case.

Mr. Conboy charged Mr. Correa with "using

(Continued on following page, column 2)

$350,000 Annual Increase Won by Studio Workers

(Continued from preceding page, column 2)

come from the Studio Laboratory Technicians Union, Local 683, which has negotiated a contract with producers.

Failing blanket reentrance into the pact by the IATSE, business agents of its locals were to press for their wage increases, in the mentioned conferences with Mr. Casey.

Readers Ratify Charter

Meanwhile, in New York, the Screen Guild Council's recommendation of several weeks ago that its member unions in the majors' home offices join the CIO, continues to reverberate.

The Screen Readers Guild, last week officially designated by the National Labor Relations Board as bargaining agent for readers in those offices, on Friday, September 18th, ratified a temporary charter from the CIO United Office and Professional Workers of America.

The Loew-Metro Office Employees Guild voted, also last week, affiliation with the same CIO union. Union members in Columbia's home office have already voted affiliation. Those in Paramount, Fox, and Warners are reported favorable.

Also expected to act favorably is the Screen Publicists Guild, now negotiating with the majors for a closed shop contract.

AFM, Mutual Settle Strike

In radio, a national strike threat by the American Federation of Musicians against the Mutual Broadcasting System ended last week with the settlement of a dispute between the union and Mutual's outlet in Louisville, WGRC. The station agreed to hire five musicians, so that its music staff would compare with stations of similar size. The settlement was reached in the New York AFM office of James Caesar Petrillo, AFM president. The union had already banned the "feeding" of sustaining programs from dance orchestras to the network.

SMPAD Announces Officers

In Hollywood, 1941-42 officers and board members of the Society of Motion Picture Art Directors are Iward B. Ihnen, president; Carrol Clark, vice-president; Urie McCleary, secretary-treasurer; and Lewis Graber, and Maurice Bansford, on the board.

In St. Louis, the Maffitt Theatre remained closed because of a dispute with IATSE Local 6. The local had asked employment of an extra stagehand, whose time was to be divided between the Maffitt and the Pageant Theatre. The Maffitt's projectionists, of Local 43, refused to cross the Local 6 picket line.

Projectionist Strike Ends

An amicable agreement on wages and hours under a three-year contract brought to an end a 13-day strike of projector operators for the Jefferson Amusement Company at Orange, Tex., September 13. The Local 526 and A. M. Avery, Orange city manager for Jefferson, drew up the new contract which followed the first movie operators' strike in the history of Orange. While picket lines were maintained during the walkout at the Bengal, Strand and Gem theatres, no disturbances occurred.

The Pittsburgh projectionists' local has obtained new contracts, embodying small wage increases, from the city's circuit theatres, including those of Warners, Skirball, Harris, and Shea. The contract affects more than 80 projectionists.

The Screen and Public Taste In the War Days of 1918



THE customer's appetite for pictures drawn from headlines of the day was emphasized in 1918 by the success of "My Four Years in Germany," the motion picture version of Ambassador James W. Gerard's book of the same name, produced by Mark M. Dintenfass and the Warner Brothers. The production, one of record makers of its day, is recalled by this picture, taken February 9, 1918, at a dinner given Ambassador Gerard at the Hotel Astor, New York. The guest of honor is at the head of the table, with Harry Warner at his right and Mr. Dintenfass at his left. Sam Warner is at the extreme left and two places away from him is Daniel Frohman. Jack Warner is second from the right and Frank Ortega, editor of *Cine-Mundial* is sixth from the right.

The photograph is owned by Aaron Dintenfass Klein, nephew of the producer. Mr. Klein is now associated with Edward Finney, Monogram producer, whose company has just released "Gentleman from Dixie" and is now engaged in a remake of "Black Beauty."

Jury Probing IATSE Books

(Continued from preceding page, column 3)

the Grand Jury process for the purpose of preparing trial in the Brown-Bioff case" and added that the jury had completed its investigation, reached its final conclusion, and presented its accusation.

"Any attempt," he continued, "on the part of the United State Attorney to obtain evidence in connection with that indictment in this manner violates Browne's constitutional rights."

Mr. Correa countered with the statement the grand jury before which Browne was to appear Wednesday, was special, investigating "other matters, pertaining to the violation of the anti-racketeering act, perhaps not unrelated to the subject matter of the indictment—but, nevertheless, other matters."

Feinberg Opens Branch Agency

In observance of a new Pennsylvania state law which requires booking agencies to be licensed, the Joe Feinberg Agency of New York has opened a booking office in the Family Theatre, Scranton, Pa. A similar office is expected to be opened in Pittsburgh about Oct. 15.

Morrison Resigns From Artists Managers Guild

Leo Morrison one of the original members of the Artists Managers Guild, has announced his resignation from that group, charging that it operates for the benefit of a select group of a few members, that it failed to adopt promised measures to prevent client "raiding" among agents, and failed to provide disciplinary action to halt "raiding."

The direct cause of his resignation was a complaint registered with AMG concerning a dispute with another agency over asserted "unethical influencing of an important client to break a management contract" with Mr. Morrison. The agent has obtained a direct agency franchise from the Screen Actors Guild.

William Quinn Honored

William Quinn, newly appointed supervisor of Raybond Theatres of New York, was tendered a luncheon by circuit managers at the Hotel Astor last week. A desk set was presented him.

Scheibler Promoted

James E. Scheibler, Jr., has been promoted at the RKO exchange in Memphis, Tenn., from assistant booker to head booker and office manager.

RECORDS CLAIMED FOR NEW FILMS AS THEATRES REPORT ADDED GAINS

Warners Report "Sergt. York" 200% Better Than "Fighting 69th"; RKO, United Artists Announce Holdovers, Records

Attendance and gross business records are being set by new product; exhibitors are reporting gains in line with the increased tempo of spending throughout the country; and releases from distributors sales departments are studded these days with boastful claims of new records and bright predictions for the futures of their favorite pictures.

Despite all predictions that long-distance "premiere junkets" were a thing of the past, Warner Brothers announced this week plans for a premiere showing of "One Foot In Heaven" which Church dignitaries, industry executives, Hollywood stars, and press representatives from all sections of the country will attend. The premiere is to be held in Washington, D. C., and representatiyes of the east and west and in-between cities will be brought to the nation's capital by air, rail and bus for the opening.

At the same time Warner home office sales chiefs have been releasing statistics and figures on the success of such films as "Navy Blues" and "Sergeant York."

Not to be outdone, RKO and United Artists have also sent releases describing the successes and holdover engagements of their pictures.

Premiere in Washington

Warner Brothers' "One Foot in Heaven" will make its world premiere bow the night of October 2nd at the Earle theatre, Washington, D. C., before a first night audience of Church dignitaries, Senators, Congressmen, government officials, Army and Navy officers and representatives of the press. Fredric March and Martha Scott are co-starred in this screen version of the Hartzell Spence novel.

Specially chartered trains and planes will bring church leaders, press representatives and Hollywood luminaries to Washington from the west coast, New York and other key cities. A number of nationally known syndicated columnists will be among the group that will attend the premiere from New York. Fredric March and Martha Scott will head the group that will arrive in Washington from Hollywood by plane.

Irving Rapper directed "One Foot in Heaven" and Gene Lockhart, Beulah Bondi, Elizabeth Fraser, Harry Davenport, Laura Hope Crews and Grant Mitchell are among the long list of top notch players included in the cast.

Advertising and exploitation budget allocated the picture by S. Charles Einfeld is reported to be one of the largest in the company's history, according to Warners, and will be one of the biggest budgets to be set on any individual picture on the 1941-42 program. Final details of the advertising and publicity campaign are now being set by Mr. Einfeld and Mort Blumenstock. Every key city opening will be given special attention by field men and members of the home office staff specially assigned to work on the picture, the company said.

The film, along with "The Maltese Falcon," will be trade-shown September 29th in New York only. Trade-showings for the rest of the country will be announced next week.

MICKEY MOUSE 13 YEARS OLD

Mickey Mouse, currently starring in "Fantasia" and many short subjects throughout the country, celebrates his 13th birthday on Saturday, September 27th.

Mickey was born on a train just 13 years ago. He was given life by Walt Disney, who, unable to sleep in his berth on a train, began to scribble with a pad and pencil.

Back in Hollywood Mickey was dipped into an inkpot and signed up. Several shorts were made before the right one struck Mr. Disney as good enough for public entertainment. "Steamboat Willie" was the initial venture and was first shown at the Colony theatre in New York (now the Broadway theatre where "Fantasia" is running).

A full length Mickey Mouse feature, co-starring Minnie Mouse, is on the Disney schedule for next season.

Doing above average business in its first three days at the Strand theatre in New York, Warner Brothers' "Navy Blues" piled up a gross of $27,050 for the weekend, the company announced. Indications pointed to a solid first-week business well above the $40,000 mark. By comparison, the company pointed out, the Bette Davis-James Cagney vehicle, "The Bride Came C.O.D.," grossed only $39,000 for its initial opening week.

In Canton, Ohio, "Navy Blues" is reported to have opened to business 40 per cent ahead of "Strawberry Blonde," the previous record holder for that situation. The company also claims exceptional business in Albany, N. Y., and Milwaukee.

Holdovers for "Kane"

Opening for the first time at popular prices at the Palace theatre in New York, and the RKO Albee theatre in Brooklyn, "Citizen Kane" played to capacity business during its first week and was held for a second week in both situations. RKO reports the Orson Welles' production has rolled up the biggest grosses for the theatres in two years, topping that of the Ginger Rogers' "Kitty Foyle" in the same theatres.

A third hold over for "Citizen Kane" in the district is that at Proctor's theatre in Newark, N. J., where the gross almost equalled that of "Kitty Foyle," the company said.

Before starting its popular price run "Kane" had played the Palace theatre for nine consecutive weeks at $2.20 top price.

Third week hold overs are reported for the Orson Welles production from Boston, San Francisco, Washington, Cincinnati and Chicago, while Rochester, Kansas City, Buffalo, Columbus, Dayton, New Orleans, Denver and Omaha were added to the list of second week engagements.

Gabriel Pascal's film production of George Bernard Shaw's "Major Barbara" is being held over in many situations in the United States and Canada according to a report from United Artists. The film, in its second week at the Apollo theatre in Chicago, grossed 160 per cent of average in its first four days of its run.

In San Francisco, where the picture reopened the United Artists theatre for the new season, the picture was reported to have held up well in its first two weeks engagements.

The Elgin theatre, in Ottawa, also held "Major Barbara" for a second week, following a sell-out premiere for Canadian royalty and society.

"New Wine," the William Sekely production co-starring Ilona Massey and Alan Curtis, is being held for a second week at the Orpheum theatre in Montreal. The picture grossed 147 per cent of average in its first week, and indications are that it will continue for an indefinite run. United Artists is also releasing this picture.

"Vatican" Opens in New York

Notables from various walks of life attended the New York premiere of the March of Time's full-length feature "The Story of the Vatican," at the Belmont theatre Friday evening, September 19th.

Among those attending were Mayor Fiorello LaGuardia, Monsignor Fulton J. Sheen, who is the commentator for the film, Ed Sullivan, Jessica Dragonet, Monsignor John J. Casey, Lester Stone, Major Robert Patterson, James Mulvey, Ferdinand Pecora, Commedatore Dott.

Also, Kenneth McGowan, John C. Kelly, Louis Kennedy, Mr. and Mrs. Waverly Root, Captain Pierre de Caillaux, Rev. Robert L. Gannon, Mr. and Mrs. Clayton P. Sheehan, Laurette Taylor, Stephen S. Jackson, Daniel P. Higgins, Charles H. Ridder, Mr. and Mrs. Basil Harris, Rev. F. S. Talbot, S.J., and many others.

In two pre-release engagements representative of east and middle west, "Hold Back the Dawn," co-starring Charles Boyer, Olivia de Havilland and Paulette Goddard, is proving successful at the box office, Paramount announced this week, with grosses exceeding all of Paramount's hit pictures of recent months except "Caught in the Draft," the top money picture of the year for that company.

Opening at the Denham theatre in Denver last Friday, "Hold Back the Dawn" has exceeded the grosses taken by "Aloma of the South Seas," "The Lady Eve," "Virginia," "Buck Benny Rides Again," "The Road to Singapore" and "The Ghost Breakers."

In its second week at the Metropolitan theatre in Boston, "Hold Back the Dawn" has nearly equalled the receipts of "Caught in the Draft" in its second week at the Hub theatre, the company said.

"Little Foxes" Campaign

Terry Turner, head of RKO's field exploitation staff, left for Washington, D. C., last Friday, September 19th, as his initial stop in a tour of 15 cities in which campaigns will be set for the opening of "The Little Foxes." He will also cover New Orleans, Omaha, Denver, Des Moines, Chicago, Champaign, Kansas City, Rochester, St. Louis, Boston, Providence, Lowell, Newark and Trenton.

In Atlantic City, N. J., "The Little Foxes" wound up its third first-run week at the Virginia theatre with one of the top grosses for the house in several months, RKO reported. The business has bettered that of "Kitty Foyle's" second week in the same theatre by a considerable margin.

"The Little Foxes" opened at the Warner theatre in Atlantic City, was moved to the Stanley for its second week and then to the Virginia theatre for the third week.

(Continued on following page)

"YANK" CARNIVAL SET

(Continued from preceding page)

"'Sergeant York' will be the greatest earning picture of this year and will be the greatest earning power picture Warner Brothers has had in 12 years," Gradwell L. Sears, general sales manager, announced Monday.

"Reports of seven pre-release engagements of the picture throughout the country reached this (New York) office this morning. These reports represent a cross section of business ranging from first runs in Los Angeles and Hollywood to Amsterdam, N. Y.; from Cumberland, Md., to Nashville, Tenn. In every instance the picture has run from 35 per cent to almost 200 per cent ahead of 'The Fighting 69th,' a picture which established all time records for business in most of these situations, not only for this company's pictures, but for their entire history as film theatres.

"Public responses to these openings proves the eagerness of the people of this country to see this picture. We tested 'Sergeant York' in a number of situations to try and determine a price policy fair to the public and equally as fair to Warner Brothers; taking into consideration," Mr. Sears said, "the more than $3,000,000 we have expended to date on its production and merchandising. I am confident that the minimum admission scale of 55 cents for evening performances; 40 cents for matinees, and 25 cents for children is proving to be the equitable scale.

"I believe that 'Sergeant York' will take its place among the all-time top money making pictures produced to date by the film industry; certainly the biggest grosser ever to go on the books of Warner Brothers.

Seven Openings Reported

"It has opened at the Avon theatre, Watertown, N. Y.; the Ritz, San Bernardino, Cal.; The Strand, Cumberland, Md.; the Knickerbocker, Nashville, Tenn.; the Rialto, Amsterdam, N. Y., and the Hollywood and Downtown, Los Angeles. Operators of these theatres know what it is doing for them," Mr. Sears concluded, "and I believe they will concur with everything I have said."

"Sergeant York" will make its long-delayed opening in Philadelphia at Warner's Aldine theatre on or about October 15th, following the run of "Lydia" at the theatre. The picture, originally scheduled to open in August in connection with the Veterans of Foreign Wars convention in that city, will be shown continuously at advance prices.

Meanwhile, "Sergeant York," completing its sixth week at the Hollywood theatre on Broadway, after moving up the block from the Astor, chalked up a week's gross of $20,340, Warners report. The picture has now earned over $250,000 in its Broadway first run, going over $100,000 during its run at the Astor theatre and totaling more than $150,000 additional during its run to date at the Hollywood.

On Friday, September 19th, "York" opened at the Knickerbocker theatre in Nashville, Tenn., to business that broke all house records. Tony Sudekum, chairman of the "York Day" committee and operator of the Crescent circuit, Governor Prentice Cooper, Mayor Thomas Cummings, Pastor Pile and other state and civic officials served on the committee which arranged the all-day celebration re-creating the first time Sergeant York returned to Nashville as a hero.

The all-day holiday included the re-naming of Sixth Avenue as Sergeant York Avenue, a reception at the State Capitol, another reception at the State Fair Grounds, a night reception for all state, civic and other officials and legionnaires and a broadcast over station WLAC. On the stage of the Knickerbocker, Sergeant York, Governor Cooper, and others made speeches and Mrs. York talked to Joan Leslie in Hollywood over a long-distance hook-up. The phone conversation was amplified throughout the theatre.

On October 3rd, "Sergeant York" will open at the Penn theatre in Pittsburgh, on the wave of a local radio publicity campaign that will garner more air time in the next week than any picture ever to open in the city, Warners say. Hillbilly bands, commanding some of the largest listening audiences in that area will dedicate a number to the Warner film on each program during the week. In addition spot announcements will be made to tie in with the air "breaks."

The picture has been set to open in the Strand theatre in New York October 17th, following its run at the Hollywood.

Carnival for "Yank"

Stage and radio entertainers, name bands and members of current Broadway productions, including the entire cast of "Hellzapoppin," will appear at the "Yank in the R.A.F." outdoor carnival and mardi gras which will be held Friday in conjunction with the world premiere of "A Yank in the R.A.F." at the Roxy theatre in New York. The carnival will be held in the parking lot in the rear of the theatre, which will be converted into a "Midway" for the occasion, and the proceeds will go to the British American Ambulance Corps for the purchase of ambulances and medical supplies to be sent overseas.

The list of entertainers and band leaders is headed by Bill Robinson, Jimmy Savo, Jane Pickens, Zeke Manners, Mark Warnow, Shep Fields, Ted Strater, Dick Todd, Ted Steele, Art Green, Vincent Lopez, Bob Chester, Eddie Duchin, Johnny Long, Vaughan Monroe, Sammy White, and members of the casts of "Lady in the Dark," "Panama Hattie" and "Pal Joey."

A dance floor has been erected in the lot, where showgirls from these and other Broadway hits, and models will dance with the public on a "dime-a-dance" basis. Another feature of the entertainment will be the reappearance on their old stand of "The Three Pitchmen," who started on that location as street pitchmen, and are now starred in the "Crazy House" show. Charmaine, a burlesque queen, is also scheduled to perform in the interests of overseas aid.

The engagement of Alexander Korda's "Lydia" at the Radio City Music Hall points to a gross of more than $100,000 for its first week, United Artists has announced.

"Dumbo" Trade Shows

Trade screenings of Walt Disney's "Dumbo" have been scheduled by RKO Radio Pictures, the distributors, for Tuesday, September 30th, at 2:30 P.M., in 32 key cities throughout the country. Release for the new Disney film has been set for October 31st, through RKO. All of the trade showings were fixed for September 30th, at the same time, with the exception of the New York branch showing, to be held at 11:30 A.M., at the Broadway Theatre.

Extensive exploitation and promotion plans for "Dumbo" are now under way at the Disney New York office and through RKO. More than 100 leading department stores in the country will feature "Dumbo" displays in their windows, toy departments and local newspaper advertising for the period from Thanksgiving to Christmas.

Stella Adler with MGM

Stella Adler, a leader of the Group Theatre in New York, has been signed as production assistant to Arthur Freed, Metro-Goldwyn-Mayer producer.

Still Delay Minnesota Law Ruling

Film industry attorneys and exchanges in Minneapolis, chief film distributing center of Minnesota, marked time this week, awaiting decision of Ramsey County district court Judge Hugo Hanft, on a temporary injunction to prevent enforcement of the state's law forbidding majors to sell films in any manner but *en masse*, with a 20 per cent cancellation privilege.

Six majors—the decree-bound five, and United Artists—petitioned for the injunction, and aired their arguments in Judge Hanft's court, in St. Paul, nearby city, several weeks ago. They also plan to ask a permanent injunction and a ruling on the law's constitutionality.

Their briefs, lengthy and involved, are said to have occasioned the delay, which has hamstrung selling of the majors affected; although the "little two," Columbia and Universal, and the independent film companies are operating freely.

Meanwhile, from Washington came word of possible Department of Justice delay in prosecution of its second "field" anti-trust case, that against the Schine circuit, Columbia, United Artists, and Universal, in Buffalo Federal Court. Department spokesmen said the trial might not begin before January.

Last week, Schine attorneys filed interrogatories to be answered by the Department within 20 days. The interrogatories, in 44 pages, ask for more details in the Government's complaint and bill of particulars.

On Monday, there was a hearing in New Haven Federal Court on motion of the plaintiffs in the Pickwick Theatre, Greenwich, $5,452,575 anti-trust suit against the majors, asking dismissal of their "separate defenses," which, in turn, seek dismissal of the action.

The Pickwick motion to dismiss defendants' "separate defenses" was granted Tuesday.

Exploitation Men Shifted by RKO

Several changes in the RKO field exploitation staff have been made by Terry Turner, head of the staff. Henry Howard has been transferred from the Prairie district to cover Seattle, Portland and Vancouver, and Fred Calvin has been assigned to the Prairie district. Eddie Rivers has been given the St. Louis territory in addition to Cincinnati and Indianapolis. Eddie Barr is now making his headquarters in Kansas City, which has been added to Omaha and Des Moines as his territory.

W. L. Odum with RCA

W. L. Odum, formerly associated with the Brenkert Light Projection Company, has joined the National Service staff of the RCA Manufacturing Company, where he will be engaged in handling technical and service work in connection with Brenkert products, according to W. L. Jones, RCA National Service Manager.

Rodenback Joins Theatre

Clark Rodenback, for many years motion picture critic of the Chicago *Daily News*, is now press agent of the Studio theatre.



turn page please . . .


"DID I ! I CAN'T WAIT 'TIL THEY COME TO MY HOUSE. BABY, YOU CAN START SHOPPING FOR THOSE SABLES, CLOTHES WITH N.Y. LABELS. YOU CAN DEPEND ON ME, 'CAUSE I DEPEND ON PARAMOUNT !"
S.R.O.
Here's t
news th
got Bab
and Dadd
so excited
"HOLD BACK THE DAWN
in Boston...
METROPOLITAN THEATRE... In two weeks tops gross of every picture to play theatre this year except "Caught In The Draft"—and goes in its third week first run at Paramount Fenway.
in Denver...
DENHAM THEATRE... Tops every picture this year except "Caught In The Draft". Booked for 3 weeks first run.
"NOTHING BUT THE TRUTH
in Philadelphia...
Opens at the STANLEY THEATRE to the biggest gross of any picture except "Gone With The Wind" at popular prices.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

In "Flicker Memories," a new short subject, MGM ribs exhibitors, from the days when the theatre owner was also manager, ticket taker, usher, porter, janitor and when, between reels, slides were flashed on the screen with such trenchant messages as "Ladies *will* remove their hats. Others *must*!"

We know of one operator who locked his theatre doors at show time. Anyone arriving for the performance after that hour had to ring a bell, to signal to the manager to come down from the projection room—where he was running the machine—and let the customer into the house.

▽

Here's one for Universal's "Stranger Than Fiction" short films, being an Associated Press headline from Macon, Georgia:

GEORGIA ACTS TO STOP
THE DEAD FROM VOTING

▽

Versatility with a capital V is the characteristic of Ivan L. Haley, manager of the Mayfair and Dundas Theatres in Dartmouth, New Brunswick, Canada. When the Mayfair was being built two years ago, as a de luxe house, Franklin & Herschorn, the sponsors, did not engage a contractor for the project. They handed everything over to Haley, who directed the construction work from the ground up to the roof, and also supervised the outfitting of the finished theatre, completing one of the most ornate jobs in the eastern Canadian theatre field, and without a hitch. During the building and equipping process he handled the bricklayers, masons, carpenters, electricians, painters, tilers, plumbers, steamfitters, sound technicians.

Manager Haley has a potent flair for machinery and is a talented machinist. He is a skilled cameraman and projectionist. Often, he exhibits his own pictures, and operates a machine for charity, including entertainments for soldiers, sailors and air-forcemen. Incidentally, he is in charge of all amusement programs for the servicemen held in the Dartmouth area.

He has been at work on a plan to thwart enemy air bombers and has submitted his brain child to the national research council of Canada. The council has highly complimented him on his work in this connection, and disclosed it is under minute consideration and tests, the plan having been referred to the British defense authorities. In spite of his diversified activities, and, on the side, he manages two theatres.

▽

Filmindia, Bombay, India trade paper, carries this head-line on a review:

"Lagan" Better Picture Than
"Andhi"; Damm Poor Show
for Director Nitin Bose

▽

Times being what they are, Twentieth Century-Fox home office officials in New York have a special direct wire to their big 'outside' corporate lawyers, Dwight, Harris, Koegel and Caskey, down in New York's financial sector.

▽

Hollywood, of all places, is going to make "Marriage Is a Private Affair," via MGM. Furthermore, the same company is going to do "Never Love a Stranger."

COLUMBIA PICTURES' Hal Hode, at the home office in New York, came across something interesting as the result of correspondence with a retired sailor whose name is Gordon E. Wykes. He is at the U. S. Naval Home in Philadelphia and his hobby is collecting stills of early vintage movies.

According to Wykes, his hobby led him to contact the estate of Lotta M. Crabtree who, when she died, left over $4,000,000. According to the terms of the will, the interest of her fortune is to be used in the form of monthly pensions of $30, to veterans of World War I who can establish that they lived in Massachusetts or California up to the time they went to war and served in outfits which came from those states, serving in those outfits all during the last conflict. If by reason of decimations the units were regrouped into other units which hailed from other States, or if any of the Massachusetts or California soldiers became casualties and upon recovery were transferred to units hailing from other States, such men cannot qualify for the Crabtree pension.

While, according to the informant, it would appear as though a lot of men would automatically qualify for the pension, the fact is that relatively few have been able to establish claims to it beyond all legal doubt. Incidentally, an additional requirement is that the claimants must now be residents of Massachusetts or California and must not be recipients of any aid from any other similar source and at the same time must be in genuine need of same. Incidentally the address of the estate of "Lotta M. Crabtree" is The Park Theatre Building, Washington Street, Boston, Mass.

▽

Katharine Hepburn, in her new MGM picture, "Woman of the Year," converses in Spanish, Greek, French, Russian, German and Yiddish!

▽

Scientific Progress Department, being a report by the *New York Times:*

A harness designed for dancers to permit them to costume themselves like a peacock won a patent (No. 2,255,111) for George E. Golden, New York City. The harness would permit the dancer to elevate and spread the tail of her peacock costume in a manner similar to a living peacock.

▽

Did you know that magicians don't saw pretty girls in two anymore?

The Pacific Coast Association of Magicians has in effect a decision, made at their annual convention, that, in the interest of economy, the trick would be abandoned because it requires too many props and is too cumbersome to transport. President Charles N. Smith observed, neatly, that "We can achieve the same effect by merely cutting off an arm or leg."

▽

Equipment Note, being a report from Gertrude Lander, our "sees everything" correspondent in New Haven:

The Paramount Theatre, New Haven, is the first house in this district to install a popcorn vender in the lobby. The installation was made after enlargement of the candy stand, moving of checkroom, installation of a coca-cola dispenser and target gun installation in the men's room.

A communique from Loew's in St. Louis says M-G-M's "Dr. Jekyll and Mr. Hyde," really is frightening. A wager was made between several employes and two Negro porters that the two wouldn't sit through a screening of the film—but the white workers failed to specify the place of the screening. Arrangements were made to hold the showing in a cemetery. Portable equipment was used. The two porters fled after 30 minutes and didn't return until three days later.

▽

The Fox Theatre in St. Louis, the other day, advertised free admission to "Belle Starr" to anyone arriving at the theatre on top of a horse. Thirty-one men and women galloped up to the house on everything from ponies to big brewery stallions.

▽

Subscribers to this publication, delivered so promptly to their door by reason of Circulation Manager William McDonnell's devotion to the interests of its readership, might be pleased to earn that MGM in Culver City, Calif., has announced the incorporation of not one but two featured solo dance numbers for Ray MacDonald, his son, in "Babes on Broadway," the Mickey Rooney-Judy Garland musical.

Readers will recall that the young man's performance in "Life Begins for Andy Hardy," his first film, had newspaper writers writing enconiums and predictions about him before the film got into first run.

It now appears to be something of a break, in view of the extremity to which the studio had to go to get Laraine Day killed out of the "Dr. Kildare" series for bigger things, that the script of the "Life Begins" job got MacDonald killed out of the series before his continuance in the Hardy adventures became mandatory.

Undisclosed until now, by the way, is the fact that the young man in discussion, on being discovered by the autograph hunters as among those present at the California preview of his first film, slid down out of sight and hid under a row of seats to escape the fans intent upon congratulating him. Our California informant, witness to this unseemly burst of modesty, opines that MGM will coach him over that hurdle successfully.

▽

Canada is taking a census of business. Theatres are grouped with undertakers and barbers, under 'Service Establishments.'

▽

Remember old Sam Freedman, who was head of that old Freedman Picture Company in Hollywood? He's now president of the Whiskey Brokers of America, a national association of just that, holding forth down in the Louisville country of blue grass and bourbon.

▽

Special News Note, from Luis Becerra Celis, our correspondent down Mexico way—done in the Mexican manner of reporting:

The newest and most popular juvenile player, Tito Junco, is a reformed beach life guard. During his service at Vera Cruz he saved 14 bathers from drowning, 11 of them girls, most of them young and beautiful.

THE HOLLYWOOD SCENE

Dream Comes True

The dream of pioneer founders of the Motion Picture Relief Fund, intra-industry organization which takes care of Hollywood's own, is a step nearer completion this week.

Sunday, ground was broken for the Motion Picture Country Home, where the industry's workers who have met temporary reverses will be cared for.

With impressive ceremonies including a coast to coast CBS hookup, construction of the first unit of the establishment was begun on 41 acres of rolling terrain in Woodland Hills, in San Fernando Valley near Calabasas.

Funds for the home were raised through the Screen Guild radio show, sponsored on CBS by the Gulf Oil Company which paid $10,000 weekly to the MPRF for the services of actors, writers and directors in presenting the program.

Among those participating in the ceremony was Mary Pickford, one of the founders of the Motion Picture War Service Association, the predecessor of the MPRF. The association was formed to take care of the industry's needy during World War I. Several years later, in 1919, the MPRF came into being to continue the relief activities.

Since that time, the leaders of the Fund had dreamed of establishing a home to care for the needy.

Participating in the ceremonies were Jean Hersholt, present president of the Fund; Y. Frank Freeman, president of the Association of Motion Picture Producers; Edward Arnold, president of the Screen Actors Guild; George Stevens, president of the Screen Directors Guild; Sheridan Gibney, president of the Screen Writers Guild; and Roger Pryor, who acted as master of ceremonies.

With the property including 16 acres of citrus trees and 25 acres of walnut groves, the buildings ultimately will occupy nine acres.

The first series of buildings will house 40 persons, and will be gradually expanded to take care of 165.

There will be from two to six units per building, with each unit including a sitting room with a large bed alcove, bathroom and dressing room.

The central building group will be made up of the administration unit of dining room, recreation hall, stage and projection room, complete kitchen with an outside dining terrace, a large lounge and library. A health unit will consist of a ten-bedroom hospital with complete facilities for guests who are convalescing. Complete emergency facilities, both medical and dental, will be supplied later, along with a complete therapeutic unit.

The fund also plans a 550-seat theatre for legitimate stage productions, swimming pool, horseshoe court, croquet field, and gardens.

Contract for the construction of the home has been awarded, after opening sealed bids, to the Joshua H. Marks-Charde firm of Los Angeles. William L. Pereira, consulting architect for Paramount studios, designed the layout.

Among those donating checks for the construction of the units are Otto Kruger and his daughter Ottilie; Mr. and Mrs. Edward Arnold, Jean Hersholt, Osa Massen, Billie Burke, and Ralph Morgan. The British actors, writers and directors in Hollywood have banded together to donate another unit.

Approximately $360,000 was expended in 1940 by the Fund on 8,095 relief cases. In 1919, the fund handled 18 cases.

Eligible for aid are those persons who have earned their livelihood in motion picture production for at least three consecutive years.

HOLLYWOOD ENVOY REPORTS CONFIDENCE

Hollywood film and radio quarters heard good news this week from Arthur Eddy, long time New York trade press representative, later Warner studio public relations contact, returning from an eight-weeks tour of 45 cities in which he visited exhibitors and radio editors in the interests of Rinso's CBS Edward G. Robinson program, "Big Town", which he will continue to represent in its public relationships for a second year.

Exhibitors across the country told this envoy from the seat of production that they are looking forward to a season of revitalized patronage, due to increased employment, augmented payroll scales and improvement in product, this last foreshadowed by the first trade-showings.

On the point of expectancy with respect to effects of the Consent Decree upon practical operation of their business, said Mr. Eddy, exhibitors displayed some variation of attitude but no apprehension. Neither was optimism rampant, he said.

Cooperation between radio editors and program sources has attained to a state of harmony, auguring benefits to both ends and that important middle—the public—according to his observations.

This week Monday Mr. Eddy established his own public relations bureau in Hollywood and will handle both film and radio clients.

42 Shooting

Warners with ten pictures in work and M-G-M with eight were the busiest lots this week in Hollywood, as a total of 42 films were before the cameras. Eleven were finished, and eight started. Twenty-five were being prepared and 77 were being edited.

The tabulation follows:

STARTED

COLUMBIA
Outlaw Ranger
Blondie Goes to College
Honolulu Lu

MONOGRAM
Zis Boom Bah

PRODUCERS RELEASING
The Miracle Kid

RKO
The Thundering Herd

REPUBLIC
The Devil Pays Off

UNIVERSAL
Melody Land

COMPLETED

COLUMBIA
North of the Rockies
Harvard Here I Come

MONOGRAM
Riding the Sunset Trail
Top Sergeant Mulligan

PARAMOUNT
The Morning After

RKO
Come On, Ranger
Playmates

REPUBLIC
Newspapermen Are Human
Gaucho of El Dorado

20TH CENTURY-FOX
Confirm or Deny

UNIVERSAL
Paris Calling

SHOOTING

COLUMBIA
Bedtime Story
The Lady Is Willing
Confession of Boston Blackie

GOLDWYN
Ball of Fire

KORDA
Jungle Book

M-G-M
The Vanishing Virginian
Steel Cavalry
Johnny Eager
Woman of the Year
Girl on the Hill
H. M. Pulham, Esq.
Panama Hattie
Babes on Broadway

Her Honor
Pressburger
The Shanghai Gesture

PARAMOUNT
Tombstone

RKO
Joan of Paris
Call Out the Marines

20TH CENTURY-FOX
Remember the Day
Rise and Shine
Son of Fury

UNIVERSAL
Man or Mouse
Keep 'Em Flying
White Savage

WARNERS
Wild Bill Hickok Rides
Remember Tomorrow
You're in the Army Now
The Male Animal
All Through the Night
Kings Row
Captains of the Clouds
They Died With Their Boots On
The Man Who Came to Dinner
Dangerously They Live

▽

Preference Pictures Corporation is the name of the new company organized by Lou Brock and Jack Schwartz who will produce "Girl's Town," an exploitation special to be released by Producers Releasing Corp.

▽

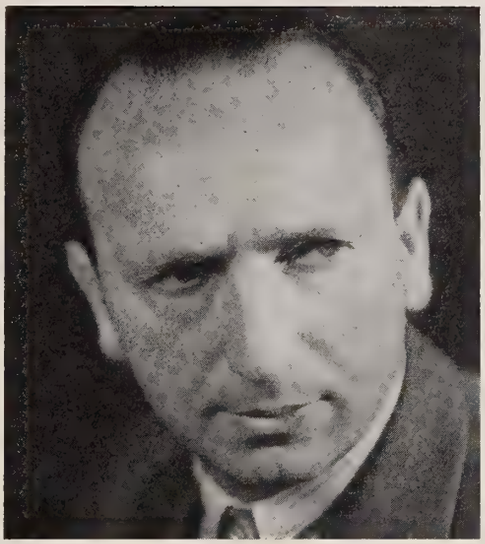
Eddie Albert, former Warner star, has been signed by RKO to do three pictures this year, the first of which will be "Hit the Deck."

AUGUST BOX OFFICE CHAMPIONS



Archie Mayo, director

CHARLEY'S AUNT: Produced and distributed by Twentieth Century-Fox. Directed by Archie Mayo. William Perlberg, producer. Film editor, Robert Bischoff. Cast: Jack Benny, Kay Francis, James Ellison, Anne Baxter, Edmund Gwenn, Reginald Owen, Laird Cregar, Arleen Whelan, Richard Hayden, Ernest Cossart, Morton Lowry. Release date, August 1, 1941.



Michael Curtiz, director

DIVE BOMBER: Produced and distributed by Warner Brothers. Hal B. Wallis, executive producer. Robert Lord, associate producer. Michael Curtiz, director. Photographed by Bert Glennon. Cast: Errol Flynn, Fred MacMurray, Ralph Bellamy, Regis Toomey, Herbert Anderson, Louis Jean Heydt, Craig Stevens. Release date, August 30, 1941.



Arthur Lubin, director

HOLD THAT GHOST: Produced and distributed by Universal. Associate producers, Burt Kelly and Glenn Tryon. Director, Arthur Lubin. Cast: Bud Abbott, Lou Costello, Richard Carlson, Joan Davis, Mischa Auer, Evelyn Ankers, Marc Lawrence, Shemp Howard, The Andrews Sisters, Ted Lewis and His Entertainers. Release date, August 8, 1941.



Victor Schertzinger, director

KISS THE BOYS GOOD-BYE: Produced and distributed by Paramount Pictures. Producer, William LeBaron. Director, Victor Schertzinger. Based on a play by Clare Boothe. Photographed by Ted Tetzlaff. Cast: Mary Martin, Don Ameche, Oscar Levant, Virginia Dale, Eddie ("Rochester") Anderson, Barbara Jo Allen. Release date, August 1, 1941.



George B. Seitz, director

LIFE BEGINS FOR ANDY HARDY: Produced and distributed by Metro-Goldwyn-Mayer. Directed by George B. Seitz. Photographed by Lester White. Edited by Elmo Vernon. Cast: Lewis Stone, Mickey Rooney, Judy Garland, Fay Holden, Ann Rutherford, Sara Hayden, Patricia Dane, Ray McDonald. Release date, August 15, 1941.



Raoul Walsh, director

MANPOWER: Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Jack Saper. Directed by Raoul Walsh. Art director, Max Parker. Assistant director, Russ Saunders. Cast: Edward G. Robinson, Marlene Dietrich, George Raft, Alan Hale, Ward Bond, Frank McHugh. Release date, August 9, 1941.

LATE REVIEWS

For other Showmen's Reviews see Product Digest Section, page 65

Burma Convoy

(Universal, 1941-42)

Topical Melodrama

Produced with a clear conception of melodramatic values by Marshall Grant and directed for all that's in it, which is quite a lot, by Noel N. Smith, this action-film integrated with the news of the day contains a maximum of thrill, suspense and the related ingredients of thrilling entertainment for followers of adventure pictures.

It is to be recorded that, although the story pertains to the trucking of munitions along the Burma Road to the Chinese army under British direction and with some Americans participating in the proceedings, there is no dialogue reference to Japan, and the parachute troops who attempt to sabotage the convoy are identified as Chinese insurrectionists.

Uniqueness of scene is an asset to the enterprise, and conciseness of plot prevents lagging or confusion. An amplitude of fighting, by fist, by knife and by firearms, keeps interest high and action headlong.

Synopsized on page 137 of your Product Digest, the picture is a timely number suitable for exhibition in any and all places for audiences of all ages.

Previewed at the studio for a trade press group which pronounced it a high point in the company's flow of adventure films.—WILLIAM R. WEAVER.

Release date not set. P.C.A. No. 7564. Running time, 60 minutes. General audience classification.

CAST

Cliff Weldon.....Charles Bickford
Ann McBrogel.....Evelyn Ankers
Mike Weldon.....Frank Albertson
Lloyd McBrogel.....Cecil Kellaway
Truman Bradley, Willi Funk, Viola Vaughnn, Keye Luke

Mr. Celebrity

(Producers Releasing Corp., 1941-42)

Human Interest Comedy

One of the most substantial supporting program films to come out of Hollywood, regardless of budget, "Mr. Celebrity" contains just about everything from heart tugs, comedy, and action to nostalgia, all neatly wrapped up and aimed at every type of audience. Having a horse-racing background, it also tells the story of an orphaned boy whose grandparents want to obtain his custody and take him away from his uncle, a veterinary. Their destinies become entwined with those of a group of former "greats"—film stars, a boxer, a lawyer, a jockey, bound together by common interest in racing a horse which seems the way to prosperity.

Playing themselves are Francis X. Bushman, Clara Kimball Young and Jim Jeffries, the sight of whom will awaken memories of film goers and sports fans of a generation or more ago. Little Buzzy Henry, as the boy; James Seay, as the uncle, Doris Day, William Halligan, Gavin Gordon, Johnny Berkes, Jack Baxley, Larry Grey, John E. Ince, and a host of others complete the cast, all of them delivering knockout performances under the able creditable guidance of director William Beaudine.

George R. Batcheller, in charge of production for P. R. C., and Martin Mooney, making his debut as a producer, have achieved a near miracle in mounting the picture, giving it qualities many times surpassing the budgetary confines.

The film is an all around remarkable job from cast, story, direction, production down and up.

Previewed at the Academy Lounge projection room, Hollywood, Roosevelt Hotel, Hollywood, to a press and professional audience, wise in the ways of film making, which was amazed by the qualities of the film. It made a hit such as few pictures have.—V. K.

Release date, Oct. 10, 1941. Running time 67 minutes. P. C. A. No. 7704. General audience classification.

Danny Mason.....Buzzy Henry
Jim King.....James Feay
Carol Carter.....Doris Day
Mr. Mason.....William Halligan
Gavin Gordon, Johnny Berkes, Jack Baxley, Lorry Grey, John E. Ince, Frank Hagney, Jack Richardson, Alfred Hall.

SHORT PRODUCT PLAYING BROADWAY

Week of September 20th

ASTOR
Water Bugs.....MGM
Feature: Dr. Jekyll and Mr. Hyde.....MGM

CAPITOL
Football Thrills of 1941....MGM
Glimpses of Florida.....MGM
Feature: Lady, Be Good.....MGM

CRITERION
Meet the Stars, No. 5.....Republic
Westward Ho-Hum (Edgar Kennedy).....RKO Radio
Feature: Dr. Kildare's Wedding Day.....MGM

MUSIC HALL
March of Time, "Thumbs Up, Texas".....RKO Radio
Feature: Lydia.....United Artists

PARAMOUNT
Popular Science, No. 6....Paramount
The Wizard of Arts.....Paramount
Guardians of the Wild....Paramount
Feature: Our Wife.....Columbia

RIALTO
I'll Never Heil Again (Stooges).....Columbia
Information Please, No. 12. RKO Radio
Feature: The Pittsburgh Kid. Republic

ROXY
One Man Navy.....20th Cent.-Fox
American Sea Power.....20th Cent.-Fox
Feature: Sun Valley Serenade 20th Cent.-Fox

STRAND
Polo with the Stars.....Vitaphone
Aviation Vacation.....Vitaphone
Feature: Navy Blues.....Warner Bros.

SETOA Hits Fifth Columnists

The Southeastern Theatre Owners Association, in the course of their convention in Jacksonville, Florida, adopted the following resolutions:

"Whereas, our country and our kind of world are today subjected to one of the most vicious assaults in all history by those who have made sabotage, espionage and deception the chief instrument of their evil policy, and,

"Whereas, it has been the policy of the dictators who hurl such assaults, not only to strike from the outside but to bore from within the body politics of their enemies, and,

"Whereas, a nation is no stronger than its spirit and its unity and the morale of the people, now,

"Therefore, we, the Southeastern Theatre Owners Association, do hereby denounce all those agencies and efforts designed to undermine the foundations of our institution, to produce dissension and confusion amongst our people, to break down the morale of our citizens and to paralyze the will and the mind of this nation to defend itself and remain a great and free land.

"Be it further resolved that we, the Southeastern Theatre Owners Association, do further commend and endorse all those governmental agencies such as the Federal Bureau of Investigation, the Intelligence units of the Army and Navy, the state, county and municipal police officers and all civic and patriotic organizations who have made it their purpose to ferret out these sinister and insidious agencies and all others who are giving aid or comfort to our dictator enemies and trying to destroy the safety and security of our land.

"Be it further resolved, that we heartily endorse the courageous and worthy American leadership of our great President, Franklin D. Roosevelt, in his heroic defense of our country, our continent and democracy of the world.

"Be it further resolved, that we do call upon the President to strengthen and add to those Federal agencies which are engaged in fighting against the despised Fifth Columnist, the Trojan Horse and other un-American influences which have been gnawing at the vitals of our country.

"Be it further resolved that we, the Southeastern Theatre Owners Association in convention assembled at Jacksonville, Florida, September 9th, 1941, do call upon the public to lend all possible cooperation to federal, state and municipal agencies as well as to all worthy patriotic organizations endeavoring at this crucial time to defend our land, our homes and all that we love.

"Be it further resolved, that copies of this resolution to sent to the President of the United States, to each member of the House and Senate, the Federal Bureau of Investigation and to the press."

National Decency Legion Classifies Six Pictures

Of the six motion pictures classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, one was found unobjectionable for adults and one was classified as objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Bad Man of Deadwood," "Great Guns," "Harmon of Michigan" and "Law of the Wolf." Class A-2, Unobjectionable for Adults: "Night of January 16th." Class B, Objectionable in Part: "Among the Living."

TRADE SHOWINGS
of
WALT DISNEY'S
FEATURE LENGTH PRODUCTION IN TECHNICOLOR
"DUMBO"
DISTRIBUTED BY RKO RADIO PICTURES, INC.

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Projection Room	1052 Broadway	Tues. 9/30	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St. N. W.	Tues. 9/30	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Tues. 9/30	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Tues. 9/30	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Tues. 9/30	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Tues. 9/30	2:30 P.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 16th St.	Tues. 9/30	2:30 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Tues. 9/30	2:30 P.M.
Dallas	Paramount Proj. Room	412 So. Harwood St.	Tues. 9/30	2:30 P.M.
Denver	Paramount Proj. Room	2100 Stout St.	Tues. 9/30	2:30 P.M.
Des Moines	Paramount Proj. Room	1125 High St.	Tues. 9/30	2:30 P.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Tues. 9/30	2:30 P.M.
Indianapolis	Paramount Proj. Room	116 W. Michigan St.	Tues. 9/30	2:30 P.M.
Kansas City	Paramount Proj. Room	1800 Wyandote	Tues. 9/30	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Tues. 9/30	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Tues. 9/30	2:30 P.M.
Milwaukee	Fox Projection Room	1016 No. 8th St.	Tues. 9/30	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Tues. 9/30	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Tues. 9/30	2:30 P.M.
New Orleans	Fox Projection Room	210 So. Liberty St.	Tues. 9/30	2:30 P.M.
New York	Broadway Theatre	B'way & 53 St.	Tues. 9/30	11:30 A.M.
Oklahoma City	Paramount Proj. Room	201 W. Grand Ave.	Tues. 9/30	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Tues. 9/30	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Tues. 9/30	2:30 P.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Tues. 9/30	2:30 P.M.
Portland	Star Preview Room	925 N. W. 19th St.	Tues. 9/30	2:30 P.M.
St. Louis	S'Renco Proj. Room	3143 Olive St.	Tues. 9/30	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St., So.	Tues. 9/30	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Tues. 9/30	2:30 P.M.
Seattle	Jewel Box Preview Rm.	2318 2nd Ave.	Tues. 9/30	2:30 P.M.
Sioux Falls	Theatre Supply Co. Proj. Rm.	220 W. 10th St.	Tues. 9/30	2:30 P.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Tues. 9/30	2:30 P.M.

MEXICAN UNION PLANS TO CLOSE ALL OFFICES

Federation Threatens Complete Shutdown of U. S. Distributors After September 29 Deadline

by LUIS BECERRA CELIS

in Mexico City

New aspects of the conflict between the National Cinematographic Workers Union and the eight major American distributors have developed since the union called a strike on September 17th against Warner Brothers having previously called one against Metro Goldwyn Mayer and Columbia. Opinion in the Mexican film industry, especially among exhibitors, is that the union will go through with its strike against the five remaining distributors when the respite allowed the distributors by the union is at an end on September 29th. It is also expected that when the contracts of the American film companies with the Mexican theatres expires on October 2nd, the country will be without major Hollywood product.

Much speculation has been inspired by the remarks of Lic. Javier Rojo Gomez, Mayor of Mexico City, who has been trying to negotiate a contract, after he had been interviewed by Pedro Tellez Vargas and Salvador Carrillo, union officials, following the strike against Warners.

"The Government is seeking a solution of the cinematographic problems," Mayor Gomez said, "and will take the measures that the situation demands to prevent the closure of the cinemas, for it regards them as important sources of work and diversion that is highly important in our social life."

Investigation Asked

Just what is meant by the government taking measures "that the situation demands" to prevent the closure of theatres is the subject of much discussion, in view of the fact that Srs. Tellez Vargas and Carrillo have admitted that they have been conducting informal conversations with the Ministry of the Interior.

A new and interesting development is the presentation to the Senate by Senator Fernando Amilpa of a proposition calling for a senatorial investigation of the controversy. In presenting his bill, Senator Amilpa said the Americans had "persecuted" Mexican exhibitors by establishing arbitrary terms for the screening of their pictures "even to the date and time for the exhibitions of their pictures, even those that are mediocre and of little public interest. That amounts to a monopoly," Senator Amilpa continued, "and gives this country (Mexico) the aspect of a mere colony." He also spoke of the "fabulous profits" of the American companies, but did not cite any figures.

Meanwhile, discontent has spread in the union with the enforcement of its leaders' orders that each member must forego a day's pay every week to provide a fund for the strike. This fund has now been fixed at $90,000. Its original amount was $45,000, indicating, possibly, that the union is preparing for a shutdown of all American distributors.

Mexican producers report that during the past three months they have stepped up film production with the completion of 22 features. That number is most significent when it is remembered that Mexico's feature production for all of last year was only 27 pictures. These circles agree with the union's boast that the theatres will be able to keep going indefinitely with the supplies from home, American independents, especially Republic and Monogram, and from Argentina.

It is also believed that if the American distributors do leave Mexico the country will ease the ban on exhibition German and Italian films, a ban that the powerful Confederation of Mexican workers has exercised against all Nazi and Fascist films as far back as 1938.

There is also talk of theatres setting unheard of prices for Mexico—$1.25 to $2.25—for the showing of first class films if and when the American majors withdraw, the idea being that the public likes pictures so much that it will go to see them at any price. The prevailing current rates for first class theatres are from 24 cents to 52 cents.

National Film Week

The Second National Cinematographic Week, held under the auspices of the motion picture industry, the Federal film supervision and censoring department, and the National Athenaeum of Arts and Sciences was held in Mexico during the week of September 11th to 17th. Theatres throughout the country showed Mexican motion pictures and stars made appearances at various theatres.

A feature of the week was the representation at three of the leading studios in Mexico City of Lic. Miguel Aleman, Minister of the Interior, Lic. Francisco Javier Gaxiola, Jr., Minister of National Economy, and Mayor Javier Rojo Gomez of Mexico City. The officials were feted by the studio staffs and were told that Mexico's film production rose steadily since the country made its first two talking pictures in 1930, until it fell into a slump last year making only 27 pictures.

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The Ministry of the Interior is reported to have asked Metro-Goldwyn-Mayer to suspend exhibition of "The Bad Man" because the Mexican consul in Chicago advised his government that this picture has characters that are far from complimentary to Mexico. It is said that the Ministry considers that the withdrawal of this film would be a good will gesture.

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Radio station XEW, Mexico's largest station, celebrated the 11th anniversary of its establishment on September 18th with a unique program which featured the inauguration of the Pan American network of NBC and 24 Mexican stations, headed by XEW, and of a direct news wire and telephone service from New York by the Associated Press, a service sponsored by the Bristol-Myers Co. The program lasted from 6.55 a.m. one day until 1.25 a.m. the next. Lic. Ezequiel Padilla, Mexican Minister of Foreign Relations, spoke at the opening of the Pan American network in which he said that radio is the most potent means for spreading Pan Americanism and the doctrine of Democracy in the Americas.

XEW is owned and operated by the Emilio Azcarraga Co. which also owns local radio stations, XEWW, short wave associate of XEW, and XEQ, of 50,000 watts, and the select first run theatre, the Cine Teatro Alameda. XEW began in 1930 with only 5,000 watts. It is soon to again increase its potency to a wattage that has not yet been determined.

Lake Succeeds Parker

E. A. Lake has succeeded William Parker in the exploitation department for MGM in the Pacific Northwest, with headquarters with Lou Amacher in Portland, Ore.

Variety Club Activities

Tent Number One of the Variety Clubs of America, the Pittsburgh tent, headed by C. C. Kellenberg, will elect new officers next Monday evening, and will hold its annual banquet Sunday, November 2nd, honoring Mr. Kellenberg and fellow officers.

The annual charity golf tournament of the Indianapolis tent, at the Broadmoor club, last week, resulted in the victory of Dr. Harry Leer, with a 76 score. Approximately 180 attended. Chairman of arrangements was Richard Frank, United Artists.

The Baltimore club is to open its new quarters atop the Stanley Theatre there Saturday.

The Philadelphia tent has elected Joseph Murphy house manager, succeeding David Greenberg.

Approximately 100 registered for the annual golf tournament, held Friday, September 19th, at the Philmont Country Club.

Albany's plans for revival of its tent proceed. Members are selecting a club headquarters.

The Indianapolis tent has given the City Hospital a dual short wave and ultra short wave generator, for diathermy.

Ten Film Firms Organized

Michael F. Walsh, Secretary of State in Albany, N. Y., has issued papers of incorporation to ten motion picture companies to do business in New York State. They are:

United South American Pictures Corp., by Edmund St. Strul, Morris D. Deutsch and Arthur M. Wortham, New York, filed by Kupfer, Silberfeld, Nathan and Danziger, 29 Broadway, New York.

Sunbeam Film Productions, Inc., $20,000, by John F. Giles, James J. Murray and Harry Ranhand, papers filed by Murray, 1450 Broadway, New York.

Independent Pictures Export Corp., $10,000 by Arthur A Lee, Raymond C. Brown and William J. Lee, and filed by A. E. Schwartz, 500 Fifth Ave.

Tremont Moving Picture Corp., $10,000, by Gershon A. Aronson, David H. Keith and A. V. Guerdan, papers filed by Naylon, Aronson & Foster, 61 Broadway, New York.

Black Swan Productions, Inc., $5,100. by H. L. C. Bendiks, Albert Wiemann and J. S. Friedman, New York, paperse filed by Hays, Podell and Shulman, 39 Broadway, New York.

Stapar Theatres, Inc., 100 shares, by M. M. Kettl, R. E. Cohen and Lilyan Avrontin, New York, being filed by Schwartz and Frohlich, 1450 Broadway.

Lavellon Amusement Corp., Queens, by Morris C. Schneidkraut, Adrian Jacobs and Arline Jacobs, Adrian Jacobs, 161-19 Jamaica Ave., Jamaica, filing.

Rock Productions, Inc., 200 shares, by Samuel Oliphant, who filed the papers, Philip Strauss and Catherine Rock, all of 11 Broadway, New York.

Harlem Jewel Theatre, Inc., 100 shares, by Arthur I. Kover, filing attorney, Henry Weinberger and Aaron Hirsch, 11 West 42nd Street, New York.

Lillie Darling, Inc., Brooklyn, 100 shares, by William H. Quasha, G. M. Richter and Morris Quasha, 11 West 42nd Street, New York, Morris Quasha filing the papers.

Blasko Heads Warner Club

Al Blasko, Parthenon theatre manager in Chicago, has been elected president of the Warner Club in that city. Other officers are: John Fett, vice-president; Ed Eron, treasurer, and Catherine Meehan, secretary.

Young District Manager

Leo Young has been made district manager for the Ralph Snider chain in Portland, Maine. He had been general manager for the Strand, Empire, Cameo, and Cinema theatres of the same circuit, in that city.

Newsreel Incorporation

Southern California Newsreel Theatres, Inc., has been incorporated in Sacramento with Martin Dinkelspiel, Fred Herrington, F. R. Rogers, Jean Church and Margaret Gaffney, all of San Francisco, as directors.

DEMAND FOR FIGHT FILMS REPORTED DOUBLED SINCE REPEAL OF U.S. BAN

RKO, Principal Distributor, Finds Profitable Market for Pictures; 7,000 Bookings Reported for Joe Louis-Billy Conn Fight

When Congress on July 1, 1940, counted out the Sims law banning interstate shipment of prizefight motion pictures it gave new impetus to fisticuff films, which, for years, had been circulated illegally across state borders.

Within the 15 months since repeal of the federal law the demand for the motion pictures following a major boxing match has doubled, according to RKO, presently the principal distributor of the subjects.

Historically, boxing films were one of the first great boxoffice attractions for the motion picture. They contributed substantially, in early days, to both the economical and technical growth of the industry.

Following the repeal of the Sims law, RKO, by outbidding the "sporting circle" producers, received exclusive rights for the Lew Jenkins—Henry Armstrong lightweight match on July 24th, 1940, and returned the filming and distribution of prize fights to the organized industry.

Bookings Up to 4,000 Theatres

Nationwide distribution of the first films following repeal of the law reached about 2,500 theatres, according to RKO Pathe. The figure was considered high inasmuch as the bout was a non-title contest. Encouraging reports of audience reaction from its own circuit and independent theatres prompted RKO Pathe to again seek exclusive film rights when Joe Louis met Buddy Baer last May.

The Louis-Baer fight on May 23, 1941, was photographed by Pathe News camera crews and edited by the newsreel staff. Distribution was through RKO exchanges and the regular short subject and feature sales staff. The deal was arranged in a contract between the Madison Square Garden Corporation and Mike Jacobs, head of the Twentieth Century Sporting Club, promoters of the match, and Ned E. Depinet, vice-president of RKO. The agreement was for one fight only.

On its second fight film venture, RKO, it is reported, booked the pictures into approximately 4,000 theatres, nearly twice the number exhibiting the Jenkins-Armstrong reels. Exhibitors reported that the pictures were excellent boxoffice attractions in themselves.

On June 18, 1941, RKO-Pathe again filmed a Joe Louis fight, this time his match with Billy Conn. The 15 round bout, classed by many as one of the most spectacular ring encounters ever filmed, was given special distribution attention, with RKO salesmen, in New York for the company convention, telephoning key accounts immediately after the decision. Approximately 7,000 bookings were closed, it is reliably reported. The picture, according to A. J. Michalson, short subjects sales manager, is still playing in subsequent run situations, three months after the encounter. This is one of the longest playing records established.

Circuit executives, newsreel theatre operators, and many independent exhibitors classed the fight as a major feature attraction after viewing the attendance attracted by the pictures. One circuit figure observed that the fight pictures were strong enough to support "a very ordinary feature" on a double bill. A study of programs including the fight reveals that this was the practice in many houses.

In explanation of the rapid increase in the number of theatres showing fight pictures, both salesmen and managers agreed that theatres benefited tremendously from the ready-made public interest created by radio broadcasts of the encounter. The Mutual Broadcasting System, which carried the fight for the Gillette Razor Company, estimates that 70,000,000 persons heard the Louis-Conn bout. The audience was exceeded only by listeners to presidential addresses.

This publicity backlog is considered unsurpassed by both theatre operators and film distributors. They predict that the number of theatres may again be doubled if the forthcoming Joe Louis-Lou Nova on September 29th is as closely fought a contest, with equally good photographic results.

Contract Signed

A deal giving RKO-Pathe rights to the Louis-Nova bout and all subsequent matches under the sponsorship of the Madison Square Garden Corporation was reported signed and approved this week by the office of Colonel John R. Kilpatrick, president of the Garden, which is promoting the Louis bout. Under the agreement, it is said, Pathe will film and edit the fights and RKO will distribute the pictures on a percentage basis. The Garden Corporation will receive a percentage of the gross and is in the position of producer.

It has been the practice in the past to hold up publicity on the picture coverage of fights until after the bout. Exhibitors and salesmen are of the opinion that unless a fight runs at least six rounds it does not provide enough action for profitable exploitation. Also a successful fight film must have a maximum amount of slugging fisticuffs, well filmed, to stand up under the top billing and exploitation which most exhibitors feel their cost demands.

Ordinarily prints of the fight are available the next day in New York, or the area in which the bout took place. They are shipped to the field by the second day, and thence through first, second and subsequent runs. As with the Louis-Conn pictures, the life of a good fight film may run several months. There is also a profitable export market.

Rentals for good fight films are high. In some key situations they equal or exceed the feature's cost. In the case of most of the early runs a rental, plus percentage, deal is often concluded in advance of the fight, the exhibitor thus sharing with the distributor on the gamble against a one round knockout or poor film boxing. Deterioration of interest in fight pictures is rapid, most of them slipping to a flat rental four or five times less than the initial cost during the second or third week.

Protection on fight pictures is not necessarily based on regular arrangements. One exhibitor reports that films are sold to the same key houses in each city largely on a precedence basis. That is, the same house will habitually get the fight films first. There is no clearance between runs of fight pictures. They ordinarily follow immediately, at weekly intervals, through first, second and subsequent runs.

The first fight pictures were filmed at Thomas A. Edison's "black maria" stage in West Orange, N. J., in July, 1894, with Michael Leonard and Jack Cushing staging six rounds before the Kinetograph for nearly 1,000 feet of film. The pictures were spectacularly successful. In August, 1894, James Corbett, heavyweight titleholder, signed the film's first star contract to fight six demonstration rounds before the Edison camera. The Corbett-Fitzsimmons fight was filmed at Carson City, Nev., and faked in Philadelphia. Both versions, according to Terry Ramsaye, in his history, "A Million and One Nights," were business successes.

Subsequently Biograph took motion pictures under artificial light at the 1899 Jeffries-Sharkey match and fight films became a major portion of film product. Sporting bloods became among the first of film fans.

Showing Causes Race Riots

Race riots which followed the exhibition of the films of the Jack Johnson-Jim Jeffries fight at Reno on July 4, 1910, and the notorious activities at Chicago afterwards of the negro, Johnson, aroused a storm of public protest against fight pictures. Congress on July 31, 1912, passed the Sims bill after agitation by religious groups and others, and the boxing film traffic became illegal. The Johnson-Jeffries pictures reportedly earned $300,000 for General Film Company and were the last fight pictures distributed by a major company until 1941.

Filming of the pictures, manufacture of prints, and their shipment to theatres became an undercover operation conducted by members of the sporting fraternity who were willing to risk $1,000 fines for conviction of violations of the federal law. Many established theatre owners became unwilling to risk screening the illegal pictures and outlet for the films was sharply curtailed.

With the repeal of the Sims law, through the efforts of Senator Warren G. Barbour, of New Jersey, last year, shipment of the screen record of ring contests again became permissible. Senator Barbour, at one time a leading amateur pugilist, piloted the repeal measure through Congress without evoking opposition from church groups or the other organizations responsible for the law's enactment in 1912.

ARMY ASKS QUICKER FILM DELIVERIES

The shortage of prints in the Los Angeles area has brought United States Army representatives to the film row with a request for quicker film delivery service.

Jack Garretson, film booker and assistant to the district officer in charge of entertainment, conferred with distributors concerning deliveries for the 17 Army camps he is booking for. There are approximately 50 Army centers in the western division.

CBS Concert Stock

Original owners of Columbia Concerts Corporation confirmed at its annual stockholders' meetings last week acquisition of all of the stock held formerly by the Columbia Broadcasting System. The transaction, it was said, did not affect any artist, employe or customer of the concert bureau, as it has always been an autonomous organization. The business is now called Columbia Concerts, Inc., representing original concert managers who became affiliated with Columbia Broadcasting, including Arthur Judson, Evans and Salter, Metropolitan Musical Bureau, Haensel and Jones, Wolfsohn Musical Bureau of New York, and Community Concert Service.

$2,751,864 UNIVERSAL PROFIT FOR 39 WEEKS

Increase of $1,000,000 Over 1940 Period; Columbia Has $552,743 for Fiscal Year

Universal Pictures Company, Inc., has reported a net profit of $2,751,864 for the 39-week period ended on August 2nd, after all charges but before provision for Federal income and excess-profits taxes, according to an announcement from J. Cheever Cowdin, chairman of the board. Similarly computed, the profit for the 39 weeks ended July 27th, 1940, was $1,771,805.

After provision for Federal income and excess-profits taxes of $751,000, the profit for the latest period amounted to $2,000,864. Comparable figures for last year were not available.

For the 13-week period ended on August 2nd, the profit before provision for Federal income and excess-profits taxes amounted to $992,530, while for the 13 weeks ended July 27th, 1940, the profit on the same basis was $598,803. After Federal income taxes and excess-profits taxes of $361,000 the profit for the 13 weeks of this year amounted to $631,530.

Mr. Cowdin pointed out that the figures for the 39 weeks ended August 2nd last, included blocked funds of $1,299,408 in Great Britain accruing in that period and the income and excess profits taxes thereon.

Columbia Net Is $552,743

At the same time profits were announced by Columbia Pictures Corp. Columbia's net earnings for the year ended June 28th, 1941, were $552,743 after all charges and provisions for federal income and other taxes and after a special charge of $84,157.

The profit is equivalent to approximately 95 cents per share on 366,268 shares of common stock outstanding after deduction dividends on outstanding preferred.

This compares with the earnings for the corresponding period ended June 29th, 1940, after all charges and provisions for Federal Income and other taxes, of $512,185.

Balance sheets as of June 28th show current assets of $13,594,372 of which approximately $1,170,000 is represented in cash. The total current liabilities amount to $1,704,608 and working capital equals approximately $11,890,000.

A $3,000,000 revolving credit for five years has been obtained by Columbia from the First National Bank of Boston, the Bank of America National Trust and Savings Association, Los Angeles, and the Bank of the Manhattan Company, New York, the picture company's stockholders were informed Tuesday, in a letter from Harry Cohn, president, accompanying the annual report. The company's consolidated balance sheet shows that $1,800,000 has been borrowed under the agreement, to date, on notes due February 28, 1946.

Mr. Cohn's letter says the loan will provide more working capital, which had been decreased by "freezing" of foreign earnings; also that it replaces the short-term borrowings of former times.

The company's net profit of $552,743 for the fiscal year ended June 28th includes $230,036, which is subject to currency restrictions in England and Australia, and $93,160 from operations in other foreign territories, the report revealed.

Assets of five subsidiaries operating in invaded countries and Japan and Spain have been written down to $1 each. Allocation of negative amortization is being continued by the company at 25 per cent to foreign revenue, the report states.

The acquisition of Monogram Pictures common stock by two officials of the company have been reported by the Securities and Exchange Commission in Washington, D. C.

The report showed that Herman Rifkin of Boston, acquired 8,418 shares of the stock, giving him a total of 9,018 shares, and Norton V. Ritchey, New York, acquired 3,168 shares.

In a report showing the holdings of persons becoming officers or directors of corporations, the SEC showed that J. P. Friedhoff of Hollywood, held no Monogram securities when he became an officer on April 4th last, but that Howard W. Stubbins, Los Angeles, who became a director on July 7th, held 328 shares of common direct, 2,635 shares through Monogram Pictures of California and 1,317 shares through Monogram Pictures of the Northwest.

Paramount Stock Converted

Conversions of Paramount second preferred stock into common, considerably accelerated since the recent voting of a 25-cent common dividend, reached a total of 206,100 shares last week, a tabulation completed by the company revealed. This is 32 per cent of all second preferred shares originally issued.

On September 12th, 46,480 shares were converted, and in the period from July 1st to September 12, 116,000 shares were converted. About $50,000 of first preferred has been converted in recent weeks.

The first of four payments totaling $860,000 due the eight major film distributors from Japan under a three-year-old monetary agreement with that country was scheduled to be made Friday, September 26th, by the Yokohama Specie Bank in San Francisco.

The initial payment will amount to $215,000 and will be apportioned among the companies in proportion to previously established percentages based on a number of pictures distributed in Japan by each company.

The subsequent payments, in equal amounts, are due October, November and December. The funds were earmarked for the payments some time ago and, therefore, will be available for payment when due despite the existing Japanese-American "freezing" orders.

The payments cover business done in Japan in 1939. No remittances other than print costs have been received by distributors from Japan since.

Iowa Film Industry To Study New Taxes

Leo Wolcott, president of the Independent Theatre Owners of Iowa and Nebraska, has called a special meeting of the Iowa film industry, including theatre owners, managers, bookers and salesmen at the Savery Hotel in Des Moines, September 29th, for discussion of the new Federal Defense Tax. Tax experts will be present to answer questions.

Following the tax meeting, theatre owners will meet to consider film rental terms and other business.

TAX COLLECTIONS HIT NEW HIGH

Collections of $7,330,283 in August brought the monthly revenue from the Federal admission tax to a new high record, approximately $569,000 above the July total of $6,760,861 and nearly $3,000,000 above the August, 1940, revenue of $4,407,097, it was reported September 22nd by the Internal Revenue Bureau.

More significant than the dollar increase, however, was the fact that a general up-turn in business throughout the country was indicated by the figures compiled by the bureau.

Whereas for some months past such increases as occurred in total collections were largely absorbed in the Third New York (Broadway) District, that area accounted for only a small part of the August expansion.

Total collections in the district were $1,590,584 in August against $1,501,903 in the preceding month, accounting for only approximately one-sixth of the total increase.

The bureau reported that box-office collections in the district increased from $1,434,942 in July to $1,529,055 last month, but that receipts from admissions to roof gardens and cabarets, the next most important item, dropped from $59,785 to $54,984. Revenue from tickets sold by brokers dropped from $6,653 to $6,385, and that from tickets sold by proprietors in excess of established prices from $456 to $10, but receipts from permanent use or lease of boxes and seats increased from $66 to $150.

Warner Zone Managers Meet

The sixth annual meeting of Stanley-Warner Theatres managers, district managers and department heads in the Philadelphia Zone met Wednesday, September 24th, at 10 A.M. at the Ritz-Carlton Hotel, according to an announcement from Ted Schlanger, zone manager.

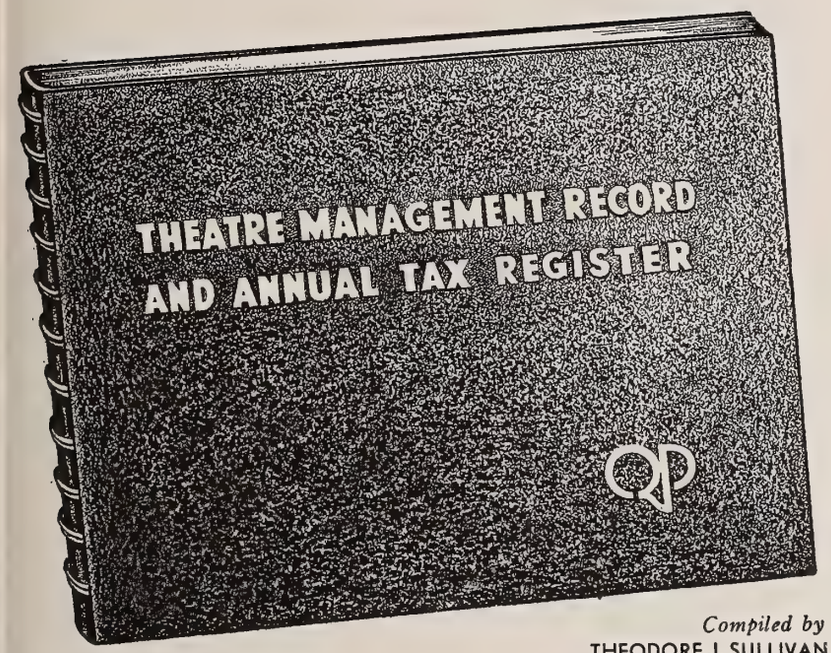
Following the annual custom, several guests from New York were seated at the dais, among them, circuit general manager Joseph Bernhard; Leonard Schlesinger, assistant; and Harry Goldberg, circuit advertising and publicity chief.

In line with a policy established last year, three new cars were to be awarded to three managers credited with outstanding achievements of the past year by Bernhard.

Philadelphia Associates Meet

Philadelphia Motion Picture Associates, at its first fall meeting Saturday, September 13th, at the Paramount exchange projection room, voted in favor of preserving paid-up insurance policies on all the members. President Ely Epstein, RKO salesman, reported that the membership of the group is now 110 and that all the members are now gainfully employed in some sales capacity in the industry.

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RESTRICTIVE TAX MOVES HIT 'JUKE-BOX' PICTURES

Massachusetts Studies Plan for $50 Levy; Wurlitzer Company Hit by Priorities

Massachusetts exhibitors' efforts to restrictively tax coin operated movie machines —the so-called "juke-boxes"—are under consideration by a recess commission designated by the state's House of Representatives to investigate a tax bill which had been offered, and to report on it before October 31st of next year.

Meanwhile, the *Wall Street Journal* related difficulties of the Rudolph Wurlitzer Company, of North Tonawanda, New York, in obtaining materials for juke-box production, with the implication the industry faced a serious situation. This disclosure comes after a statement in Chicago by Fred Mills, president of the Mills Novelty Company, that city, makers of the Panoram machines, that 1941 business will be 70 per cent above 1940's.

The Massachusetts efforts to restrict the machines is duplicated in other areas. Roy Reichelderfer, supervisor of the Ohio Censor Board, has decreed the machines' product must carry an "approved leader." Milwaukee's aldermen may act soon on an ordinance to license the devices, at $50 per year, and limit their operation to persons who have resided in the city at least three years. Ontario police officials have proclaimed publicly the imminence of a "clean-up" of such machines with films or music, and Dominian officials are said to be considering taxation.

Would Tax Machines $50

The Massachusetts measure, originally introduced by Arthur K. Howard, manager of the Allied-affiliated Independent Exhibitors, called for a $50 annual tax on each machine plus a $2 certification fee for each film used on the machines.

Since December, 1940 more than 200 machines already have been placed on location and all are earning an estimated $150 per week for their operators. This builds up to the staggering total of approximately $30,000 weekly or an estimated $1,000,000 since they were introduced.

The bill's provision for certification of each film automatically means a $16 per week charge for each machine if eight films are changed weekly. Theatre interests believe this high taxation is one of the only means of bringing about a more equitable competition between the jukes and the theatres. A fine of $100 is provided for violation of the law.

The Wurlitzer Company reported a 40 per cent drop in production of their machines, as related this week by the Wall Street *Journal;* and that it has cut its staff in North Tonawanda from 1,750 to 1,350. Farny R. Wurlitzer, chairman of the company's executive committee, said it had one small defense order, and hoped for more.

The announcement in Chicago by Mr. Mills, anent the prosperity of his company, producing Panoram machines, also contained the disclosure it is making 75 per day, in addition to producing 200 vending machines daily. He added the company increased its staff 30 per cent during the year.

In New York, the Soundies Distributing Corporation of America has been established to dispense the films used in the Panoram machines. Minoco Productions, the film producer for the Panorams, has announced plans for 248 pictures during the next six months. The Philadelphia dispenser of Panorams has been established, the Philadelphia Panoram Company, headed by Edward Klein, Samuel Weinstein, and William Helreigel, Jr.

In Portland, Oregon, Robert O. Boyd, of Oregon Soundies, Inc., has asked for an ordinance to permit the operation of the movie machines. In Kelso, same state, L. A. Newgard, Julia Jacobson and Lillian Neward, have filed papers for Pacific Soundies, Inc.

In Columbus, Ohio, the IATSE Local 386, through its local representative, William Lewis, has asked the common pleas court to dissolve the temporary injunction recently granted by Judge Joseph M. Clifford, restraining members of the local from picketing restaurants where coin-operated pictures are in operation, and serviced by a non-union man, contending the injunction violates United States Supreme Court decisions on picketing. The injunction was granted on application of George Elum, Columbus distributor for the machines, who claimed that his customer's business was being jeopardized, and that his interests were being seriously affected by the picketing.

After playing in more than 12 locations in Terre Haute, Indiana, the coin machines have been withdrawn, according to reports from that city. Some of the machines were said to have returned as little as three dollars per week to operators.

Company to Distribute South American Films

The United South American Pictures Corporation with offices in New York, plans to present a program of Spanish language pictures during the 1941-42 season. The schedule includes ten feature films and five featurettes.

Edmund St. Strul, president of the new company, announces that beginning in October, the company will release a feature a month and one featurette every two months. The pictures were made in South America and the entire program has already been completed. These films will be released with their original Spanish dialogue, supplemented by English titles.

Mr. St. Strul believe that the interest now being shown by the people in the United States in the other republics of this hemisphere has opened a wide market for Spanish language pictures in this country. This market is being augmented by the ever-increasing number of Americans who are studying Spanish and who will find such films of inestimable aid.

United South American Pictures Corporation's first release is "Retazo" starring Alberto Vila and Paulina Singerman, two of South America's most poplar stars. The locale of "Retazo" is Buenos Aires where the picture was filmed.

Charteris To Produce

Leslie Charteris, author of "The Saint" series, has formed his own production unit, and will be a producer-director as well as writer.

IN NEWSREELS

MOVIETONE NEWS—No. 4, Vol. 24.—Legion in Milwaukee....British raid Spitzbergen....Army trains sled dogs....Fashions....Sports.

MOVIETONE NEWS—No. 5, Vol. 24.—War maneuvers....Stambaugh addresses convention....Boston fire....Salmon in Columbia River....Virginia peach harvest....Industry relief fund home starts....Nobel prize winner dies....Sports.

NEWS OF THE DAY—No. 202, Vol. 13.—British raid Spitzbergen .... Legionnaires convene .... Knox answers Hitler....Army trains dogs....America delivers to Britain....Fashions....Sports.

NEWS OF THE DAY—No. 203, Vol. 13.—Army war games....Navy tests torpedo....Salmon run in Oregon....Inventors convene....Legionnaires in Milwaukee....Mexican Independence day....Sports.

PARAMOUNT NEWS, No. 7.—Legion parade....Selectees released....San Francisco defense....Army sled dogs....Joe Louis gets draft call....British raid Spitzbergen.

PARAMOUNT NEWS—No. 8.—Navy tests torpedo ....Conducts symphony at 11....New York ship strike....Kansas City strike....Legion convention.... Hemisphere highlights....Sports.

RKO PATHE NEWS—No. 7, Vol. 13.—British take Spitzbergen....Nazi films of Russian War....Selectees discharged....Age 5, tries to join Army.... Wine season opens....Louis trains for fight....Legion parade.

RKO PATHE NEWS—No. 8, Vol. 13.—Army war games....Navy lifts censorship....Inventor's congress....Home for movie actors....Cables tested.... Sports.

UNIVERSAL NEWSREEL—No. 16, Vol. 14.—British take Spitzbergen....Russian war....U. S. tanks in Middle East....Auto runs on crank case oil....Wine harvest begins....Sports.

UNIVERSAL NEWSREEL—No. 17, Vol. 14.—Army war games....Navy tests torpedoes....Review at Camp Roberts....Army trailer....Legion Commander elected....Navy lifts censorship....Mexican independence day....Boston fire....Sports.

Three Firms Incorporate

Three concerns have been incorporated in New York state, one of them a $25,000 radio broadcasting concern and two motion picture outfits, according to Michael F. Walsh, Secretary of State.

Sacandaga Broadcasting Corporation, Gloversville, with $25,000 authorized capital stock in $50 shares was formed by Edward S. Wood, John D. Wood and Marion Chatterton, Gloversville, as directors.

Reko Pictures Co., Inc., $20,000 capital stock in $100 shares by Alexander Feierman, 60 East 42nd Street, Anna Marcus, same address, and Reda Kovacs, 1501 Broadway, New York. Mr. Feierman was filing attorney.

Number Twenty-Nine Theatre, Inc., 200 shares, 100 preferred at $100 and 100 common, no par value by R. F. Spagna, 601 West 112th Street, Augusta Kessler, 235 West 102nd Street and Anne Krull, 1937 Davidson Avenue, New York. Papers were filed by Louis M. Weber, 1501 Broadway, New York.

Lee Addresses Forum

Claude F. Lee, of the Paramount public relations department, was the principal speaker at the first fall meeting last Monday of the Philadelphia Motion Picture Forum at the Bellevue-Stratford Hotel. Arthur Beach, editor of the National Board of Review Magazine, also spoke on exceptional films.

Seattle Company Formed

The Greater Seattle Motion Picture Council has been incorporated in Olympia, Wash., to promote the production and exhibition of motion pictures. A nonprofit concern, it was incorporated by Nellie V. Miller, Helen Zundel, Florence E. Ross, Irene S. Durham, Cecil Deutsch and Leona Rolbert.

Two Join PRC

Robert Cooper, formerly with National Screen Service, and Mrs. Wilma Feaster, formerly with Columbia Pictures, have joined Producers Releasing Corp. in Indianapolis.

FCC Head Warns Independents on Monopoly Control

Characterizing the Senate sub-committee inquiry into alleged motion picture propaganda as the kind of attack to which broadcasting might become vulnerable, James L. Fly, chairman of the Federal Communications Commission, warned the National Independent Broadcasters' Association on Monday that "the weeding out of monopolistic tendencies in broadcasting" was necessary, "if you are to remain undisturbed in your ownership and operation of American broadcasting stations." The FCC is currently probing the question of newspaper-radio ownership.

Diversified radio and prevention of radio control concentration are the primary objectives of the FCC, Mr. Fly told more than 200 NIB members who convened in Chicago at the Palmer House for the annual convention of the independents.

Mr. Fly pointed out that the Senate subcommittee charged that a few men had seized control of American microphones and were propagandizing the American people, and that these persons wielded far more power than elected representatives or responsible government officials.

Future Acquisitions Affected

He declared that the FCC inquiry into newspaper-radio ownership was concerned mainly with frequency modulation grants to publishing interests and that whatever recommendations might come out of the hearings would not be concerned with existing licenses but only with future acquisitions.

On Tuesday, NIB convention delegates voted to break away from the National Association of Broadcasters and form their own organization by November 15th. Representatives of 200 stations voted upon the proposal after a dozen speakers had charged that NAB is "dominated" by the networks. The new organization, when incorporated, will be limited to independently owned and operated stations. Harold A. Lafaunt, NIB president, estimated that 95 per cent of the nation's 800 stations would be eligible.

Meanwhile, in Washington last week at the FCC hearings, newspaper representatives denied that their papers dictated broadcasting policies to their radio stations. Testimony developed, however, the fact that William Randolph Hearst had a firm conviction that radio could be used as a valuable adjunct to the newspaper. Emile J. Gough, former general manager of Hearst Radio, Inc., said that newspaper-owned stations were the first to develop the present form of news broadcasting and that the newspaper tradition of independence from outside control had been carried into radio. He disclosed that Hearst went into radio in the early '30's to build up the prestige of his papers. Charles B. McCabe, president of Hearst Radio, Inc., and president of the New York *Daily Mirror*, told the Commission that to the best of his knowledge, there were no instances where Hearst newspapers had governed the policy making of Hearst radio stations. E. M. Stoer, present general manager of Hearst Radio, Inc., also appeared at the hearings.

Roy A. Roberts, managing director of the Kansas City *Star* which operates station WDAF, one of the city's six broadcasting stations, testified concerning ownership, control, circulation, scope and operation of the *Star's* daily and weekly publications and the development of its radio station. "Because of the newspaper affiliation," he said, "we have been able to do a better job in radio. Radio would be better off if we had more newspapers running radio stations," he told the FCC.

Donald D. Davis, president of WHB in Kansas City declared, "I feel that newspaper radio operation is a logical development for dissemination of news in a community." He added, however, that "the point is whether the publisher takes undue advantage" through ownership of his newspaper in competition with other radio stations.

Others who appeared before the FCC were Joe Maland, vice president and general manager, Central Broadcasting Company, Des Moines, Ia.; H. Dean Fitzer, of Kansas City and Louis Caldwell, counsel for WGN which is owned and operated by the Chicago *Tribune*.

Harold V. Hough, chairman of the Newspaper Radio Committee and special counsel Sydney Kaye, head of the FCC opposition.

Chairman Fly has overruled any and all attempts to halt the hearings despite contention of Elisha Hanson, counsel for the American Newspaper Publishers Association, that the proceeding is illegal and not within the Commission's jurisdiction as originally intended by Congress when the FC Act was passed.

Pope Named City Manager

Clem Pope has been named Cleveland city manager by Charles W. Koerner, RKO General Manager, assuming a part of the duties relinquished by Nat Holt when the latter became RKO West Coast division manager. During the past three years Mr. Pope has been in charge of the advertising and publicity department for Cleveland, Columbus and Detroit.

Plans Set for Audio-Visual Convention

Teaching aids found in such modern devices as the sound motion picture and radio will be the principal topic at the Southern Conference on Audio-Visiual Education, which will meet at the Ansley Hotel in Atlanta, Ga., November 13th to 15th.

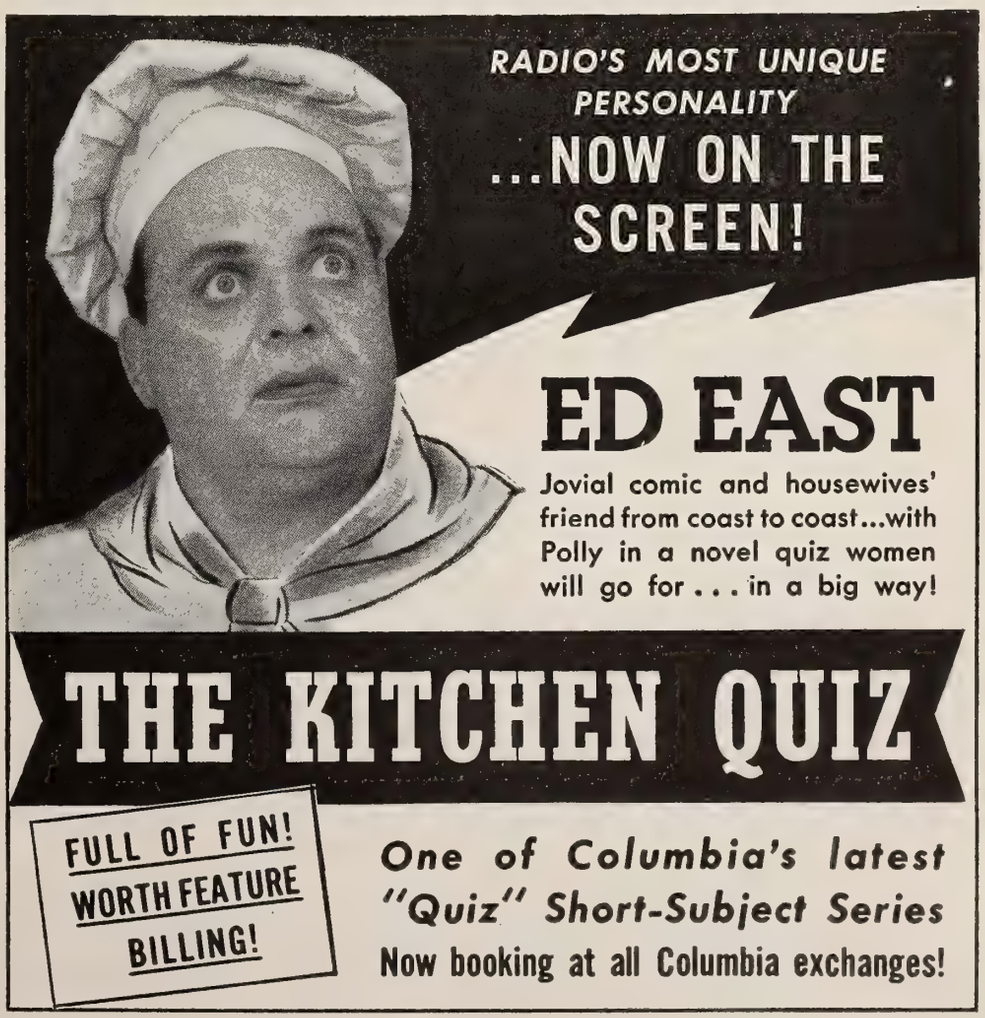
The three-day program will include an afternoon devoted to showings of new educational films; several general sessions in which talks, demonstrations and film previews will be intermingled; and an afternoon of specialized group forums in which educators will meet with technicians and experts for informal discussions of mutual problems. In addition, there will be exhibits of the latest types of projection and sound equipment, and showings of new educational films. A wide attendance is expected for the meeting, which last year attracted educators from 16 states.

Jenkins on Morale Board

William K. Jenkins, secretary-treasurer of the Lucas and Jenkins circuit of the Southeast, has been appointed to the morale board of the Citizens Committee for the Army and Navy, Inc., in the Fourth Corps area.

Feinblatt Joins Warners

Eddie Feinblatt, formerly with Newburger and Loeb, investment brokers, has joined the Warner theatres circuit booking department in Philadelphia. He replaces Stan Arnold, who leaves to join the independent Varbalow circuit in southern New Jersey.



CBS Delays ASCAP Return

Another hitch in the return of the music catalog of the American Society of Authors, Composers and Publishers to radio networks on Sunday which had been expected by both disputants in the music-radio war, was indicated this week by reports that the Columbia Broadcasting System was unable to complete final drafts of the new ASCAP contract for approval of all its affiliated stations. NBC, however, sent out its contract forms to affiliates on Monday.

ASCAP's board of directors which already ratified the NBC terms, met on Thursday, but it was doubtful that the CBS contract, pending affiliates' approval, would be submitted in time for the board's ratification.

Exhibitors Complain

During the convention proceedings of Allied States Association in Philadelphia, meantime, ASCAP came in for a share of exhibitor complaints. Delegates, before convening, added to the resolutions passed one which empowered the Allied board to follow through on discussion of the ASCAP situation as it effects motion picture theatres and to take immediate action on whatever measures it deemed legal and effective to bring about relief to exhibitors.

Moreover, a Troy exhibitor and attorney, Leonard Rosenthal, recommended to the membership that Allied chart a course of action in regard to Broadcast Music, Inc., the music composer-publisher organization set up by the networks last year. Mr. Rosenthal claimed that music should be taxed at its source, meaning Hollywood, instead of at the theatres under present ASCAP regulations. He also pointed out that BMI's music library is rapidly increasing in volume and popularity and that the time may come when BMI will be collecting in the picture business. The Troy exhibitor mentioned "four spankings" received by the Society last year which he said gave encouragement to exhibitors. He referred to radio's obtaining a payment cut on ASCAP music from 7 per cent to 2 and three-quarter per cent; the Government's suit against ASCAP which resulted in a consent decree provision requiring membership election of the board of directors; the Supreme Court's ruling upholding anti-ASCAP laws in the states of Florida and Nebraska and the West Coast exhibitors' action against the Society.

Litigation in New York

Litigation against ASCAP, reported in New York last week, involved two cases, with a total of $156,300 in damages asked by complainants. Oscar F. Johnson, Edwin H. and Ray L. Shipstad, producers of "Ice Follies," which played at Madison Square Garden, sued ASCAP in New York Supreme Court, claiming that the Society licensed use of seven songs in the ice show which were subsequently claimed by Tams-Witmark Music Library, Inc. The plaintiffs declared that ASCAP acknowledged it had made a mistake in licensing these songs and that as a result, they were forced to pay $6,300 to Tams-Witmark in settlement for the unauthorized use.

The other suit in which ASCAP was named as a defendant was that brought in New York Supreme Court by Henry M. Propper, as receiver of A.K.M., Austrian affiliate of the Society. Damages of $150,000 were asked by the plaintiff who claimed that ASCAP failed to pay part of royalties due to A.K.M. from 1933 to 1936 and all of those accumulating from 1936 to 1938. Application to dismiss the suit will be heard on September 30th.

"SHOPPER-THEATRE PASS" IN ST. LOUIS

As a possible stimulant to the transportation and entertainment business, the Public Service Company, operator of the transit system in St. Louis, has issued a "Shopper-Theatre" pass for street car and bus passengers. The pass, purchased for 75 cents, entitles the holder to ride trolleys and buses during the late morning, early afternoon and between 7:00 and 10:00 P.M. On Sunday the pass may be used by two children as admittance to a theatre. Arrangements are being made to plug the pass with trailers in theatres.

Nominations for Academy Governors Announced

Walter Wanger, president of the Academy of Motion Picture Arts and Sciences, has announced the nominations for the board of governors. Three will be elected from each of the five branches, and each group will name new officers. Ballots were to be mailed this week for return to the Academy by October 3rd. Election of officers is scheduled for late in October.

The nominees: *Actors*—Edward Arnold, Walter Brennan, Charles Coburn, Donald Crisp, Irene Dunne, Henry Fonda, Rosalind Russell, James Stewart, Spencer Tracy. *Directors*—Frank Capra, Jack Conway, Mervyn LeRoy, Frank Lloyd, Ernst Lubitsch, George Stevens, Preston Sturges, William Wellman, Sam Wood. *Writers*—Sidney R. Buchman, Walter DeLeon, Howard Estabrook, James Hilton, Talbot Jennings, Jane Murfin, Norman Reilly Raine, Robert Riskin. *Producers*—Henry Blanke, B. G. DeSylva, Y. Frank Freeman, Samuel Goldwyn, Arthur Hornblow, Jr., David O. Selznick, Hal B. Wallis, Walter Wanger, Darryl F. Zanuck. *Science*—John Aalberg, James Basevi, Richard W. Day, Farciot Edouart, Hal C. Kern, Thomas Moulton, Jack Otterson, Ray Wilkinson.

California Theatre Planned

The Harvey Amusement Co. plans a $150,000 neighborhood theatre in Stockton, Cal., to seat 994 persons. The company operates a group in Northern California, recently acquired a new house in San Jose and is currently building a new theatre in San Mateo.

Jones Hurt in Accident

Charles Reed Jones, advertising and publicity director of Republic Pictures in New York, and Mrs. Jones were in Somerset Hospital, Somerville, N. J., following an automobile accident Friday night, September 19th. Mrs. Jones suffered a fractured nose and Mr. Jones sustained shock and contusions.

Henie Signs with Fox

Sonja Henie, stage and screen star, has signed a new long-term contract with Twentieth Century-Fox. Miss Henie, now on vacation, will return to Hollywood on January 1st, to prepare for her first film under the new contract, "Winter Murder."

War Newsreels Seen on Wane

War "horror" newsreels have reached a new low in popularity with motion picture audiences throughout the country, in the opinion of W. French Githens, president, Newsreel Theatre, Inc., and Harold Wondsell, head of Soundmasters, Inc. It is their belief, however, that news films picturing America's industrial, military and civilian defense preparations "are still strong" with the public but that "horror" shots of the war abroad are waning in audience acceptance.

Mr. Githens and Mr. Wondsell, who have been engaged in the newsreel field for about 15 years, were the principal speakers at a luncheon held last Friday in the Hotel Martinique, New York, by the Conference on Association Publicity. The purpose of the luncheon was to instruct publicity directors of trade associations and welfare organizations how to make their publicity "photogenic" in using the screen as an additional medium of public relations.

Offers "Practical Plan"

A former managing editor of Pathé News, Mr. Githens heads the company which owns and operates five newsreel theatres in Manhattan and Newark. In proposing a "practical plan" to the Conference membership for getting their subjects into newsreels, he offered the following suggestions:

"Don't be a pest to newsreel editors. Observe newsreel technique. Spot the 'plugs' and see how they are executed. Select an idea or subject that is of national and human interest, preferably one that is extraordinary, even bizarre. Remember that you have to get across a subject that will interest 85 per cent of a national audience. Then develop your idea thoroughly. Submit it in writing to newsreel editors. Suggest that they may be able to help you work out an interesting story. Be prepared to cooperate with them if they offer suggestions to adapt your subject to newsreel technique. Don't ask for any special favors. Establish good 'working' relations with the editors and if you get one or two stories a year from one or more newsreels, be satisfied.

Following presentation of this plan, the Conference membership submitted technical questions to Mr. Wondsell who discussed in great detail the necessary steps of procedure in working out an idea for newsreel purposes.

Presiding at the luncheon was G. K. Dahl, acting chairman of the association and editor of World Convention Dates. Among the organizations represented were: National YWCA, American Transit Association, New York League of Women Voters, National Conference of Christians and Jews, Russell Sage Foundation, American Jewish Committe, National Association for Prevention of Blindness and the Greater New York Council of Girl Scouts.

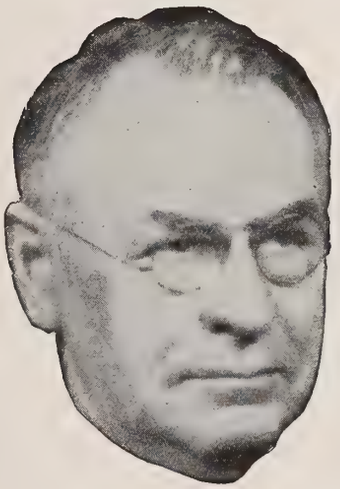
National Screen Service Honors George Dembow

A testimonial dinner was tendered George Dembow, general sales manager of National Screen Service, at Toots Shor's Restaurant in New York Thursday by home office executives for his leadership in the recent sales drive conducted by the company. A chest of sterling silver was presented.

Herman Robbins and Toby Gruen, president and vice president, respectively, attended with other executives and employes of the company.

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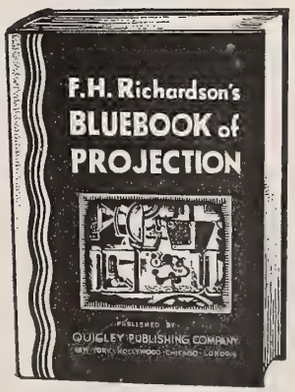
UP-TO-THE-MINUTE

with

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SMPE To Meet In New York Oct. 20 to 23

The 50th semi-annual convention of the Society of Motion Picture Engineers will be held at the Hotel Pennsylvania in New York from October 20th to 23rd to discuss the latest in motion picture projection.

The technical sessions of the convention will be held in the *Salle Moderne* on the 18th floor of the hotel, while the usual informal luncheon will be held in the Roof Garden on the opening day, Monday, October 20th.

On Wednesday evening, October 22nd, will be held the Silver Anniversary Jubilee and the Fiftieth Semi-Annual Banquet. The annual presentation of the SMPE Progress Medal and the SMPE Journal Award will be made and officers-elect for 1942 will be introduced at the banquet. The proceedings will conclude with entertainment and dancing.

Program Set

According to W. C. Kunzmann the convention program will be as follows: Monday, registration, technical sessions, an informal luncheon for members and guest, to be followed by technical sessions in the afternoon and evening. Tuesday will be devoted to meetings throughout the day with an open evening for the various entertainments which will be provided. Wednesday will be devoted to technical sessions in the morning with the banquet and dance to be held that night, and the presentation of awards. Thursday morning and afternoon will also be given over to the sessions with the adjournment to follow the final meeting.

Officers and committees in charge of the convention are as follows:

Program and Facilities: E. Huse, President; E. A. Williford, Past President; H. Griffin, Executive Vice-President; W. C. Kunzmann, Convention Vice-President; A. C. Downes, Editorial Vice-President; R. O. Strock, Chairman, Local Arrangements; S. Harris, Chairman, Papers Committee; J. Haber, Chairman, Publicity Committee; J. Frank, Jr., Chairman, Membership Committee; H. F. Heidegger, Chairman, Convention Projection Committee.

Reception and Local Arrangements: R. O. Strock, Chairman; P. J. Larsen, F. E. Cahill, Jr., H. Rubin, E. I. Sponable, P. C. Goldmark, W. H. Offenhauser, Jr., A. S. Dickinson, W. E. Green, R. O. Walker, T. E. Shea, J. A. Hammond, O. F. Neu, V. B. Sease, H. E. White, L. W. Davee, L. A. Bonn, J. H. Spray, J. J. Finn, A. N. Goldsmith, J. A. Maurer, L. B. Isaac, E. W. Kellogg, M. Hobart, J. A. Norling, H. B. Cuthbertson, J. H. Kurlander, C. F. Horstman.

Registration and Information: W. C. Kunzmann, Chairman; E. R. Geib, P. Sleeman, J. Frank, Jr., F. Hohmeister, H. McLean.

Hotel and Transportation: G. Friedl, Jr., Chairman; E. S. Seeley, C. Ross, P. D. Ries, R. B. Austrian, R. F. Mitchell, P. A. McGuire, M. W. Palmer, F. C. Schmid, F. M. Hall, J. A. Scheick.

Publicity Committee: J. Haber, Chairman; H. A. Gilbert, G. A. Chambers, P. Sleeman, S. Harris, C. R. Keith, W. R. Greene, H. McLean.

Banquet: O. F. Neu, Chairman; D. E. Hyndman, L. A. Bonn, E. G. Hines, A. S. Dickinson, W. H. Offenhauser, Jr., R. O. Strock, J. C. Burnett, J. A. Spray, J. A. Norling, M. Hobart, P. J. Larsen, E. C. Wente, A. Goodman, M. R. Boyer, J. A. Hammond.

Ladies' Reception Committee: Mrs. R. O. Strock, Hostess; Mrs. O. F. Neu, Hostess; Mrs. D. E. Hyndman, Mrs. E. I. Sponable, Mrs. E. S. Seeley, Mrs. A. S. Dickinson, Mrs. H. Griffin, Mrs. P. J. Larsen, Mrs. J. A. Hammond, Mrs. G. Friedl, Jr., Mrs. E. A. Williford, Mrs. J. Frank, Jr., Mrs. H. E. White, Mrs. F. C. Schmid.

Convention Projection: H. F. Heidegger, Chairman; F. H. Richardson, L. B. Isaac, A. L. Raven, G. E. Edwards, J. K. Elderkin, T. H. Carpenter, P. D. Ries, J. J. Hopkins, W. W. Hennessy, L. W. Davee, J. J. Sefing, H. Rubin, F. E. Cahill, Jr., C. F. Horstman, R. O. Walker, and Officers and Members of New York Projectionists Local No. 306.

Plans Underway for 65 Red Cross Theatres

Hampton Howard, director of the Hospital Motion Picture Service of the American Red Cross, left last week by clipper for the Pacific Coast to expedite arrangements for booking films for the 65 theatres to be operated by the Red Cross in the Hospital Recreation houses of Army camps.

Mr. Howard will contact the various film exchanges to complete booking arrangements.

The theatres, furnished and equipped by the Red Cross, soon will begin opening in the 65 camps, coincident with completion of the Hospital Recreation houses being built by the Army for the Red Cross. The theatres will range from 150 to 500 seating capacity. Mr. Howard plans at least two movie programs a week in each of the theatres.

Hendel Named to Head UA Cleveland Exchange

Because of poor health and on the advice of his physician, Matt Goodman has relinquished his post as manager of United Artists' Cleveland Exchange. Mr. Goodman has been with United Artists for the part fifteen years and will continue in the company's service as a salesman with the Cleveland office.

James Hendel, former salesman out of United Artists' Cincinnati exchange, has been named branch manager of the Cleveland office.

Daniels, Lyon to London

Bebe Daniels and her husband, Ben Lyon, former American motion picture stars who have been active in British entertainment in England for the past few years, will return to London on October 9th. On their return they will appear for the British Broadcasting Company and present entertainment programs in Army camps and munitions factories.

New Haven Theatre Opens

Gilbert Josephson of the World Theatre, New York, reopens his 284-seat Lincoln in New Haven, Conn., with Rey Scott's "Kukan" on September 29th for one week's run. Opening night is sold to the China Relief committee, which will also run a block party in the street in front of the theatre. The house caters largely to students and faculty of Yale.

Ahrens Manages Orpheum

Walter Ahrens has been promoted from publicity man of the Palace Theatre, Chicago, to manager of the Orpheum Theatre, Champaign, Ill., both RKO houses. Norman Wrobel succeeds him at the Palace.

Nine Indiana Fires

In the fiscal year June, 1940, to June, 1941, there were nine fires in theatres in Indiana, with no loss of life, while 2,974 residences in the state burned, according to State Fire Marshal Clem Smith's figures.

Ballet Shorts Planned

Warners have arranged with Sol Hurok, general manager of the Ballet Russe de Monte Carlo, to feature the company in a series of three-reel Technicolor short subjects presenting all their ballet numbers.

Castle Films Gets Government Job

The largest "plum" of a contract ever dealt by the Government to a commercial film company was awarded this week to Castle Films, Inc., of New York, by the Office of Education, for printing, distribution and promotion of 12,000 to 15,000 prints of 50 16mm. educational and vocational training films. Castle won out over the spirited bidding of some 20 producers and distributors in the sponsored and educational picture field, receiving the award, it was said, because it offered the lowest figure of any company for all the numerous items stipulated in the contract bidding provisions.

It was reported in commercial film circles this week that Modern Talking Pictures, Inc., was the next lowest bidder, and that the Institute for the Advancement of Visual Education and Vocational Training, Inc., whose bidding figured prominently as a "bone of contention" among competitors in the industry, handed in a higher bid than Castle or Modern.

Organized in 1918

Castle Films, Inc., at 30 Rockefeller Plaza, organized in 1918 and operating nationally, produces and distributes institutional, advertising and documentary pictures. Eugene W. Castle is president. Last year its record for production and distribution was as follows:

Institutional films: 8, 35 mm. sound, black and white; 2, 16 mm. sound, color; Sales-dealer instruction films: 6, 35 mm. sound, black and white; 2, 16 mm. sound, color; Documentary films: 5, 35 mm. sound, black and white; 1, 16 mm. sound, color.

Officials of the company refused to comment on the award, saying on Monday that they would meet with heads of the Office of Education in Washington this Thursday for the purpose of rounding out all details pertaining to distribution of the prints. Whether or not Castle expects to farm out some of the print jobs in connection with the large award, could not be determined.

International Projector Holds Annual Outing

The annual outing of the employes of International Projector Corporation was held at the Narragansett Inn, Lindenhurst, L. I., Saturday, September 20th, and was attended by 500 of the factory staff, officers of the company and the business departments.

The activities of the day included entertainment and diversion for all who attended, highlighted by a baseball game between the Motion Picture League's All Star team and the International Propector team.

Toland Signs with Goldwyn

Gregg Toland, cameraman who photographed "The Little Foxes" for Samuel Goldwyn, has been signed by the producer to a new minimum three-year contract. This new contract will permit Mr. Toland to round out two decades of uninterrupted activity under the one producer.

Skelton Film Scheduled

Red Skelton's next picture for Metro-Goldwyn-Mayer will be "How to Win Friends and Influence People," according to an announcement from the company. The title is from the Dale Carnegie book.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE IN SOCIETY: Penny Singleton, Arthur Lake, Larry Simms, "Daisy"—Nice "Blondie" picture for those who like this series. Good but not quite as funny as some of the others. The poor mailman gets it twice this time. Ran it with "Moon Over Miami" to very disappointing receipts and I cannot understand the reason for it. Running time, 76 minutes. Played September 10-11.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

HER FIRST BEAU: Jane Withers, Jackie Cooper—Swell film for the whole family which pleased everyone who saw it. Business bad due to County Fair. If they liked "Life With Henry" they'll like this one, too. Running time, 77 minutes. Played September 4-6.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

LONE WOLF TAKES A CHANCE: Warren William, Henry Wilcoxon, June Storey—This series has a following which brings business. Our audience in both the Plaza, Tilbury, and the Centre, Chatham, like it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MR. SMITH GOES TO WASHINGTON: Jean Arthur, James Stewart, Claude Rains, Edward Arnold—James Stewart was exceptionally good in this picture. Jean Arthur supplied the romantic angle in her own inimitable way to the complete satisfaction of our patrons. All in all, a very good picture that pleased everyone. Running time, 130 minutes. Played August 16-17.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

NAVAL ACADEMY: Freddie Bartholomew, Jimmy Lydon—A good, wholesome family picture, rather weak, but audience seemed to enjoy it.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—One of the finest pictures it has ever been my pleasure to run. Nothing but praise from my patrons on this great picture. It didn't do a big business but gave me the satisfaction of knowing that my patrons had been entertained by a fine picture. Step on it when you play it and you should come out O. K. Preferred time by all means. Running time, 120 minutes. Played September 7-8.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

PRAIRIE SCHOONERS: Bill Elliott, Evelyn Young—To our western fans, it seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SWEETHEART OF THE CAMPUS: Ruby Keeler, Harriet Hilliard, Ozzie Nelson—Fair little programmer for the jitterbugs. Played to one of lowest grosses of all time. If they don't go for lightweight musicals, pass this one up. Running time, 65 minutes. Played September 11-12.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

First National

DIVE BOMBER: Errol Flynn, Fred MacMurray, Ralph Bellamy—Played this on two days notice to better than average business. Color is swell, but picture is too long and lacked love interest. Should do swell business anywhere. Running time, 135 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SINGAPORE WOMAN: Brenda Marshall, David Bruce—We played this one day at bargain prices and the customer reaction was surprising. Everyone was pleased. We did above average business and could have played this a second night. Miss Marshall's acting is improving and we should be hearing more from David Bruce. Running time, 64 minutes. Played August 19.—Morris V. Beisner, Dream Theatre, Glasco, Kan. Small town patronage.

Metro-Goldwyn-Mayer

BIG STORE, THE: Marx Brothers, Tony Martin, Virginia Grey—Slapstick comedy chiefly, but excellent music on harp and piano, and fine singing by Tony Martin. Audience laughed so much they missed some of Groucho's gags. The Marx Bros. run a store about like the New Dealers run the country; smashed everything up. Sorry to see the Marx boys leave the screen.—N. W. Huston, Maywood Theatre, Galena, Kan. Mining territory patronage.

BIG STORE, THE: Marx Brothers, Tony Martin, Virginia Grey—The best that the Marx Brothers have made for a long time. Running time, 83 minutes. Played August 13-14.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—This type picture goes big here. Running time, 95 minutes. Played August 10-11.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—Don't miss showing this one if you can get it. In beautiful color. It's a thrilling high class western and an excellent picture from all angles. Running time, 95 minutes. Played August 22.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

GET-AWAY, THE: Robert Sterling, Charles Winninger—Good action picture showing big jail break and guards in pursuit. Pleased average business. Running time, 90 minutes. Played September 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GO WEST: Marx Brothers—Plenty of laughs. Best Marx picture yet made, no doubt. Will do a nice Saturday business. No dull moments in this one. Played August 28-30.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

LOVE CRAZY: William Powell, Myrna Loy—One of the very best and finest pictures of the season. It has 100 per cent plus entertainment and box office drawing power. I'll take my hat off to any company who can produce this kind of picture. Running time, 99 minutes. Played August 19.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

NAVY BLUE AND GOLD (REISSUE): James Stewart, Robert Young, Lionel Barrymore—A timely revival, which went over big. A few of this type are well worth bringing back.—N. W. Huston, Maywood Theatre, Galena, Kan. Small town and mining patronage.

PENALTY, THE: Lionel Barrymore, Edward Arnold—Very good. Barrymore's excellent acting makes most any picture good. Played August 27-28.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

THEY MEET IN BOMBAY: Clark Gable, Rosalind Russell—Very good. Running time, 92 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WOMAN'S FACE, A: Joan Crawford, Melvyn Douglas, Conrad Veidt—I take back the mean things I have said about Joan Crawford. In this picture she is wonderful. If the producer will keep her in this type picture, we will want them all. Running time, 106 minutes. Played August 31-September 1.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ZIEGFELD GIRL, THE: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—Didn't see this one but business was bad on it. Comments were quite favorable, however. Metro's big pictures have not gone over for me for some reason and this was no exception. Running time, 130 minutes. Played August 24-26.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

ZIEGFELD GIRL, THE: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—A gorgeous show. Had many compliments on this one. Stunning costumes and musical sequences very fine.—N. W. Houston, Liberty Theatre, Columbus, Kan. Small town patronage.

Monogram

BOWERY BLITZKRIEG: East Side Kids—Nothing to brag about, but seemed to please the less critical. O. K. for the second half of any bill. Running time, 62 minutes. Played September 14-15.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Paramount

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—A box office natural for any theatre. Any exhibitor who cannot make money with this picture is in a tough spot. It is perfect entertainment all the way for any type of audience. Running time, 80 minutes. Played September 5.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

CHEROKEE STRIP: Richard Dix, Florence Rice, Andy Clyde—This is an excellent western picture. Dix is not a very popular star in our theatre. If you can get the people in, every class of audience will be pleased and cannot help but say they received their money's worth of entertainment. Running time, 86 minutes. Played September 16.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—An A-1 show. Good drawing power. Many favorable comments with no kicks. It is without doubt one of the best of its kind released for some time. Running time, 132 minutes. Played August 29.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—Good musical show which failed to draw. Guess the title was wrong for small towns. Running time, 85 minutes. Played September 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—Very poor draw at box office. Opinion seemed to be divided as to the picture. Personally, thought it very good. Has plausible story, good music, and acting is good. Running time, 85 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—Very good to good business. Running time, 97 minutes. Played August 24-25.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda, Charles Coburn—Ran this second run. Pretty well played out. Good picture.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

LAS VEGAS NIGHTS: Constance Moore, Bert Wheeler, Phil Regan, Tommy Dorsey and his Orchestra—A swell little musical comedy that everyone enjoyed and business was O. K. on it, too. Lots of good music and dancing. O. K. for Sunday if they are not too particular. Paramount knows how to make good program pictures. Keep up the good work. Running time, 88 minutes. Played August 27-28.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

LIFE WITH HENRY: Jackie Cooper, Leila Ernst, Eddie Bracken, Hedda Hopper—Play this one by all means. This show packs 'em in. This "Aldrich Family" series is O. K. Paramount has a real series started. Did exceptional business for me. A money maker in any man's town and will give satisfaction.

(Continued on following page)

NOTICE OF TRADE SHOWINGS

WARNER BROS.

321 WEST 44th STREET, N. Y. C.

SEPTEMBER 29, 1941

"THE MALTESE FALCON"	**10:30 am**
"ONE FOOT IN HEAVEN"	**2:30 pm**

(*Continued from preceding page*)

Played August 31-September 2.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

ONE NIGHT IN LISBON: Madeleine Carroll, Fred MacMurray—Played this middle of the week to most disappointing business and that isn't what we like.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ONE NIGHT IN LISBON: Madeleine Carroll, Fred MacMurray—A splendid picture. Spicy dialogue that's clever and not too suggestive to offend. Necessary to strain a little to understand the English dialect. Had not much drawing power. Running time, 97 minutes. Played September 12.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

PIRATES ON HORSEBACK: William Boyd, Russell Hayden, Andy Cylde—"Hopalong" has a good following in Chatham. Played it at Park Theatre. Biggest matinees in history of show.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

REACHING FOR THE SUN: Joel McCrea, Ellen Drew, Eddie Bracken—Very little to recommend; forced throughout; seems as though the entire story was built around the crane fight. May stand up on a triple bill. Running time, 88 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

ROAD TO ZANZIBAR, THE: Bing Crosby, Bob Hope, Dorothy Lamour—Good picture to poor business. Guess they just don't care for this combination in Exira, as their first picture flopped badly, too. It's a swell show though where these stars go over big. Running time, 89 minutes. Played September 14-15.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

RUGGLES OF RED GAP (REISSUE): Charles Laughton, Mary Boland, Chares Ruggles—This reissue is still a good picture, but it failed to draw. It is badly dated and I had some walkouts. Running time, 90 minutes. Played September 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—Drew big business, as the author was so well-known in this section. Dark color, too much emphasis on moonshining, but fine acting by Betty Field and Marjorie Main—N. W. Huston, Liberty Theatre, Columbus. Kan. Small town patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—One of our top grossers of the year. Color is good, it is well acted, and everyone seems to have read the story. It will please both young and old. Running time, 95 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Helen Broderick, Carolyn Lee—Really a show. Beautiful color. Very fine story, well produced. Madeleine Carroll is very beautiful and a wonderful actress. Did very good business. Get out and advertise this one. It's the best picture of the year in my book. Played August 24-26.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

WIDE OPEN TOWN: William Boyd, Russell Hayden—Good western picture which pleased week-end trade. Running time, 78 minutes. Played September 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Florence Rice, Peter Lorre—See review on "Sunset in Wyoming," Republic.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette, June Storey, Mary Lee—This one did not draw as well as we expected. Running time, 65 minutes. Played August 15-16.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—Our folks liked this and business was good. Running time, 98 minutes. Played August 29-30.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—We usually double Republic pictures. We showed this single and it is good enough for any theatre to run single or for any day in the week. Judy Canova is a favorite star with our audience. Running time, 98 minutes. Played August 26.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

SUNSET IN WYOMING: Gene Autry, Smiley Burnette—Doubled this with "Mr. District Attorney." Packed them in with these two pictures. Both of them were bang-up entertainment for our audience. Autry and Burnette are 100 per cent box office draws for this section. Running time, 65 minutes. Played September 9.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

RKO Radio

BOY SLAVES: Anne Shirley—A very fine picture; well worth playing.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

NO, NO NANETTE: Anna Neagle, Richard Carlson, Victor Mature—Played second run at Park Theatre. Did some business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

SUNNY: Anna Neagle, John Carroll, Ray Bolger—A good show that pleased all who saw it, but didn't do any extra business. Maybe the patrons remembered "No, No, Nanette." Ray Bolger's dancing is superb and the scenes with Miss Neagle were excellent. Running time, 98 minutes. Played August 17-18.—Morris V. Beisner, Dream Theatre, Glasco, Kan. Small town patronage.

Twentieth Century-Fox

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings—Ran this with "Blondie in Society" to very poor receipts. However, this is one dandy musical with the very best in color we have ever shown. There were plenty of comments on that score. I watched it carefully each time myself just for the beauty of it. Had one person come to see it all four times it was on the screen. That is swell except for the fact that the individual was a walkin. Probably the best explanation of the small receipts is that all the folks around here had already seen it elsewhere and had left town for Miami to enjoy it themselves. I would go myself next week but I would miss "A Woman's Face" and I really want to see that one. Running time, 91 minutes. Played September 10-11.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

RIDE ON, VAQUERO: Cesar Romero, Mary Beth Hughes—Good entertainment. This series grows in popularity, and draws the women, too. Romero's Spanish lingo is not forced, and his acting gets better. Long live the "Cisco Kid!"—N. W. Huston, Liberty Theatre, Columbus, Kan. Small town and rural patronage.

SLEEPERS WEST: Lloyd Nolan, Lynn Bari, Mary Beth Hughes—Just another feature that we had to play from Fox. Will not do the business it should as it is allocated too high. Public is fed upon detective stories. Comedy and music seem to be what they want today. Running time, 73 minutes. Played August 29-30.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—A heart-throbbing, inspiring and exciting picture that thrilled everybody. Exceptionally well played by Alice Faye and others. Went over very well here. Running time, 115 minutes. Played August 23-24.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

United Artists

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan—Superb acting by Miss Scott plus "Bess Streeter Aldrich's" fame made this picture do above average business on a mid-week bargain nite. Played August 20-21.—Morris V. Beisner, Dream Theatre, Glasco, Kan. Small town patronage.

ETERNALLY YOURS: Loretta Young, David Niven, Hugh Herbert, Billie Burke—A really romantic love story that was mixed with every kind of dramatics and pleased all of us. Was rated high by our patrons. Running time, 95 minutes. Played August 30-31.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

POT O' GOLD: James Stewart, Paulette Goddard—A very entertaining musical that did nice business. No regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ROAD SHOW: Adolphe Menjou, Carole Landis, Charles Butterworth, Patsy Kelly—A screwball musical comedy. United Artists can do better than this. Business average.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

THAT UNCERTAIN FEELING: Merle Oberon, Melvyn Douglas—Swell sophisticated comedy which my Prize Night crowds liked. Lots of good comedy and all performances excellent. Good enough for Sunday playing time. They'll like it. Running time, 84 minutes. Played September 9-10.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

TOPPER RETURNS: Joan Blondell, Roland Young, Carole Landis—They really liked this. Spookier than most "horror shows." As usual, "Rochester" stole the show. Lots of laughs. Played August 22-23.—Morris V. Beisner, Dream Theatre, Glasco, Kan. Small town patronage.

NEW AND PRODIGAL CONTRIBUTORS

One new contributor and three prodigals this week sent reports to the What the Picture Did for Me department. The new member is:

MORRIS V. BEISNER, Dream Theatre, Glasco, Kan.

Three contributors whose reports have been missing for some weeks resume with this issue. They are:

DON BLOXHAM, Palace Theatre, Exira, Iowa.

J. K. BURGESS, Iris Theatre, Velva, N. D.

N. W. HUSTON, Liberty Theatre, Columbus, Kan.

Read the reports from these and other contributors in the adjoining columns.

Universal

CRACKED NUTS: Mischa Auer, Una Merkel, Stuart Erwin—Just about the silliest picture we've run this year. Too ridiculous to be funny. Running time, 62 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—Miss Durbin sang her way into everyone's heart and she has definitely shown her superb acting ability. Kay Francis and Walter Pidgeon were very good in their respective parts and the entire picture was well liked here. Running time, 100 minutes. Played September 6-7.W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

TIGHT SHOES: John Howard, Binnie Barnes, Brod Crawford—Some funny spots. Started off great, but lost its momentum as it went along. Rating, a good place bet in a three horse race. Running time, 67 minutes. Played September 7-8.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Warner Brothers

AFFECTIONATELY YOURS: Merle Oberon, Dennis Morgan, Rita Hayworth, Ralph Bellamy—Make no mistake, this is a real comedy. Give it the works; it's worth selling. Did nice business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

BULLETS FOR O'HARA: Joan Perry, Roger Pryor, Anthony Quinn—A nice program action picture we played on dual bill. Business below average due to heat wave.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

MANPOWER: George Raft, Marlene Dietrich, Edward G. Robinson—Good picture but no boxoffice. Our customers do not like Marlene Dietrich or Robinson either; the trailer could have been a lot better. Picture itself is okay. Running time, 105 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan—Plenty of favorable comments. Business above par considering the sultry weather. Played September 14-15.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Short Features

Columbia

WAY OF ALL PESTS: Color Rhapsodies—A cute cartoon. A Silly Symphony of olden days. Running time, 7 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Metro-Goldwyn-Mayer

AMERICAN SPOKEN HERE: Passing Parade—One of the best reels from this series that we have played. Very instructive and entertaining to all audiences. Play it. Running time, 11 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

COFFINS ON WHEELS: Crime Does Not Pay—Excellent. Running time, 20 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

GLIMPSES OF WASHINGTON STATE: Fitz-Patrick Traveltalks—Naturally we liked it and the color photography is excellent.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HAPPIEST MAN ON EARTH, THE: Miniatures—Unusual. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MAN WHO CHANGED THE WORLD, THE: Miniatures—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MIDNIGHT SNACK, THE: Technicolor Cartoons—Rather good. Running time, 9 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ROOKIE BEAR: Technicolor Cartoons—Very funny. Running time, 8 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WALDO'S LAST STAND: Our Gang—Rather flimsy. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Paramount

CONSTABLE, THE: Gabby Color Cartoons—Good enough color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DIFSY GYPSY: Madcap Models—Very good comedy in bright color, made with puppets but similar to a cartoon. Running time, 8 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOOLA BOOLA: Madcap Models—Another swell entry in this grand series. Given better production than most feature films. My patrons like this series and we can use more of them. Running time, 9 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

IN A PET SHOP: Speaking of animals series—The animals talk in these photos taken in a pet shop. Not a cartoon, but very good. Running time, 10 minutes. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLIVE'S SWEEPSTAKE TICKET: Popeye The Sailor—Popeye not the draw he once was. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SNEAK, SNOOP AND SNITCH: Animated Antics —Just a cartoon. Paramount has slipped on this series this year. Best for kid matinee. Running time, 6 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

WILD OYSTERS: Animated Antics—Not too good. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Republic

MEET THE STAR SERIES: We have had three of these and find them very good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

RKO Radio

INFORMATION PLEASE: No. 10—Another good one in this series. Our people do not care very much for these but will chuckle occasionally at some of the remarks. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

Twentieth Century-Fox

FISHING MADE EASY: Terry-Toons—Very good. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FUN ON ROLLERS: Sports Reviews—Very entertaining reel on roller skating. My crowd enjoyed it very much. Running time, 9 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

HORSE FLY OPERA: Terrytoons—Just an average cartoon as is the case with all of this series from Fox. Warners have the cartoons. Running time, 7 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

HORSE FLY OPERA: Terrytoons—Hardly fair. Fox cartoons are very inconsistent. Running time, 7 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

WHEN KNIGHTS WERE BOLD: Terrytoons—Just a cartoon. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WINTER IN ESKIMO LAND: Father Hubbard Alaskan Adventures—Very good, but not up to Fitz-Patrick's quality. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Vitaphone

SAIL HO: The Sports Parade—Just fair. Running time, 10 minutes. Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

THOSE GOOD OLD DAYS: Melody Master—Showing the good old days of vaudeville. Very good short subject. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Miscellaneous

ON TO VICTORY: Canadian National Film Board —A real inspiration.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Serial

Columbia

WHITE EAGLE: Buck Jones, Raymond Hatton.—Opened first chapter of this serial last week and the kids liked it fine. Hope remaining chapters will hold up as well as it opened. Jones and Hatton make a good combination.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

St. Louis Stage Season To Open

The legitimate stage season opens in St. Louis October 6th, with the presentation of "My Sister Eileen," at the American theatre, the only legitimate house in the city. Already nearly 1,200 reservations have been made by the Playgoers, a non-profit group organized to bring Broadway hit productions to St. Louis through guaranteed audiences.

The schedule for the remainder of the season includes "Arsenic and Old Lace," "The Corn Is Green," "Separate Rooms," "Claudia," "Pal Joey," "Panama Hattie," "Louisiana Purchase," "Hold On to Your Hats," "Boys and Girls Together" and "Native Son."

Regent-State Managers Meet

Managers of the Regent-State Corporation in Springfield, Ohio, met last week at the Hotel Shawnee in Springfield, during which prizes were awarded for the greatest increase in gross as a result of a drive conducted during the past three months. Grant Frazee, manager of the Markey theatre in Jackson, Ohio, was awarded a trip to Hollywood. About 40 managers were present and the meeting was presided over by Phil Chakeres, director and general manager of the company.

Fuller Manager at Tampa

The appointment of H. B. Fuller, Jr., as manager of the Tampa, first run house at Tampa, Fla., was announced by Jesse L. Clark, district manager of Florida State Theatres, former Sparks circuit. Mr. Fuller has been connected with the company for eleven years and comes to Tampa from Orlando where he was managing one of the company houses. He will succeed Vincent B. Wade who has managed the Tampa for the past six years but is leaving now to do a job for his Uncle Sam.

End of Daylight Saving Time

Mississippi officials abandoned daylight saving time on September 15 when Governor Paul B. Johnson declared that there was no longer a need for co-operation with the President's decree to conserve power since there is no longer a shortage of power in the state. Johnson said that daylight saving time had caused much confusion in Mississippi and that over 30 communities quit the idea after several weeks' trial.

Ben Schwalb Succeeds Winkler

Ben Schwalb has succeeded George Winkler as general manager of Columbia's "Screen Gems" short subject series. Mr. Winkler resigned.

Plans for National Newspaper Week

Lester Thompson of the MPPDA office, announced last week that the film industry would participate in celebrating National Newspaper Week, October 1st to 8th, by using special trailers on newsreels calling attention to efforts on the part of the nation's press to preserve American democracy.

Contrary to previous reports, publicity and advertising heads of the distributors met with Mr. Thompson to discuss only this phase of cooperation with the newspaper industry. No plans for film advertising to include mention of the week were contemplated. More than 1,400 dailies and 4,000 weekly newspapers throughout the country will observe the celebration.



OBITUARIES

Major King Dies, Helped Start Motion Picture Guild

Major Claude E. King, retired British Army officer and a screen actor who was one of the founders of the Screen Actors Guild, died Thursday, September 18th, in Hollywood, California. He was 67 years old.

After a successful career on the British stage, Major King came to the United States and in 1935, with Robert Montgomery, Kenneth Thompson, Ralph Morgan and Richard Tucker, who were appointed under the National Recovery Act to formulate a code for relations between players and producers, drafted a report accusing the industry of paying low wages and being guilty of "lowest of all" ethics. He subsequently took an active part in the formation of the Screen Actors' Guild.

Abe Libson

Abe Libson, theatre executive of Cincinnati, died in that city Sunday, September 21st, of a heart attack. Mr. Libson, 55 years old, was secretary-treasurer of the Ellaness Theatres, Inc., Oken Amusement Co., Inc., and Hico Theatres, Inc., operating theatres in Cincinnati and in Dayton, Akron, Bryan and Greenville, Ohio, and Newport, Ky. He is survived by his wife, his brother and three sisters.

Edna Luce

Funeral services were helf Monday, September 22nd, for Edna Luce, former film critic of the *Journal of Commerce,* at the home of her aunt and uncle in Bellaire, Ohio. Miss Luce died Saturday,

James Carey

James Carey, Evergreen Theatres manager of the Mt. Baker theatre in Bellingham, Wash., died Thursday, September 19th, at the St. Joseph Hospital in Vancouver,

Fred Karno, English Music Hall Actor, Dies

Fred Karno, an old-time comedian who developed Charlie Chaplin into a starring music hall comedian and then brought him to the United States to become a star and producer, died Wednesday, September 17th, at Parksone, Dorsetshire, England, at the age of 73. His real name was John Westcott.

For nearly 50 years Mr. Karno had been active in British entertainment and during the last war entertained the soldiers in the trenches. With the decline of music hall entertainment in England, Mr. Karno visited Charlie Chaplin in Hollywood. Upon his return to Great Britain he helped an English motion picture company do a film on music hall life.

James F. McKeefrey

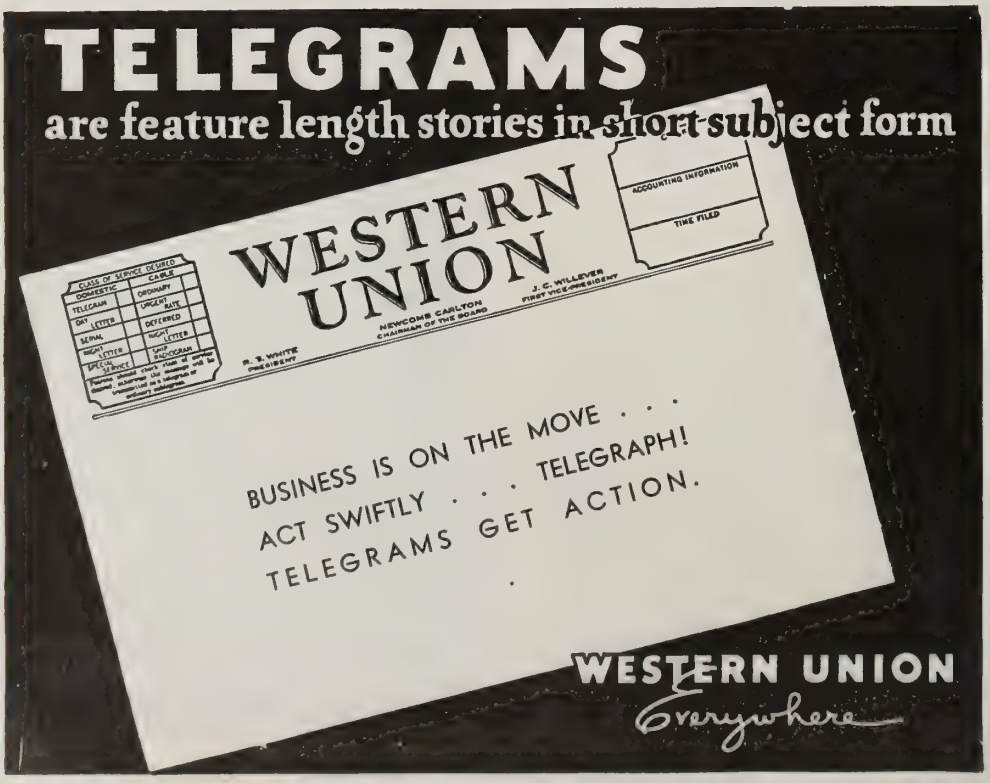
James F. McKeefrey, formerly for fifty years associated with his brother, the late John McKeefrey, in the building firm of John McKeefrey & Co., died at his home in Brooklyn, N. Y., Thursday, September 18th. The firm attained a wide reputation as builders of theatres, among them the Earl Carroll, Maxine Elliott and Princess theatres, and the Winter Garden. He is survived by his widow, a son and four daughters.

Bill Mack

Bill Mack, the 13th "old stiff" of the final scene in the Broadway production of "Arsenic and Old Lace" at the Fulton theatre, died of a cerebral hemorrhage at the National Vaudeville Artists Club in New York, Friday, September 19th. He was 81 years old and had been connected with the theatre for many years.

Robert Crawford

Robert Crawford, business manager for Al Jolson, producer and former millionaire music publisher widely known in theatrical and song writing circles, died Saturday, September 20th, at the Ritz-Carlton Hotel in Boston. His age was 52.



IN COURTS

Cohen, Shevin Ask Suit Dismissal

Ben Cohen and Samuel Shevin, formerly operating the Kramer theatre, in Detroit, have filed an appeal in the United States district court, Cincinnati, from decrees of United States District Judge Edward J. Moinet, Detroit, dismissing their suit against Herman Kramer, Jr., individually and as executor. The decree directed cancellation of the theatre lease held by plaintiffs, appointed Edgar E. Kirchner receiver, with authority to operate the house, and directed plaintiffs to pay Mr. Kramer $7,600 plus interest and costs.

The plaintiff's petition recites that Mr. Kramer failed to reconstruct the house to conform with the Detroit building and theatre code after the city condemned that part of the property for the widening of Michigan Avenue. Mr. Kramer responded with the claim that plaintiffs had made fraudulent representations to obtain the lease, and that they have failed to carry out the provisions thereof.

RCA Stockholders Balk Settlement

Application was filed this week in New York Supreme Court by six minority RCA stockholders to restrain the settlement of the consolidated RCA stockholders' suit, in a petition which termed the $1,000,000 offer as "grossly inadequate." The application refers to a $500,000,000 stockholder action against the company, its officers and directors, General Electric and Westinghouse and asked the court to vacate a previous order which refers the question of settlement to Abraham J. Halprin, referee.

Asks Crosley Dismissal

The dismissal of a similar action against the Crosley Corporation, operating WLW, WSAI and short wave radio station WLWO, in Cincinnati, in the District Court, of the District of Columbia, is cited in a notice filed in the United States District Court, in Cincinnati by Raymond H. Sullivan, et al., inventors, Rochester, N. Y., for dismissal of their suit against Ronald J. Rockwell, Crosley technical engineer, and the Crosley Corporation. The plaintiffs sued to have the court set aside decisions of the United States Patent Office denying them a patent on a voltage transformation apparatus. Mr. Rockwell had applied for a similar patent, his assignees being the Crosley Corporation. Patent officials ruled in Mr. Rockwell's favor in interference proceedings involving the two patent applications. United States District Judge John H. Druffel, in Cincinnati, dismissed the suit.

Claims "Rebecca" Infringed

A plagiarism suit against United Artists, Selznick International, David O. Selznick, Daphne du Maurier and Doubleday Doran & Co. has been filed in the United States district court in New York by Edwina Levin MacDonald. The complaint charges infringements of the plaintiff's book, "Blind Windows," published in 1924, in the novel and film "Rebecca."

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

That Manpower Question, Again

What is to happen when the war is over and defense dollars stop pouring through theatre ticket-windows? Grosses will drop alarmingly and the reason will be the lack of adequate manpower to carry on.

The above is the theme of an interesting communication from Mr. D. Luce, of the El Cerrito theatre, in El Cerrito, Cal., who sounds the alarm that unless managerial staffs are remunerated in keeping with theatre revenues increased by defense spending, the showmen will take off *"for better jobs, at better pay with less hours and more advancement in dozens of other industries."* Further, writes Mr. Luce:

"It is folly to suppose that any large part of the capable managerial manpower will remain at low-pay, high responsibility positions for the glory of it."

The end will find the theatres in the hands of "well-meaning but inexperienced pups hopelessly incapable of coping with the situations into which they have been thrust," continues the writer. He calls upon the industry to do something about it now, *"to establish standards for its managers commensurate with those of the men they supervise so that men in lesser capacities will be encouraged to stay with the business, learn and protect it against less prosperous days when they will be sorely needed."*

The reasonableness of Mr. Luce's contention is unquestioned. However, the condition is no overnight development. The boom to which he alludes just happens to be the most current of the factors which have long aggravated a deep-seated condition. That condition has principally to do with encouraging the more promising of the lesser personnel to withstand the temptation of better outside jobs available in lush times.

* * *

This department cannot speak for all managerial manpower. Among the active of the membership, comparatively few managers have left the business for defense or other jobs. A number of the younger theatremen are serving in the forces, but not in numbers enough, so far, to parallel the situation Mr. Luce describes. It may be that theatremen in showbusiness any length of time prefer to stay with it, for better or for worse. Those well paid have no reason for leaving. And the business being what it is, others do stay on somewhat "for the glory of it," while hoping for better.

The problem becomes more serious as the difficulties of replacement among the lesser personnel throw extra duties upon the manager, interfering seriously with his main job of promoting the theatre. Mr. Luce strikes a red-hot note in calling for more consideration for the little feller on the job. That can be had by making the manager's lot more attractive, so that ambitious staff members will be given incentive to stay on.

It all resolves itself to a matter of good business judgment among exhibitors concerned with manpower adjustments. Some see the need of such incentive. Others do not, or refuse to see.

That the latter far outnumbers the former remains a major weakness. It will remain a weakness until that time—long overdue—when it is realized that lack of theatre manpower is as damaging as any other dangerous attack upon the industry—and dealt with accordingly.

▽ ▽ ▽

THEY NEVER WILL GROW OLD

In Indianapolis, Loewman Bill Elder had a dinner-tied, high-hatted lad on the streets playing around with jig-saw pieces of a "When Ladies Meet" poster. When crowds gathered, the lad fitted together the pieces for a quick look to sell the picture and date.

In Providence, the Morton-French duo promoted the "letters-to-editor" column for "Citizen Kane" at the RKO Albee. Well in advance, a letter was run asking "Whatever became of 'Citizen Kane' starring a Mr. Orson Welles?" Two days later, another reader obligingly replied, telling all about the attraction. Further letters were planned to praise the unusual photography and other boxoffice slants.

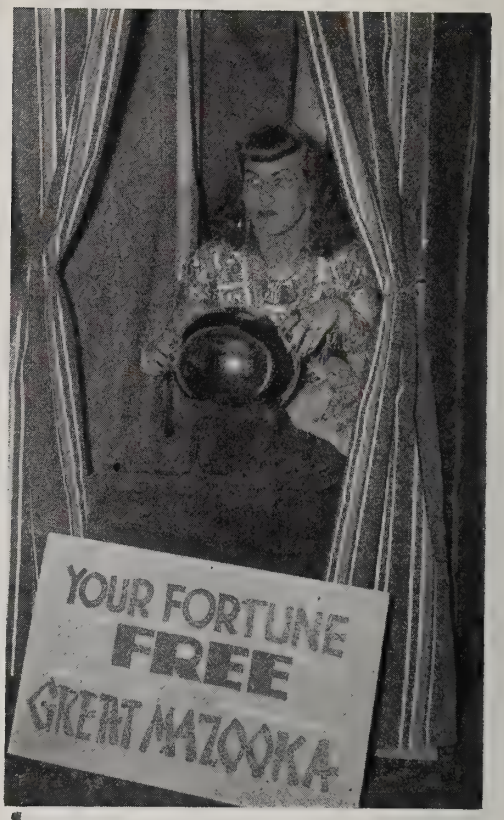
These two stunts are among the hardy perennials to earn their spurs in the past for many and many a date. The point to be made is that the Round Tablers concerned were smart enough to streamline the venerables to make them sparkle all over again.

A-Mike Vogel

Round Table In Pictures



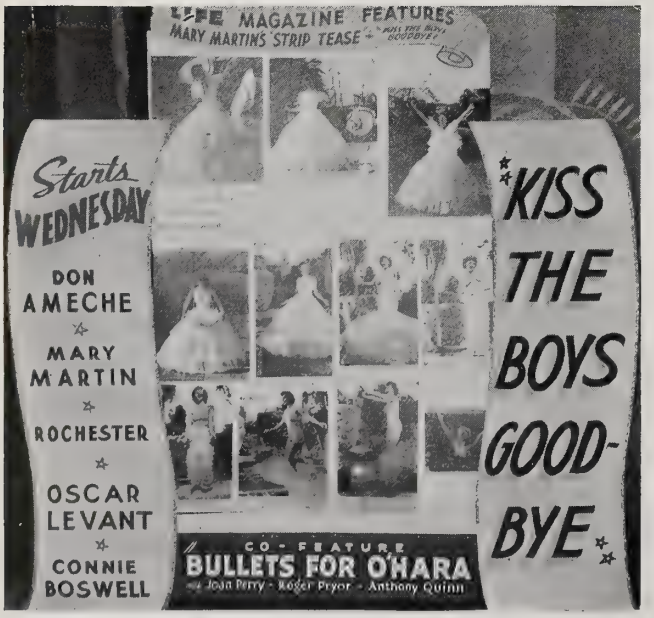
Ray Whitman at the Ohio, in Springfield, ahead of "Wagons Roll" dressed cashier as crystal gazer and had her tell patrons' fortunes. In addition, teaser cards were distributed advising that "The Great Mazooka" would be in the lobby.





For advance publicity on "The Black Cat" at the L. & J. Georgia, in Athens, Ga., J. D. Kinard decorated his lobby with giant cat cutout from 24-sheet. Painted on body of feline were title, cast and playdates.

As a street attractor, Bill Elder at Loew's, Indianapolis, bannered truck with "When Ladies Meet" copy and placed it outfront during marquee change. Additional street stunt was usher stopping at busy corners to work jigsaw cut from pressbook cover.



Attractive lobby setpiece constructed for "Kiss the Boys Good-bye" by Richard Stoddard at the Tri-States Rocket, in Rock Island, Ill., featured 40 x 60 blowup of the Mary Martin spread in a recent Life issue. Co-feature was plugged at base of display.



Arranged by Manager George French and Publicist Bill Morton at the RKO Albee, in Providence, ahead of "Citizen Kane", was the giant cutout of Orson Welles set against the headline, "It's Terrific". Discs at either side stressed the fact that the picture would be shown at regular prices, plus second feature billing.

Memo to Exhibitors who play Navy Blues!

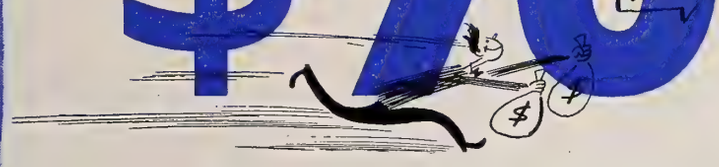
(DOESN'T EVERYBODY?)

YOU TOO CAN MAKE EXTRA MONEY IN YOUR SPARE TIME!

DO YOU NEED MONEY FOR A NEW FOOTBALL?

THERE'S

$700



IF YOU ARE RICH, DON'T READ THIS!

(Seven Hundred Dollars) (a lot of dough) waiting for the 13 showmen who best promote Westmore's Foundation Cream in connection with their engagements of "Navy Blues". All details – and a lot of swell tips – will be found in Warner's pressbook! What are you waiting for?

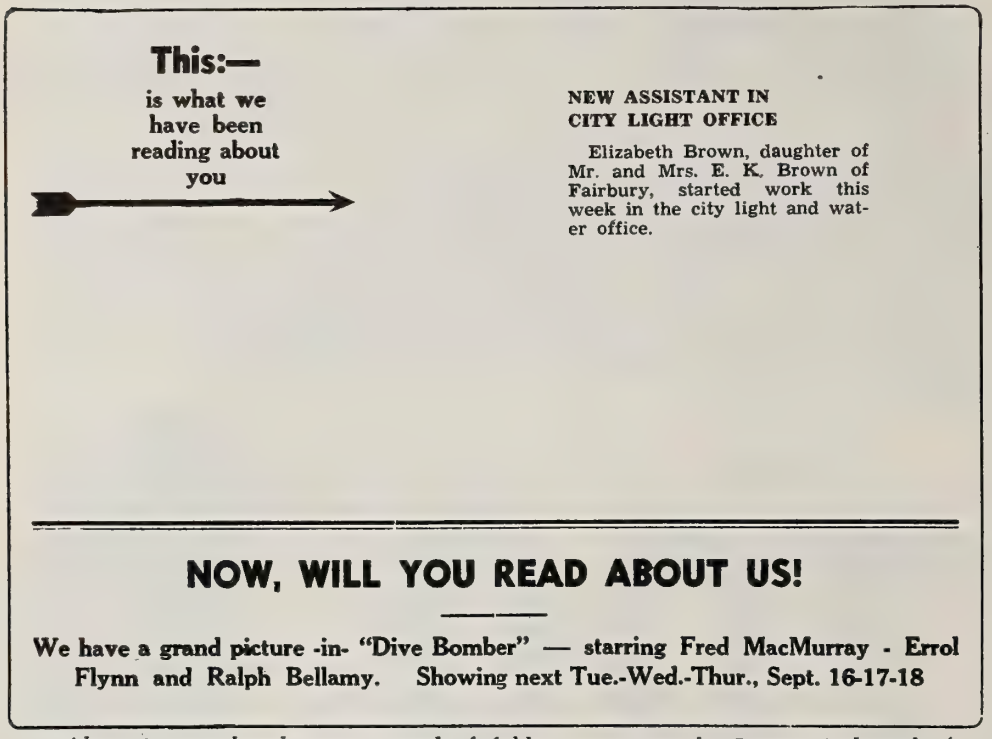
WESTMORE WANTS TO PAY YOU!



THE 'NAVY BLUES' SEXTETTE
—the key to your Westmore promotion!
All displays are built around them . . . and they're built for display!

Dealers have the displays . . .
Westmore has the prize money . . .
Warners have the picture . . .
You have a great chance!

"PERSONALS" SELL DATE



Above is reproduced center spread of folder gotten out by Jimmy Redmond of the Bonham and addressed to 400 residents in the Fairbury, Neb., area for a unique buildup on "Dive Bomber". Each folder carried individual newspaper "personal" item having to do with those addressed. Front cover read: "We have been reading about you in the Fairbury News". Back cover carried names and addresses.

Hart Builds Recruiting On "Navy Blue and Gold"

Since the intensity of naval recruiting is being heightened by the willingness of officials to cooperate on outside promotions, Lou Hart worked in a neat tieup on "Navy, Blue and Gold" at Schine's Hippodrome, in Gloversville, by selling the district naval officials on opening a recruiting station in town. Empty store nearby the theatre was provided, the windows appropriately lettered, and furnishings inside including theatre advertising. Booklets highlighting the outstanding events in U. S. Naval history were promoted and sniped with playdates and distributed at the theatre in advance. Local Sea Scout troop gave the proceedings more color by walking guard out front of the theatre bedecked with naval pennants running from the roof to marquee.

Hart emphasizes the newspaper publicity, which was unusual in that the promotion was carried as news and in which the theatre and picture were fully credited.

"LET'S HEAR FROM YOU"

Local Shepherd of Hills Exploited by Feldman

In the Navarino Hills, near Syracuse, lives a gent who is known in his community as "The Shepherd of the Hills," since he owns over 100 sheep and has open house for strangers. To this gentleman, Dick Feldman at the Paramount tied his date on "Shepherd," inviting him to attend opening night with his family. In addition, cooperating daily interviewed the shepherd and broke with two-column story ahead of opening. Borrowing one of the sheep from his fold, usher dressed in keeping with staff and appropriately back-bannered proved good street bally.

Contest angle was featured by Feldman for "Jungle Cavalcade" with paper offering two of the latest Frank Buck books for the best snapshots submitted showing how wild life utilized the coloration of nature for its self-protection. Also planted was a two-column, 100-inch coloring ad contest for tickets. False theatre front was created with giant cutouts of Buck surrounded by ferns, etc. Book departments in stores devoted counter displays to the two Buck books, "Bring 'Em Back Alive" and "All in a Lifetime."

"LET'S HEAR FROM YOU"

Giant Star Signed Passes Auctioned Off for U.S.O.

Through the efforts of Paul O. Brake at the Regent, in Battle Creek, Mich., for "They Met in Bombay," six giant passes were drawn up and sent to the MGM studios to be autographed by the stars of the film. After their return, in cooperation with the U.S.O., the passes were auctioned off at the theatre, proceeds going to that worthy organization.

Heralds were distributed, tieups arranged with local merchants, with displays in jewelry and men's wear store windows and spot announcements on local radio station.

Women Riders Sell 'Starr' Campaigns

Activities ahead of "Belle Starr" in St. Louis on Clyde Brown's date at the Fanchon & Marco Fox, featured a teaser campaign built around reward cards illustrated with action shot of Gene Tierney and offering "$10,000 in gold coin for apprehension." This was also carried out in radio and newspaper ads. Street ballyhoo followed the teaser angle with a local beauty impersonating "Belle Starr" on horseback escorted by masked riders.

Publicity dwelt upon a controversial angle designed to create interest in the character of the female bandit through a series of articles and letters to newspapers. These anticipated objections which might be raised as to the historical accuracy of the Belle Starr legend. Radio was also extensive, Station WIL sponsoring a "find Belle Starr" contest for five days; Station WEW was promoted for a scrambled words contest. Novel stunt was the placing of hitching posts in front of the theatre with free admission to people arriving on horseback. Horses and buckboards lined up added color.

Terrell's Masked Rider Clicks

In Washington, D. C., Dan Terrell built the date at Loew's Capitol with a masked woman rider on horseback. As an item for the columnists, Dan had the girl visit the local information center to reveal who she was in answer to the many queries. Terrell used the "reward" slant as a herald. Decorated newsstands were had in conjunction with Gene Tierney fan magazine publicity and wide cooperation received from leading beauty shops with window cards carrying stills of the star and copy "Is Gene Tierney Hollywood's most glamorous discovery?" Bottom of card carried playdates.

In Hartford, Conn., Lou Cohen smoked up the "Starr" date at Loew's Poli with a newspaper doubles contest. Paper ran cut of the star with following story that her double would be seen in the downtown area at a certain day between noon and two o'clock. Attractive prize was offered to the person capturing the double. For the action exploitation, Cohen held shooting contests at rifle ranges and shooting galleries.

"LET'S HEAR FROM YOU"

Doorman Is Angry, Can't See Picture

Using the doorman for his buildup on "Million Dollar Baby" at the Warner Jeffery, in Chicago Manager Bob Busch planted two easels in the lobby. The first one, reading: "Be Careful. The ticket taker is mad," was placed at the front doors to be noted by patrons entering the theatre. The second, with copy "I am mad because I won't be able to see," etc., etc,. was placed directly in front of the doorman. Busch notes the idea going over so well that some patrons offered to work for the doorman so that he could see the show. He also credits his assistant, Ervan Sedlack, with the idea.

For "John Doe," Busch struck upon having one of the theatre chairs endorse the date by placing seat in the lobby together with card reading: "I have seen a great many pictures in my time, but I've never heard people rave as much," etc., etc.

KING FOOTBALL FIRMLY ENTHRONED AS MORE MEMBERS REPORT DOINGS

Promotions for "Harmon" Dates Help Usher in Activities for Pigskin Season; Most Valuable Player Awards To Be Stressed

Since "Harmon of Michigan" at the Griffith's Chief ushered in the first home game of the high school eleven at Enid, Okla., City Manager George Limerick made a proper to-do about it, starting two weeks ahead by laying out a model football field in the lobby, measuring 10 feet wide by 20 long. Markers in white water-color were painted upon the dark tile of the lobby floor and at each end of the gridiron goal posts were erected, wrapped in Michigan colors. Across the entire field was lettered: "Tommy Harmon. A Great Football Player. A Great Guy. Harmon of Michigan," followed by playdate. The background was a giant display of the star running with the ball, the entire setting flood-lighted at night for further effect.

Football Paraphernalia Featured in Lobby

Other displays included a lobby exhibit of football suits, equipment and footballs, and the gridiron theme was also employed for a window showing in a prominent downtown situation. Here, goal posts served as background with cutout figures of players piled up in the center. A former Notre Dame football star, resident in Enid, supplied "famous" footballs, photos of other Rockne "greats." Limerick invited the high school team and coaching staff to attend the showings, in exchange securing room-to-room announcements over the school's public address system. Cutout footballs with playdate lettering were placed in recreation halls, bowling alleys and billiard rooms. Also found effective by George was the co-op window card for the opening game, space divided between game announcement and the picture. Theatre pays for the cards which are distributed to stores and posted conspicuously by the students. No passes are involved.

Limerick has also booked the Norman Sper "Football This Week" series, plugged with a board out front used throughout the series. Following introductory copy headed "Football," is another head, "Games Pictured In This Week's Series," under which are slots in which the games concerned are noted. Similar boards are located around the city in popular gathering places, wherever possible, next the ticker-tape news machines. The series was also introduced by attendance of team and coaches for additional newspaper publicity.

Girl Athlete Throws "Forwards"

Capitalizing upon the fame of a local girl athlete, skilled in the handling of a football, Ed Fitzpatrick arranged a contest at the high school's opening game wherein the girl competed with the team captain in throwing forward passes. Tied in with "Belle Starr" at Loew's Poli, the stunt brought a goodly measure of publicity in the Waterbury, Conn., papers.

Annual pigskin promotions by Fitz feature a pre-season reception at the theatre for the three high school teams and coaching staffs, all introduced from the stage. Trophies given in the name of certain stars in the bigger attractions are also found fine publicity builders and another hefty annual used by the Loewman is the shooting of the big Thanksgiving game, the footage shown at the theatre the following week. Ed assists the big games by holding pep sessions at the theatre, each school headlined on a different night. Student ticket drive is part of the promotion which covers a parade to the theatre, music by school orchestras, etc. School dances through the season are also being covered with theatre 40 by 60 posters and banners, announcements of playdates over the public address system.

FOOTBALL PLAYERS THROW FORWARDS AT MARTHA

One of the best pigskin promotions put over by Harry Unterfort, and highly recommended for adaptation by the Schine Syracuse city manager, was built up with a cartoon cutout of Martha Raye with a large opening left for the mouth.

Cutout was set up in the Syracuse University stadium and photos were taken for the sports pages, showing members of the team throwing forward passes through the exaggerated orifice. Thus, additional publicity was secured for the star's coming picture booked to open a few days later.

Murphy Set for Weekly Rallies

Football activities at Loew's State, Syracuse, N. Y., are centered around a series of six rallies, one a week, on Thursday nights, closing the theatre week, reports Manager Frank Murphy, starting with Syracuse University. School band and cheer leaders will feature the usual squad introductions from the stage, and radio cooperation is set with WAGE, prominent announcers doing the weekly master-of-ceremony. Murphy has promoted novelty megaphones for distribution, audience invited to join the college songs and cheers. Each rally set to last a half hour, is to be broadcast.

The University Night is to be followed by high school and private academy sessions and comprehensive publicity coverage is arranged in ads, movie and sports pages, lobby displays, ads, trailers and promoted radio time over WAGE.

Since Everchevsky, former Michigan star and Harmon team-mate, is now coaching at nearby Hamilton College, the Loewman is planning a personal appearance, radio stunt, sports dinner and opening night festivities on his date for "Harmon of Michigan"—all to be built around the pigskin "great".

Rosenthal Ties In with Local Daily

For the third successive year, Morie Rosenthal has arranged his annual All-Bridgeport Greater Football Team tiein, a voting contest put on with the sports editor of the local *Times-Star*. Proceedings start immediately after the Thanksgiving game of the high schools, paper and theatre providing vote blanks, and public invited to participate. When the results are known and released to fat publicity breaks, date is set for the appearance of selected team at Loew's Majestic where boys are presented with gold footballs, promoted by Rosy. Event was covered by dailies.

On hand for the ceremonies are the Governor, Mayor, local and national football celebrities. Street parade is held to the theatre where band puts on stage concert. Speeches and elaborate fan-fare follows, with awards to team winding up the show. This year promises to be biggest yet, says Morrie, with school teams steamed up for the honors, the presentation of which is always good for capacity business.

Theatremen Aid New College

The opening of a new junior college in Fairbury, Neb., allows a wider horizon for football activities to the Kempkes-Redmond duo at the Bonham, the theatre furnishing co-op window cards on all home games in addition to individual game schedules. Rallies at the theatre on the eve of the big games are contemplated with cheer leaders on hand to do their stuff.

For out-of-town games last year, the theatremen arranged for phone calls after each quarter from the field, giving the scores immediately flashed upon the screen. Score telephone information on all games given by the theatre was advertised, each of the hundreds of calls resulting additionally told of the current attraction. Both of the above promotions are repeated this year as will the two awards for the most valuable linesman and back on high school and college teams. Trophies are obtained at low cost from cooperating jeweler in exchange for advertising.

Schiners Ready for Football

As a means of building football rallies throughout the Schine Circuit, Seymour Morris, publicity head, reports arrangements being made for datings on "Harmon of Michigan" to tie in with those events. The Schiners are working on Chamber of Commerce and merchant association cooperation for window displays, advertising mention, invitations to former football "greats" and other tieins in keeping. Torch light parades to the theatre are favored and it is suggested that student price concessions be made wherever practical.

Other ideas reported by Morris include a newspaper score-guessing contest for the first football game with tickets given as prizes. Since Royal Crown Cola used Harmon's sponsorship in an ad, it is suggested to try to get them to sponsor a score card or newspaper ad for the game. Displays in gymnasiums, stadiums, bowling alleys, swimming pools, etc., are also suggested. For street ballyhoo a couple of footballplayers in uniform could toss the ball to each other, players wearing Harmon's famous 88 number on their backs.

ENDING OF THE THIRD QUARTER

With the results set down here, listings of the current Fortnight also mark the ending of the Third Quarter of the 1941 Awards, the three-quarter mark of the year.

Continuing the spirited competition noted all through the six previous periods of the Quarter, results in this last Preliminary show 60 Fortnighters to 62 entrants.

IVAN ACKERY
Orpheum, Vancouver, B. C., Canada

HERMAN ADDISON, JR.
Schine's Oneonta, Oneonta, N. Y.

DAVE BACHNER
Warner's, Cleveland, Ohio

BOB BEREZIN
Elgin, Ottawa, Canada

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

LIGE BRIEN
Warner's Belmar, Pittsburgh, Pa.

BILL BURKE
Brant, Brantford, Ont., Can.

LESLIE V. CAMPBELL
Strand, Trail, B. C., Canada

T. J. CARY
NED KORNBLITE, JR.
Capitol, Waverly, N. Y.

LOU COHEN
Loew's Poli, Hartford, Conn.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

FRANCIS DEERING
Loew's, Houston, Tex.

TOM DELBRIDGE
Loew's Midland, Kansas City, Mo.

BARNEY DE VIETTI
Huish, Price, Utah

E. V. DINERMAN
RKO Palace, Cincinnati, Ohio

JOE DI PESA
Loew's State, Boston, Mass.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

FRANCIS FAILLE
Paramount, North Adams, Mass.

DICK FELDMAN
Schine's Paramount, Syracuse, N. Y.

JACK FLEX
Schine's Keith, Syracuse, N. Y.

JERRY GORDON
Palace, Newport News, Va.

HAROLD GROTT
Met, Baltimore, Md.

LEO HANEY
Bucklen, Elkhart, Ind.

MILT HARRIS
Drive-In, Buffalo, N. Y.

LOU HART
Schine's Hipp, Gloversville, N. Y.

R. S. HELSON
Voge, East Chicago, Ind.

GEORGE IRWIN
Paramount, Grand Forks, N. D.

BILL JOHNSON
Smalley's, Dolgeville, N. Y.

LESTER KOLSTE
Strand, Sheboygan, Wis.

ED LAMOUREUX
Empire, Windsor, Ont., Canada

JACK LEXEY
Warner's Broadway, Philadelphia, Pa.

JACK LYKES
Loew's Valentine, Toledo, Ohio

JIM McDONOUGH
Grand, Galt, Ont., Canada

DAVE MARTIN
JACK CASE
Fox Granada, Inglewood, Calif.

ED MAY
Schine's Russell, Maysville, Ky.

J. K. O'DONNELL
Haines, Waterville, Me.

E. A. PATCHEN
Mesa, Grand Junction, Colo.

CHARLES M. PINCUS
Utah, Salt Lake City, Utah

KEN PRICKETT
Long-Griffith's El Rancho
Victoria, Tex.

JIMMY REDMOND
Bonham, Fairbury, Neb.

H. W. REISINGER
Loew's, Evansville, Ind.

HARRY ROSE
Loew's Poli-Globe, Bridgeport, Conn.

MORRIS ROSENTHAL
Loew's Majestic, Bridgeport, Conn.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

SID SCOTT
Capitol, Sudbury, Ont., Canada

FRANK SHAFFER
Warner's Dixie, Staunton, Va.

CHUCK SHANNON
Warner's Whitehall, Pittsburgh, Pa.

HAROLD SLITER
Schine's Glove, Gloversville, N. Y.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

E. O. SMITHIES
Capitol, Kingston, Ont., Canada

RICHARD STODDARD
Rocket, Rock Island, Ill.

ARNOLD STOLTZ
Avon, Utica, N. Y.

GEORGE STROUD
Palace, Hamilton, Ont., Canada

DAN TERRELL
Loew's Capitol, Washington, D. C.

CHICK TOMPKINS
Elco, Elkhart, Ind.

HARRY H. UNTERFORT
Schine's Keith, Syracuse, N. Y.

DICK WALSH
Lafayette, Buffalo, N. Y.

FRED WILLIAMS
Schine's Holland, Bellefontaine, Ohio

JOHN WOODWARD
Weller, Zanesville, Ohio

Results of the judging for the Third Quarter-Master Plaques, Medals and Citations, now taking place, will be announced in next week's issue.

The Fourth Quarter, now current, will comprise seven Fortnight two-week periods. As usual, entrants best reperesented in these periods will be given first consideration in the finals.

Department Store Tieup Aids Lykes on "Big Store"

Effective tieup was made by Jack Lykes with local Toledo department store whereby special cards were planted throughout playing up the comedy angle of "The Big Store," variety of stills were used in all window displays with such copy as "For big values shop at Blank Store, for Big Laughs, see" etc. Nut shop furnished Lykes with glassine imprinted envelopes in which nuts were filled and these were distributed at dedication ceremonies of new city airport. For street stunt, man dressed as Groucho pushed a two wheeled truck carrying a large packing box with title letters.

Gag cutouts of the Brothers were planted in numerous store windows with appropriate tiein copy, orchestration of hit songs from the picture were landed with local bands, bumper strips displayed on delivery trucks and teaser cards with crazy sayings were placed around theatre, on mirrors and hung to wall fixtures two weeks ahead.

Essays Highlight Flex's "Sea Wolf" Campaign

In connection with "The Sea Wolf" opening at the Keith Theatre, in Syracuse, Jack Flex landed an essay contest in local daily with entrants requested for passes to write letters expressing their opinion of Jack London stories and why they would like to see the picture. Second newspaper contest featured letters on why entrants liked adventure stories. Book stores and public library system made up window and counter displays using London novels for background with scene stills, distributing bookmarks, in addition.

Fashion stills of Ida Lupino were used for window displays in leading department stores, as were stills of John Garfield in men's furnishing shops. Candid camera fans were invited to submit pictures of all types of ships or boats which were shot on lakes or at sea. These were displayed in lobby during engagement, best photos awarded tickets for following week's show.

Unique Lobby Aids Grey on "Cavalcade"

Harry Grey of the Lyceum, Winnipeg, Canada, used a 24-sheet for "Jungle Cavalcade" by mounting it on the marquee, and used bulbs set in their sockets protruding through the sheet to outline the print of the title.

Grey tied in with a local pet shop and hung several cages in which were imported birds, from the arch at the entrance to the theatre. A boy, dressed in a jungle costume and leading a live monkey, was used for a theatre-front ballyhoo. Young kittens were spotted in a large cage which was billed as a gag: "The dangerous animals are kept inside, see" etc., etc.

Tying up with the Hudson's Bay Department Store on Frank Buck's book, a window with unique decorations was given over to the jungle thriller. A ballyhoo truck with mounted 24's paraded the street. Grey also took space in the comic pages of local newspapers in order to reach the youngsters.

EXPLOITATION BRIEFS FROM A-FIELD

Tying up with a popular local hot spot, Francis Deering, Loew's, Houston, arranged a rhumba contest in connection with the engagement there of the Pete Smith Specialty, "Cuban Rhythm." Also cooperating was the local Arthur Murray organization. The stunt was good for plenty of publicity. Winners were awarded substantial prizes, including a full course in learning the rhumba, a loving cup and a record album of rhumba music.

▽

Guest tickets were awarded to listeners sending in correct lists of all Hardy pictures in their chronological order as a highlight of the "Life Begins for Andy Hardy" campaign put over by Rodney Toups, Loew's, New Orleans.

▽

The Cleveland News devoted plenty of space to the eight local Hardy families brought together by Jim Harris, Loew's, for the opening of "Life Begins for Andy Hardy." In Houston, Francis Deering of Loew's, arranged a special dinner and theatre party for local Hardys, also with excellent breaks. Another Hardy break was the double page spread on Mickey Rooney as the "Carvel Casanova" planted in the Ohio State Journal by Fred Ostreicher, Loew's.

▽

A masked figure in high hat and opera cape was an effective street ballyhoo for the Loew's, Harrisburg, Pa., engagement of "Dr. Jekell and Mr. Hyde" in Bob Gibbons' campaign for the film.

▽

A pistol-shooting contest highlighted the "Billy the Kid" campaign put over by Lou Golden, Orpheum, St. Paul, Minn.

▽

Five thousand "Wanted" cards were distributed in and around Bethlehem, Pa., by Lloyd Siebert, College Theatre, as one of the features of his "Billy the Kid" campaign.

▽

A series of Greer Garson coiffure stills was good for a six-column spread in the Indianapolis *News* as part of the advance "When Ladies Meet" campaign put over by Bill Elder, Loew's.

▽

Carrying a sign on his back hailing the new "King of Comedy—Red Skelton," a man paraded the streets of Youngstown, O., wearing a kingly crown and a robe of purple velvet during the "Whistling in the Dark" campaign, executed by Jack Hynes, Paramount theatre.

▽

A "whispering campaign" in local beauty shoppes, spreading word about Joan Crawford's startling characterization in the film, was launched by Charles Pincus, Utah, Salt Lake City, in advance of the "Woman's Face" engagement there.

▽

Readers of the local newspaper were asked to write in telling how they met husband, wife, sweetheart or boy friend, as part of the "They Met in Bombay" campaign put over by Leonard Klafta, Paramount, Kankaree, Ill.

BEAUTY, PHOTO CONTESTS AID "NAVY BLUES" DATE

On "Navy Blues" at the Fox, in Philadelphia, Bill Israel planted newspaper beauty contest, with the winner being guest of honor at luncheon tendered for the "Navy Blues Sextette", in town for the opening.

The Warnerman also tied in with another daily on a "shutter-bug" contest, wherein photos taken at the station when the sextette arrived were rewarded with cash and other prizes.

Pop Graver, manager of Warners' Grove Theatre, Willow Grove, Pa., used a stencil line drawn from the street corner to the box-officer to call attention to "Love Crazy," the line running in curves and circles with copy set nearby stating: "Follow this line and you'll go Love Crazy." Promoting prizes from local business houses, Graver promoted a beautiful child contest for "Broadway Limited."

▽

Edgar Wright, assistant manager at Mark Rubinsky's Lyric Theatre, Dallastown, Pa., had two ponies ride through the streets of the city and the surrounding towns for "The Singing Hills." Large signs on each side of the ponies heralded the attraction and playdates. The horses were trained animals and always created crowds by performing a few tricks for the onlookers.

▽

Ray Wolf, manager of the Affiliated circuit's Frolic Theatre, Philadelphia, distributed chocolate pennies in connection with his showing of "Penny Serenade," distributing both door-to-door and on busy street corners during the rush hours.

▽

Lobby display ahead and during run of "Young America Flies" short subject as arranged by Ed Harris at the Fox Glendale, in Glendale, Cal., consisted of poster from Army Recruiting office in addition to declaration by George Washington boosting preparedness. Accurate model of advance trainer used by the Army Air Corps was also promoted from local aviation company with photos of plane in production.

THEATRE OFFERS STAMPS INSTEAD OF CHANGE

Neat newspaper break was secured by Milt Harris for the Cheektowaga Drive-In Theatre, Buffalo, with announcement that the theatre is successful in prevailing upon patrons to accept ten-cent defense stamps instead of currency in change. Through cooperation of local bank, bond booklets are distributed to all patrons so that stamps given in lieu of cash may be inserted without difficulty.

To attract local youngsters to his "Billy the Kid" date at Loew's Granada, in Cleveland, Carl Rogers had youngster ride bannered shetland pony about city streets. In addition kid covered playgrounds, etc., with young man with camera snapping youngsters sitting in the saddle.

▽

Street teaser gag used by William G. Bryan, city manager for Vandergrift Theatres, in Vandergrift, Pa., ahead of "Love Crazy" featured lad seated in front of theatre fishing from a miniature fish bowl. Copy alongside read: "If you think I'm crazy, come and see" etc.

▽

In connection with opening of "The Sea Wolf" at the Frolic theatre, in Chicago, Ben Cohn set up a writing desk in lobby. On top of desk was sign asking people to cast their vote for Ida Lupino as the year's most dramatic find, then to see her in the picture.

▽

Measuring some 10 feet in length by six in height was the "Billy the Kid" lobby display constructed by J. H. Dowdy at the Criterion, in Poplar Bluff, Mo. Made up from cuts from regular three-sheets and stills. In an action setting, cutouts of Robert Taylor were featured together with cast and playdates. Display itself was executed by artist Robert Minetree.

▽

As a street stunt ahead of "Bad Men of Missouri" at the Warner theatre, in Memphis, Manager A. B. Morrison dressed usher in chappes and ten gallon hat and had him ride horse about town with title chest banner.

▽

Reported as a crowd-stopper ahead of "Forced Landing" at the Liberty, in Tyler, Tex., was A. D. Deason's dismantled 450 h.p. Pratt & Whitney wasp airplane motor on platform out front. Appropriate tiein cards explained various parts.

▽

Executed by house artist was lobby setpiece used by Ken Prickett at Long-Griffith's El Rancho in Victoria, Tex., ahead of "Caught in the Draft," which featured tent with caricature of Bob Hope's head and feet sticking through the front flap. Window display was a transparent leg filled with beans, guest tickets going to those coming closest to guessing correct number.

▽

Using a 24-sheet cutout of the Grable figure as she appeared in "Moon Over Miami," Stan Stern at the Cameo hung it from one end of the local traffic boom directly over to his marquee.

▽

Taking advantage of a new luncheonette opening in his theatre building, Joe Bergin, manager of Warners' Stanley Theatre, Chester, Pa., had the stars of "Ziegfeld Girl" send a congratulatory telegram to the proprietor, who gave "Ziegfeld Girl" photos to purchasers of sundaes named after the picture title.

▽

George Kemble, manager of Warners' Orient Theatre, Philadelphia, put out a novel teaser "Date Book" herald for "Love Crazy," which asked people to look inside for the funniest date of their lives.

personalities

CHARLES ANDERSON
assistant manager of the Belmont, in Chicago, has been promoted to manager of the Luna. Other B&K changes include RAY THOMPSON, manager of the Luna, goes to the Belpark; JIM THOMPSON, manager of the Garrick to the Terminal and MORRIS HORK, manager of the Terminal, to manager of the Garrick.

▽

JOHN FRIED
was appointed manager of the Anthony Wayne Theatre, in Wayne, Pa.

▽

EDDIE BERGOFF
is now managing the Gayety Theatre, in Boston.

▽

WALTER S. CALDWELL
managing director of the Esquire Theatre Co., in Toledo, passed away at his home.

▽

ROY E. MARTIN
of Columbus, Ga., is building a new house in Americus, Pa.

▽

CAROL E. WHITE
has been appointed manager of the Drive-In Theatre in Columbus, S. C.

▽

GEORGE HIGGENBOTTOM
operator of the Rio, in Philadelphia, has taken over the operation of the Rio, in Chester, Pa.

▽

DAVE SILVERMAN
will open his new Dix Theatre, in Wrightstown, N. J.

▽

DAVE STARKMAN
has reopened his Cinema Arts Theatre, in Philadelphia for the fall season.

▽

BILL GERST
has returned as manager of Hunt's Rockland, in Philadelphia after summering in Wildwood, N. J., as co-manager of the Ocean Pier there.

▽

SIDNEY MUNTER
has returned as manager of Warner's Grand Opera House, Wilmington, Del., leaving Warner's Stanley, Atlantic City where W. S. PERUTZ has taken over.

▽

JACKSON T. ECKENRODE
has been advanced to assistant manager of the Strand, in Wilkes Barre.

▽

JAMES MACFARLANE
has joined the Hall Horne organization. MacFarlane formerly handled publicity for the Radio City Music Hall.

▽

KEN ROCKWELL
is now managing the Warner Steuben Theatre, in Hornell, N. Y.

▽

DAVID WEINSTEIN
formerly of the Studio Theatre, is now managing the Cedar, in Philadelphia.

▽

JOSEPH CITRON
has been appointed assistant manager of Loew's State, New York City.

Showmen's Calendar

NOVEMBER

2nd	North and South Dakota Became States—1889
4th	Dick Powell's Birthday John Philip Sousa Born—1854 Election Day Joel McCrea's Birthday
6th	Abraham Lincoln Elected President—1860 Francis Lederer's Birthday
7th	Montana Became a State—1889
8th	Katharine Hepburn's Birthday
9th	Hedy Lamarr's Birthday
10th	Claude Rains' Birthday
11th-Dec. 1st	American Red Cross Roll Call
11th	Armistice Day Washington Became a State—1889 Roland Young's Birthday Pat O'Brien's Birthday
13th	Robert Louis Stevenson Born—1850
14th	Jack Oakie's Birthday
15th	Lewis Stone's Birthday
16th	Oklahoma Became a State—1907
17th-22nd	Book Week (Sponsored by National Ass'n of Book Publishers)
20th	Thanksgiving Day
23rd	Harpo Marx Birthday Boris Karloff's Birthday
27th	Thanksgiving Day
28th	Fred Astaire's Birthday
30th	Samuel Clemens (Mark Twain) Born—1835 Louisiana Purchased—1803

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

FRANK RAMSEY
has succeeded KENNETH FAY as manager of the Warner Rialto, in Hartford, Conn. Latter has been inducted.

▽

CLARK FORREST
has been shifted from assistant manager at Loew's in Newark to a similar spot at the Paramount, there. AL LIPPE takes over Forrest's old job in addition to handling publicity.

▽

ROBERT MURPHY
formerly with Shea's in Niagara Falls has joined the Dipson Circuit in Buffalo as booker.

▽

JOE KLEIN
manager of the E. M. Loew Lancaster Theatre, in Boston, dropped in for a visit.

▽

ROBERT FULTON
manager of the Paramount, in Waterloo, Ia., returns to Des Moines as manager of the Des Moines. Other Tri States changes include: BRUCE SHELTON, manager of the Ingersoll, in Des Moines, promoted to assistant of the Orpheum, in Omaha. ROD McCULLOUGH, assistant of the Paramount, Waterloo, replaces SHELTON, the latter replacing IRA CRAIN, who goes to the Princess at Sioux City as manager. ROBERT BLANKENSHIP, assistant at the Des Moines Paramount, goes to the Strand, Waterloo, in the same capacity.

▽

LEN GROTTE
manager of the Prospect, has been transferred to the Broadway Mayfair, succeeding JACK FIEMAN, resigned. Other Loew New York circuit changes included: EDWARD BURKE, manager of the Melba, goes to the Prospect; WILLIAM WIEGAND, assistant at the 175th Street, becomes manager of the Melba; MARTIN WALDMAN, manager of the Burland, to manager of the Burnside; LEO SIDOSKY, assistant at the State, goes to the Burland as manager. ALEXANDER LAPINER has been promoted from doorman to assistant manager of the Rio.

▽

IRVING SCHWARTZ
assistant manager at the Boulevard, has been transferred to the 175th. Other Loew assistant managerial changes include: NATHAN BERNSTOCK, Ziegfeld to Boulevard; SID STROMBERG, Palace to Ziegfeld; MILTON SCHWARTZ, Century to Palace; HERBERT SCHOENHOF, Warwick to Century; SAMUEL FURST, Post Road to Dyckman; MARTIN SQUIRES, Burnside to Post Road; BERT SHOPENN, Dyckman to Warwick. Additional assistant changes are: JOSEPH CITRON, 83rd Street to the State; HENRY BUETTEL, Paradise to the 83rd; EDWARD BRUNNER, American to the Paradise; RAYMOND SIMON, Rio to the Canal; JOSEPH FRANK, Inwood to the Astor, and ROBERT SPODICK, to the Inwood.

▽

MURRAY DIAMOND
and BILL FISHMAN have reopened the New Ideal Theatre, in Philadelphia.

MEET UP WITH SOME MEMBERS



EDWARD AMSDEN
(above)
Grove Theatre
Miami, Fla.

KELLY A. CRAWFORD
(below)
Allen's Theatre
Farmington, N. M.

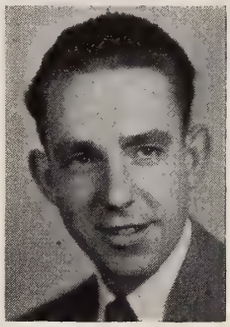




HARRY LYONS
(above)
RKO Alden Theatre
Jamaica, N. Y.

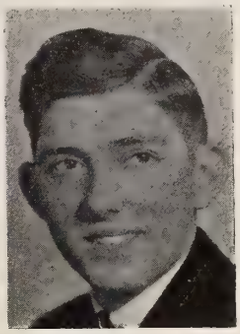
MANOLIN QUINONES
(below)
Tres Banderas Thea.
San Juan, Puerto Rico





HENRY RICKABY
(above)
Garden Theatre
Springfield, Mass.

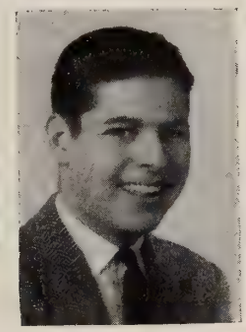
GENE SCOTT
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Majestic Theatre
Springfield, Ohio

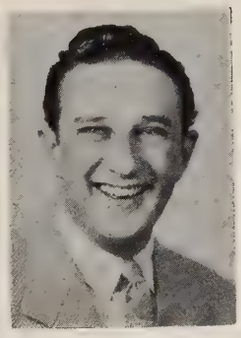




BERNIE BEACH
Fox Theatre
Winnipeg, Man., Can.

Frank Gomez
Paris Theatre
Sante Fe, N. M.





SIDNEY MILLER
Ideal Theatre
Corsicana, Tex.

CLIFF REID
Sunkist Theatre
Pomona, Cal.





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Compania Cinemato-
graphica India
Caracas, Venezuela

JOHN R. SCOTT, JR.
Schine's Liberty
Pikeville, Ky.

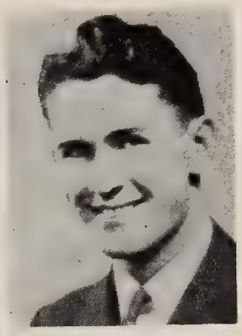




ROGER J. BERUBE
Savoy Theatre
Fort Kent, Maine

CLIFF KNOLL
Adler Theatre Co.
Marshfield, Wis.





HAROLD MOREAU
Strand Theatre
Springfield, Mass.

BILL REISINGER
Poli-Bijou Theatre
New Haven, Conn.





DAVID W. SAIFER
Osborne Theatre
Winnipeg, Man., Can.

CLIFF TOLMIE
Cameo Theatre
Newark, N. J.





JACK BLATNICK
Shadyside Theatre
Pittsburgh, Pa.

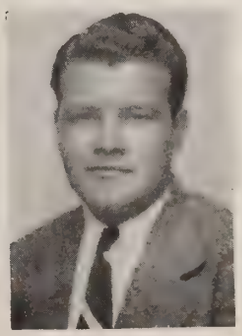
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PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

You'll Never Get Rich

(Columbia, 1941-42)

Fred Astaire Joins the Army

Here's a picture for all the customers of all the theatres as of any and all times and especially now.

Here's Fred Astaire, back at his dancing after those two or three tries at limiting his output, joining the Army, and doing most of his training in the guard house.

Here's Rita Hayworth, Number Two Star of Tomorrow by your own vote in the MOTION PICTURE HERALD poll, dancing and romancing opposite Astaire in a manner to beguile the weariest of tired business men.

Here's Robert Benchley, portraying a business man not too tired to buy diamond necklaces for everybody but his wife, in a casting that fits him like a satin glove and gives him the kind of dialogue he loves to fool around with.

Here's music by Cole Porter in the pink, dances staged by Robert Alton on a sky's-the-limit budget, and here are some other items to mention to the prospective ticket-buyer:

Cliff Nazarro drilling an infantry squad in his incomprehensible double-talk;

Donald MacBride repeating his creation of the hardboiled top sergeant;

Guinn Williams personifying a dimwitted doughboy;

And these additional names: John Hubbard, Frieda Inescort, Osa Massen, Marjorie Gateson, Ann Shoemaker and Boyd Davis.

Showmen are warranted in telling their customers this film contains all the ingredients of the training-camp comedies they've been liking so well but isn't like any of them.

Showmen who share the general belief that a dancer's first obligation to his public is to do a lot of dancing can assure the world that Mr. Astaire lets go in plenty, at length, and with and without partner and/or chorus, this time.

Showmen in locations where the fans bristle at the faintest suggestion of impropriety may want to mention that a stickler for impeccable connotations could find a minor objection to one character's roving interest in chorus girls, but the urge never gets beyond the point of tolerance.

Samuel Bischoff, producer, rates a plume for fabricating a picture full of audience values.

Sidney Lanfield, director, can point to his job in this enterprise as something for the decendants to remember.

Songs by Cole Porter are among that composer's best.

Mr. Astaire, for returning to the business of dancing and the peak of his proficiency in that art, rates the gratitude of everybody everywhere.

Previewed for the trade press at the Alexander theatre, Glendale, to a capacity audience of paying customers who had an echoingly swell time.—WILLIAM R. WEAVER.

Release date, September 25, 1941. Running time, 88 minutes. P. C. A. No. 7690. General audience classification.

Robert Curtis.....Fred Astaire
Sheila Winthrop.....Rita Hayworth
Tom Barton.....John Hubbard
Martin Cortland.....Robert Benchley
Sonya.....Osa Massen
Frieda Inescort, Guinn Williams, Donald MacBride, Cliff Nazarro, Marjorie Gateson, Ann Shoemaker, Boyd Davis.

Niagara Falls

(U.A.-Roach, 1941-42)

Streamlined Feature

Doubtless it was not to be expected that Hal Roach or any other producer could maintain the pace set by his first streamlined feature, "Tanks a Million," but this second in the sequence is by no means a bog-down. It is as funny, in its way, as its predecessor, and no producer can make every picture a cantonment comedy.

This one is a story about newlyweds who arrive at Niagara Falls and experience various misunderstandings, misplacements and mistakes generally which interrupt the normal flow of honeymooning processes. The humour varies from the sophisticated to the slapstick, with spots of double entendre, some flecks of the risque, a dip into trick photography for a "wolf" gag and other incitements to laughter.

Slim Summerville as a groom too busy attending to other people's matings to consummate his own and Zasu Pitts as his frustrated bride dominate the goings-on. Tom Brown and Marjorie Woodworth portray a pair of unweds believed newlyweds who give up and get married in the finale.

Direction by Gordon Douglas keeps the picture just inside the zone of propriety and wastes no footage.

It's shorter than the first streamlined feature and fits the showman's need for a secondary to follow any of the 100-minute jobs now coming on the market.

Previewed for the trade press at the Alexander theatre in Glendale, California, to an unprepared paying audience which laughed loudly and often.—W. R. W.

Release date October 17, 1941. Running time 43 minutes. P. C. A. Certificate No. 7507. General audience classification.

Margy Blake.....Marjorie Woodworth
Tom Wilson.....Tom Brown
Emmy Sawyer.....Zasu Pitts
Sam Sawyer.....Slim Summerville
Chester Clute, Edgar Deering, Ed Gargan, Gladys Blake, Leon Belasco, Rand Brooks, Margaret Roach, Jack Rice

The Release Chart and complete index to Product Digest starts on page 292.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Twilight on the Trail

(Paramount, 1941-42)

Detective Western

During the first half of this film Hopalong Cassidy and his comrades, played by Brad King and Andy Clyde, pose as dude detectives from the East who are attempting to capture a gang of cattle rustlers. They wear city clothes and pretend that they can neither ride nor shoot. But the humor seems a bit strained. At length after some slow-moving action and a few pleasant musical intervals, Hopalong and his pals discard their disguise. Then there is some hard riding and fast shooting to please the fans of this series, ably produced by Harry Sherman and directed by Howard Bretherton.

The case is solved after Hopalong discovers a secret entrance to a hidden valley where the stolen cattle have been driven. Near the end suspense is created by the fact that Hoppy and California are captured by the rustlers. But they escape in time to catch the whole gang, including the leader who was the foreman of the range from which most of the cattle had been stolen.

Previewed at a home-office screening for a small group of the trade press that showed no enthusiasm.—MARTIN QUIGLEY, JR.

Release date not set. Running time, 58 minutes. P. C. A. No. 7639. General audience classification.

Hopalong Cassidy.....William Boyd
Johnny Nelson.....Brad King
California.....Andy Clyde
Jack Rockwell, Wanda McKay, Norma Willis, Robert Kent, Tom London, Frank Austin, Clem Fuller, Johnny Powers, Jim Wakely Trio.

Riders of the Timberline

(Paramount, 1941-42)

Western

Timber country provides the colorful and exciting background for another good turn by "Hopalong," "Johnny" and "California." While trouble-shooting in lumber camps is a bit out of their usual line, and railroad cars and aerial trolleys can hardly substitute for horses, "Hopalong's" good judgment and daring prevail.

The locale slows up the action a little, although Producer Harry Sherman achieves a clearer story thereby and it makes for beautiful photographic shots and varied characters. "The Fighting Forty," who arrive in time to execute "Hoppy's" plan and assure fulfillment of the lumber contract, are as tough and likable a crew as you'd find anywhere in the West. If their French-Canadian accents are spotty, their voices are consistently fine.

That the performances are above average for a western is in good part due to the work of Lesley Selander, the director. William Boyd, Brad King, Andy Clyde, J. Farrel McDonald, Anna Q. Nilsson and Victor Jory will deserve special mention.

Previewed at the Paramount projection room to a trade press audience who watched good-naturedly.—E. A. CUNNINGHAM.

Release date, not set. Running time, 59 minutes. P. C. A. No. 7548. General audience classification.

Hopalong Cassidy ..... William Boyd
Johnny Nelson ..... Brad King
California ..... Andy Clyde
Kerrigan ..... J. Farrel McDonald
Eleanor Stewart, Ann Q. Nilssen, Edward Keene, Hal Talliaferro, Tom Taylor, Victor Jory, Mickey Eissa.

The Lone Star Vigilantes

(Columbia, 1941-42)

Western

This third of the Columbia western series starring Bill Elliott and Tex Ritter exceeds its predecessors in the qualities that make action pictures widely acceptable. "The Lone Star Vigilantes" is laid in Texas shortly after the end of the Civil War. Elliott, Ritter and Frank Mitchell enact roles of Confederate soldiers mustered out only to find that "carpet-baggers" are looting their county under the guise of an illegal rule. The story is how they aid the ranchers and the townsmen defeat the looters and bring them to justice.

Leon Barsha's production and Wallace W. Fox's direction leave nothing lacking. The action is fast and the shooting is straight . Ritter's three songs are delivered in a manner not to impede the tempo of the story.

The trio is supported by Virginia Carpenter, Luana Walters, Budd Buster, Forrest Taylor, Gavin Gordon and others.

Shown at a Columbia studio projection room. —VANCE KING.

Release date not set. Running time, 58 minutes. General audience classification.

Wild Bill Hickok.....Bill Elliott
Tex Martin.....Tex Ritter
Cannonball .....Frank Mitchell
Shary Monroe.....Virginia Carpenter
Marcia Banning.....Luana Walters
Budd Buster, Forrest Taylor, Gavin Gordon, Lowell Drew, Edmund Cobb, Ethan Laidlaw, Rick Anderson.

Stick to Your Guns

(Paramount, 1941-42)

Hoppy in Danger

William Boyd, as Hopalong Cassidy, seeks trouble at the opening of this picture by pretending to join up with the rustlers. He and California are accepted as members of the gang but later the leader becomes suspicious and they escape just in time to save their own lives and help the other former Bar-20 men wipe out the rustlers.

There is plenty of action of both the riding and shooting and killing types in this Western though the story material is routine.

While Hoppy and California are with the rustlers in the Black Buttes, their companion Johnny Nelson, played by Brad King, leads the Bar-20 men. An old prospector acts as guide, over the objections of his niece who comes along to look out for him. The rustlers and the Bar-20 men engage in a lively gun fight but Cassidy saves the day once again.

Harry Sherman is the producer and Lesley Selander the director.

Previewed at a New York screening for the press where a small delegation was not stimulated to noticeable reaction.—M. Q., JR.

Release date, not set. Running time, 63 minutes. P. C. A. No. 7638. General audience classification.

Hopalong Cassidy.....William Boyd
Johnny Nelson.....Brad King
California .....Andy Clyde
Jacqueline Holt, Henry Hall, Joe Whitehead, Bob Card, Jimmy Wakely, Johnny Bond, Dick Rinehart, Jack Smith, Jack Trent, Homer Holcomb, Tom London, Mickey Eissa.

A Dangerous Game

(Universal, 1940-41)

Arlen-Devine Vehicle

Richard Arlen and Andy Devine, whose series of adventure pictures for Universal have heretofore been entertaining, return in another vehicle in which the elements of adventure, mystery, comedy and romance have been mixed with negligible results.

Set in an isolated hospital for the mentally ill the picture concerns two detectives, Mr. Arlen and Mr. Devine, a number of sick patients upon whom the comedy is based, and a ring of thieves seeking a fortune inherited by one of the patients. with these collected under one roof a number of murders are committed, many are suspected and the killer is caught after putting putting poison pills in the victims' drinks with the aid of "tiddlie-winks." However, before the inevitable is accomplished the comedy gets silly while the adventure consists of the whole cast running through the hospital for a great portion of the film, all of which leaves the audience exhausted.

Ben Pivar, associate producer, and John Rawlins, director, made the best of what little comedy and story material they had to work with.

Reviewed at the RKO Jefferson theatre on 14th Street, New York, where an afternoon audience displayed little enthusiasm for the presentation.—GEORGE SPIRES

Release date, August 22nd, 1941. Running time, 62 minutes. P.C.A. No. 6831. General audience classification.

Dick .....Richard Arelo
Andy .....Andy Devine
Anne .....Jeanne Kelly
Edward Brophy, Marc Lawrence, Robert O. Davis, Richard Carl, Andrew Toombes, Tom Dugan, Vince Barnett, Mira McKinney

Fugitive Valley

(Monogram, 1940-41)

The Rangebusters Ride Again

Under the aegis of George W. Weeks, producer, and Roy Luby, director, the Rangebusters, Ray (Crash) Corrigan, John (Dusty) King and Max (Alibi) Terhune, come to Fugitive Valley to capture "The Whip," notorious bandit.

Besides the action, songs and shooting, there are one or two innovations. Terhune, cast in the role of a traveling magician and ventriloquist, supplies a bit of comedy in a verbal bout with "Elmer," his dummy. He uses pigeons, not only to pull out of a high hat, but as carriers to transmit messages.

The military objective of the Rangebusters in this adventure is "Fugitive Valley," which is almost inaccessible. They solve this problem, and once inside Fugitive Valley, their personal objective is "The Whip." With the aid of horse, gun and carrier pigeon they discover that "The Whip" is none other than the fair heroine, enacted by Julie Duncan, who, needless to say, is not a bandit at all, but very much like a Rangebuster in purpose. The real bandits are ascertained, apprehended and arrested.

Ray Corrigan and John King enjoy and seem to be very much at home in their roles. King sings two songs very pleasantly, "Riding Along" and "My Little Prairie Annie." Julie Duncan is not at all the usual type of negative western heroine. She is feminine and pretty, rides a horse extremely well, and in her role not only attracts men, but leads them as well. Corrigan and King are both smitten by her but by a ruse, Terhune prevents them from becoming involved. Thus we are assured that the Rangebusters will positively ride again.

Reviewed at the New York Theatre, in New York, where the audience seemed to have a good time.—IRENE SMOLEN

Release date, July 30, 1941. Running time, 61 minutes. P.C.A. No. 7495. General audience classification.

Crash .....Ray Corrigan
Dusty .....John King
Alibi .....Max Terhune
Ann .....Julie Duncan
Glenn Strange, Bob Kortman, Ed Brady, Tom London, Reed Howes, Carl Matthews, Edward Piel, Sr., Doye O'Dell

Ellery Queen and the Murder Ring

(Columbia-Darmour, 1941-42)

Murder in a Hospital

Rebounding from a letdown last time out, the Larry Darmour series of Ellery Queen detective melodramas here attains its peak in point of mystification, suspense, humor, surprise and the affiliated ingredients of criminological entertainment. Bafflement is complete, both as to audience and most of the characters, until an unexpected finish in which the ends of plausibility and satisfaction of the customers are served with equal competency.

The first of the three murders which keep the mystery mounting is committed in a hospital, the other two occurring adjacently, and a good deal of comedy is worked into the proceedings without violence to the amenities of the setting. An inheritance figures in the plot, but without overemphasis, and suspicion is directed at just about everybody except the title character. It's a tightly wrapped script with plenty of suspense achieved.

James Hogan's direction is of the best, making every role a source of substantial profit to the enterprise.

Rudolph Flothow's services as associate producer entitle him to ample credit.

The picture is tip-top in its field.

Previewed at the Lareina Theatre, infrequently used for this purpose and some distance out of Hollywood, where it kept an audience drawn by "Hold That Ghost" and "Blossoms in the Dust" audibly amused, eliciting applause at the finish.—W. R. W.

Release date, Nov. 18, 1941. P. C. A. No. 7658. Running time, 70 minutes. General audience classification.

Ellery Queen ..... Ralph Bellamy
Nikki Porter .....Margaret Lindsay
Inspector Queen .....Charley Grapewin
Miss Tracy ..... Mona Barrie
Paul Hurst, James Burke, George Zucco, Blanche Yurka, Tom Dugan, Leon Ames, Jean Fenwick, Olin Howland, Dennis Moore, Charlotte Wynters, Pierre Watkin.

The Driftin' Kid

(Monogram, 1940-41)

Western

The resemblance of an American agent for the Mexican government, who is hired to track some stolen horses, to the rancher who sold them, forms the basis for "The Driftin' Kid," Monogram western starring Tom Keene. The cowboy star ably plays the dual role, being supported by rodeo star Betty Miles, the trained horse, "Rusty," Frank Yaconelli, Glen Strange, Stanley Price, Fred Hoose, Slim Andrews, Gene Alsace, Steve Clark, Lou Yaconelli and James Sherridan.

There is plenty of action and quaint dialogue in the film, produced and directed by Robert Tansey.

Acting as the rancher, the agent ferrets out

the gang of rustlers who, failing to murder the former, succeed in planting the guilt upon him. However, the agent slips through the trap and rounds up the band.

Seen at a projection room in Hollywood.—V. K.

Release date, Oct. 17, 1941. Running time, 57 minutes. P.C.A. No. 7637. General audience classification.

Tom Sterling } .....Tom Keene
Jim Vernon }
Betty Lane.....Betty Miles
Lopez Mendoza.....Frank Yaconelli
Glen Strange, Stanley Price, Fred Hoose, Slim Andrews, Gene Alsace, Steve Clark, Lou Yaconelli, James Sherridan and "Rusty"

Outlaws of the Desert

(Para.-Sherman)

Meaning the Arabian Desert

It's a lot of mileage but not a far cry from preceding Hopalong Cassidy pictures to this one. This time the trio of adventurers portrayed by William Boyd, Andy Clyde and their new affiliate, Brad King, ship off to Arabia on a horse-buying mission and become involved in a plot which, save for the wearing of Arab garb over their chaps, differs in no essential from the type of risking and rescuings they've been engaged in on this continent for several years. There is as much riding, shooting and fighting as the followers of the series have been taught to expect, possibly more. Whether the shift in geography will add to or detract from the appeal of the number to the regulars is a question for them to answer. It got some snickers from a small tradeshow turnout.

Opening in the American west, the story moved to Arabia, where a local villain is encountered and ultimately dealt with, a kidnapping for ransom figuring in the proceedings.

After some scenes in which an interpreter is used to facilitate communication with the natives, this device is dropped in the interests of speed.

As in all Sherman pictures, the scenery is an asset.

Direction by Howard Bretherton is inhibited somewhat by the vastness of the terrain utilized.

Lewis J. Rachmil is down as associate producer.

Trade shown at the Los Angeles exchange to a small audience which found the geographical switch more amusing than beneficial.—W. R. W.

Release date, not set. Running time, 66 minutes. P. C. A. No. 7347. Central audience classification.

CAST

Hopalong Cassidy.....William Boyd
Johnny Nelson.....Brad King
California.....Andy Clyde
Jean Phillips, Nina Guilbert, Luli Deste, Albert Morin, George Woolsley, George Lewis, Duncan Renaldo, Jean Del Val, Mickey Eissa, Jamiel Hasson.

Secret of the Wastelands

(Para.-Sherman)

Hoppy Discovers a Shangri-La

With this number in his Hopalong Cassidy series producer Harry Sherman introduces Brad King, cowboy, who replaces Russell Hayden as associate of William Boyd and Andy Clyde in their adventurings. It is for the followers of the series to decide about the newcomer's qualifications, and it may help somewhat if showmen inform them that the young man has joined the U. S. Army after having appeared in the five films now offered as a block.

This number departs from the pattern of the series somewhat in that it introduces a number of Chinese characters who are made to seem villians in the beginning but turn out to be earnest folk who have converted a secluded plateau into something of a Shangri-La, which "Cassidy" saves for them when he learns of their virtues and purity of intent.

Before it gets to this point, the story contains a deal of riding, fighting, shooting, although moving with less momentum and more time out for explanations than is par for the series. Director Derwin Abrahams might have stepped up the tempo with some profit to the enterprise.

Lewis J. Rachmil served producer Sherman as associate.

In addition to caring for the romantic aspect of the tale, Mr. King sings a song.

Trade shown at the Los Angeles exchange to a small group which displayed no sentiment pro or con.—W. R. W.

Release date, not set. Running time, 70 minutes. P. C. A. No. 7487. General audience classification.

CAST

Hopalong Cassidy.....William Boyd
California.....Andy Clyde
Johnny Nelson.....Brad King
Barbara Britton, Douglas Fowley, Keith Richards, Soo Young, Gordon Hart, Hal Price, Lee Tung Foo, Earl Gunn, Ian McDonald, John Rawlings, Richard Loo, Roland Got, Jack Rockwell.

Exploitation campaigns, published in Round Table section of* Motion Picture Herald *can be readily found by referring to Service Data on features, which provides dates and page numbers of issues where campaigns and other exploitation information has appeared.

Feature Service Data is indexed in The Release Chart starting on page 292.

Two Latins from Manhattan

(Columbia)

Comedy with Music

Utilizing a slightly added plot, "Two Latins From Manhattan" is a comedy with music localed in a New York night club and displays the comedy talents of Joan Davis and the attractiveness of Jinx Falkenburg, model making her film lead debut, and Joan Woodbury. The story concerns a night club press agent, played by Miss Davis, who palms off her two roommates as Cuban singers and dancers, when the original artists are kidnapped.

It is an unpretentious picture, modestly designed by producer Wallace MacDonald and director, Charles Barton. Three songs are used —"The Kid With a Drum," "How Do You Say It?" and "Daddy," the latter two being the standouts.

Miss Falkenburg's debut is impressive, the girl showing much promise.

Supporting the trio are Fortunio Bonanova, Don Beddoe, Marquita Madero, Carmen Morales, Lloyd Bridges, Sig Arno and Boyd Davis.

The climax comes with the revelation that the real singers were kidnapped by an agent of their former employers to prevent them from carrying out their American engagement and the two "imposters" having made a hit, continue with their roles.

Seen in studio projection room.—V. K.

Release date, Oct. 2, 1941. Running time, 65 minutes. P. C. A. No. 7406. General audience classification.

Joan Daley.....Joan Davis
Jinx Terry.....Jinx Falkenburg
Lois Morgan.....Joan Woodbury
Armando Rivero.....Fortunio Bonanova
Don Barlow.....Don Beddoe
Marquita Madero, Carmen Morales, Lloyd Bridges, Sig Arno, Boyd Davis.

Soviet Power

(Artkino, Inc.)

Documentary

Aimed at giving American audiences a sympathetic understanding of the life of the people in the U. S. S. R., "Soviet Power" attempts to depict how the Red republic is prepared to withstand the onslaughts of Hitler through its economic, industrial, agricultural and military forces. The picture, which is a composite of three documentary films and two newsreels, opens with foreword quotations taken from the book, "Soviet Power," written by Hewlett Johnson, England's Dean of Canterbury, which the Reds have exploited to the hilt, since its publication.

Divided into five sections, each with separate commentator and musical background, the film first shows "Citizens of Tomorrow," documenting the Soviet's care of children from the cradle to university days; next, "Armenia, Land of Joy," which aims to depict the agricultural and industrial development of that country under sovietization; "The Soviet Woman" follows, a glorification of women under the Red Star, with shots of aviatrix, women locomotive engineers, technicians, physicians, et al. "Russia's Millions Mobilize" and "Reports from the Front," concluding the Utopian dream, comprise a series of newsreel shots which are supposed to be the first shown in New York. However, a number of sequences were recognized as having been included some weeks ago in American newsreel releases.

The inexpert editing and cutting of the film evidences haste in preparation. Some of the film is badly streaked and the musical background dubbing could have been improved upon greatly.

Viewed at the Central Theatre, New York, where a small afternoon audience of Red sympathizers applauded all shots of Stalin, officers and soldiers.—J. E. SAMUELSON.

Release date Sept. 6, 1941. Running time, 112 minutes. No P. C. A. number. General audience classification.

General Suvorov

(Artkino)

Documentary from Russia

This film, produced by Mosfilm, Moscow, in the U. S. S. R., and distributed by Artkino in the U. S. A., is a documentary about the military career of Alexander Vasilevich Suvorov, who was Field Marshal of the armies of Catherine the Great and Czar Paul I.

There is no plot; only episodes in General Suvorov's life and career are pictured. After many military successes during the reign of Catherine the Great, General Suvorov broke with her successor, "Mad Emperor" Paul I, over questions of army policy. He went into retirement, during which period he wrote "The Science of Victory," which contained such timely maxims as "swiftness of movement accompanies victory" and "the real general is he who defeats the enemy before reaching him."

However, that era, too, had a dictator and conqueror, Napoleon. Paul I recalled Suvorov to become the leader of the joint armies of Russia and Austria. Napoleon not only had a Nelson and a Wellington, but a Suvorov. Suvorov helped to defeat the Napoleonic armies in Italy, and his victory at the Devil's Bridge in the Alps is especially emphasized.

Only Russian is spoken throughout, but Englis titles are superimposed. The cast is entirely Russian. Mr. N. P. Cherkasov in the title role gives a brilliant performance; he is dynamic, realistic and has a wide range of facial expression. The photography is good too, especially those scenes dealing with the battle at Devil's Bridge.

"General Suvorov" will definitely appeal to Russians, both White and Red, art theatres, students and those interested in military strategy.

Reviewed at the New Stanley Theatre in New York, before a scattered mixed audience, who seemed to enjoy it.—I. S.

Release date, Sept. 19, 1941. Running time, 100 minutes. No. P.C.A. Certificate. General audience classification.

Suvorov.....N. P. Cherkasov
Paul I.....A. Yachnitski
Arakcheyev.....M. Astangov, Honored Artist
Bagration.....S. Kiligin
V. Aksenov, A. Khanov, G. Kovrov, Honored Artist of the Republic, A. Antonov.

FEATURE SERVICE DATA

To aid showmen in checking:
Round Table Exploitation;
Audience Classification;
Legion of Decency Rating

Among the Living (Par.)
Audience Classification—Adult
Legion of Decency Rating—Class B

Blossoms in the Dust (MGM)
1940-41 Production
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 9, '41, Page 64; Aug. 23, '41, Page 76; Aug. 30, '41, Page 64; Sept. 6, '41, Pages 57, 59, 60; Sept. 13, '41, Page 68

Bride Came C.O.D., The (WB)
1940-41 Production
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 2, '41, Pages 54, 55, 58; Aug. 16, '41, Page 62; Sept. 6, '41, Page 57

Caught in the Draft (Par.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 5, '41, Page 66; July 19, '41, Page 96; July 26, '41, Page 79; Aug. 9, '41, Pages 64, 67; Aug. 23, '41, Pages 72, 76; Sept. 6, '41, Pages 57, 59, 60

Charley's Aunt (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 30, '41, Pages 58, 59; Sept. 6, '41, Pages 56, 60

Citizen Kane (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, '41, Pages 62, 64; Sept. 13, '41, Page 66

Cracked Nuts (Univ.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 30, '41, Page 59

Dive Bomber (WB-FN)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 6, '41, Page 56; Sept. 13, '41, Page 70; Sept. 20, '41, Page 72

Dr. Jekyll and Mr. Hyde (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 23, '41, Page 73; Sept. 20, '41, Page 72

Here Comes Mr. Jordan (Col.)
1940-41 Production
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 30, '41, Page 61; Sept. 20, '41, Page 72

Hold That Ghost (Univ.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 23, '41, Page 73; Aug. 30, '41, Page 60; Sept. 13, '41, Pages 66, 69; Sept. 20, '41, Page 68

Feature Service Data is completely indexed in The Release Chart starting on Page 292.

Kiss the Boys Good-bye (Par.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July 26, '41, Page 80; Aug. 23, '41, Page 72; Aug. 30, '41, Pages 60, 64 Sept. 6, '41, Page 60

Kisses for Breakfast (WB)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 9, '41, Page 66

Life Begins for Andy Hardy (MGM)
1940-41 Production
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 30, '41, Page 59; Sept. 13, '41, Page 70; Sept. 20, '41, Pages 72, 73

Major Barbara (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July 12, '41, Page 56

Moon Over Miami (20th-Fox)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 28, '41, Page 76; July 19, '41, Page 96; Aug. 2, '41, Page 58; Aug. 16, '41, Page 63

My Life with Caroline (RKO)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 6, '41, Page 59

Navy Blues (WB)
Audience Classification—General
Legion of Decency Rating—Class B

Parson of Panamint (Par.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 26, '41, Page 80

Reluctant Dragon (RKO)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 12, '41, Page 57; Aug. 23, '41, Page 73; Sept. 13, '41, Page 70

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Shepherd of the Hills (Par.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 26, '41, Page 78; Aug. 16, '41, Page 59; Sept. 13, '41, Page 70

Sun Valley Serenade (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 9, '41, Page 61; Aug. 30, '41, Page 59; Sept. 20, '41, Pages 69, 70

They Met in Bombay (MGM)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 5, '41, Page 66; July 26, '41, Page 78; Aug. 2, '41, Pages 54, 55, 60; Aug. 9, '41, Page 68; Aug. 30, '41, Pages 59, 64; Sept. 6, '41, Page 60; Sept. 20, '41, Page 72

Three Cockeyed Sailors (UA)
Audience Classification—General
Round Table Exploitation—June 28, '41, Page 77; Aug. 9, '41, Page 61; Sept. 13, '41, Page 69

Tillie, the Toiler (Col.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 30, '41, Page 59

Tom, Dick and Harry (RKO)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 9, '41, Page 60; Aug. 30, '41, Pages 58, 62; Sept. 6, '41, Page 58; Sept. 13, '41, Page 67

Under Fiesta Stars (Rep.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1

Whistling in the Dark (MGM)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 16, '41, Page 61; Aug. 30, '41, Pages 60, 63; Sept. 6, '41, Page 60; Sept. 13, '41, Page 68

Wild Geese Calling (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 6, '41, Page 58; Sept. 13, '41, Page 70

World Premiere (Para.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2

Yank in the R.A.F. (20th-Fox)
Audience classification—General
Legion of Decency Rating—Class A-1

ADVANCE SYNOPSES *and information*

MARRY THE BOSS'S DAUGHTER
(Twentieth Century-Fox)

Comedy

DIRECTED by Thornton Freeland.
PLAYERS: Brenda Joyce, Bruce Edwards, George Barbier, Hardie Albright.

SYNOPSIS

Jefferson Cole (Bruce Edwards) comes to New York to work. Unable to find a job he discovers a lost dog that belongs to Fredericka Barrett (Brenda Joyce), daughter of tycoon J. W. Barrett (George Barbier). When he returns the dog, Freddie takes a liking to Jeff and persuades J. W. to give him a job.

Assigned to the checking department, Jeff finds that the checking unnecessarily costs the company a large sum of money. On the basis of his figures, J. W. eliminates the department. But Jeff is fired.

Meanwhile, he and Freddie have become very good friends. With his mind still on statistics he shows her how much her father has been losing on his South American mine. She forces J. W. to listen to Jeff.

Convinced, J. W. appoints Jeff head of the mine, and he and Freddie start their honeymoon en route to South America.

SPECIAL REMARKS

Suggested by the story "The Girl and the Dog" by Sandor Farago and Alexander G Kenedi.

UNHOLY PARTNERS
(Metro-Goldwyn-Mayer)

Drama

PRODUCED by Samuel Marx. Directed by Mervyn LeRoy.
PLAYERS: Edward G. Robinson, Edward Arnold, Laraine Day, Marsha Hunt, William Orr.

SYNOPSIS

Edward G. Robinson is forced to accept as a partner in a newspaper publishing enterprise a powerful gangster (Edward Arnold). To protect the lives of a number of people Robinson kills Arnold. He leaves a written confession; then embarks on a suicidal trans-Atlantic flight sponsored by his newspaper. The daughter of one of Arnold's victims (Marsha Hunt) is in love with Robinson's star reporter (William Orr). Robinson, before embarking on his last great adventutre, writes a will bequeathing the newspaper and all his worldly belongings to the pair who had suffered so greatly due to Arnold's schemes.

YOU BELONG TO ME
(Columbia)

Comedy-Romance

PRODUCED and directed by Wesley Ruggles.
PLAYERS: Barbara Stanwyck, Henry Fonda, Edgar Buchanan, Melville Cooper.

SYNOPSIS

A rich playboy (Henry Fonda) marries a woman doctor (Barbara Stanwyck). On their wedding night the doctor gets a call to go out on a case, and similar happenings from then on irk the husband to say the least, especially his wife's men patients. Extremely jealous, the husband makes a habit of barging into his wife's office and picking a fight with a patient. The wife decides she has had about enough of that when he gets a job selling ties. He is fired the next day but fixes matters by buying a run-down hospital, making his wife chief of staff and himself general manager.

THE CHOCOLATE SOLDIER
(Metro-Goldwyn-Mayer)

Romantic Musical

PRODUCED by Victor Saville. Directed by Roy Del Ruth.
PLAYERS: Nelson Eddy, Rise Stevens, Nigel Bruce, Florence Bates, Dorothy Gilmore, Nydia Westman.

SYNOPSIS

Based on Ferenc Molnar's "The Guardsman" with music and lyrics from Oscar Strauss' light opera, "The Chocolate Soldier," the story concerns a singer who, being jealous of his wife, impersonates a Russian and so disguised makes love to his wife. Her changing moods keep him in a quandary until at last he discloses his true identity. She then confesses that she knew who he was all the time.

The scenes are laid in pre-war Vienna. Nelson Eddy plays the leading role of Karl Lang, and Rise Stevens is his wife, Maria.

SECRETS OF THE LONE WOLF
(Columbia)

Drama

PRODUCED by Jack Fier. Directed by Edward Dmytryk.
PLAYERS: Warren William, Ruth Ford, Roger Clark, Victor Jory, Eric Blore, Thurston Hall, Fred Kelsey, Victor Kilian.

SYNOPSIS

Another episode in the adventurous life of the Lone Wolf. A gang of jewel thieves attempt to persuade the "Wolf" to assist them in a gigantic jewel robbery. At the same time the police ask him to help them in protecting the same jewels.

The story involves the murder of a detective on board the ship where the jewels are. After a series of events the Lone Wolf succeeds in straightening everything out, as usual.

GO WEST, YOUNG LADY
(Columbia)

Action Comedy-Drama

PRODUCED by Robert Sparks. Directed by Frank Strayer.
PLAYERS: Penny Singleton, Glenn Ford, Ann Miller, Allen Jenkins, Charles Ruggles, Onslow Stevens, Jed Prouty, Bob Wills and His Texas Playboys.

SYNOPSIS

The citizens of Headstone are out to find the mysterious gangster who has been robbing them. A girl who wears men's clothes and can shoot and fight as well as a man show them how to catch up with the outlaw who has been playing havoc with the town. She organizes an Amazon army of women and proceeds to capture the leader and the entire gang of outlaws; also capturing the handsome United States Marshal assigned to the job, for herself.

THE ROYAL MOUNTED PATROL
(Columbia)

Western

DIRECTED by Lambert Hillyer.
PLAYERS: Charles Starrett, Russell Hayden, Lloyd Bridges, Wanda McKay, Don Curtis.

SYNOPSIS

Two young men, one in the eastern part of Canada and one in the western part, receive their acceptance into the Royal Canadian Mounted Police. They compete in everything they do, including the winning of the same girl.

Both do their share to help when a children's camp is besieged with an epidemic, but all their display of heroism is in vain as far as the girl is concerned. She likes them both.

SUNDOWN
(United Artists)

Romantic Drama

PRODUCED by Walter Wanger. Directed by Henry Hathaway. Adapted from the story by Barre Lyndon.

PLAYERS: Gene Tierney, Bruce Cabot, George Sanders, Joseph Calleia.

SYNOPSIS

Five British and two Italian colonial agents rule a million semi-savage black tribesmen in the Kenya-Italian Somaliland frontier in Central East Africa. Firearms are forbidden the natives but the savage tribe get guns and ammunition nevertheless. After tribal ceremonies they attack the British outpost of Manieka surrounded only by barbed wire and logs and without provisions to stand a long assault. With the nearest town several hundred miles away and no communication except radio, the handful of white men and one girl are at the mercy of attacking forces when they discover the source of their enemy's supply of firearms is within the native trading post they defend.

TARZAN'S SECRET TREASURE
(Metro-Goldwyn-Mayer)

Tarzan Story

PRODUCED by B. P. Fineman. Directed by Richard Thorpe.

PLAYERS: Johnny Weissmuller, Maureen O'Sullivan, John Sheffield, Reginald Owen, Barry Fitzgerald.

SYNOPSIS

"Boy," hearing stories about civilization from his foster mother (Maureen O'Sullivan), slips away from his tree home in search of it. Coming to a Ubardi tribe village, he is seized and tortured by the tribe. A rescue is effected by a white's man's expedition and the boy is returned to his home.

The leader of the expedition discovers that there is gold near Tarzan's home. "Boy" is kidnapped and held while demand is made of Tarzan to reveal the location of the main gold lode in return for his freedom. To save the boy and his foster mother, Tarzan reveals the secret of the gold mine. The leader of the expedition tries to kill him, but Tarzan outwits him. With the aid of his jungle friends Tarzans' family is rescued and the white men meet their just desserts.

MOB TOWN
(Universal)

Melodrama

ASSOCIATE PRODUCER: Ken Goldsmith. Directed by William Nigh.

PLAYERS: Billy Halop, Huntz Hall, Bernard Punsly, Gabriel Dell, Darryl Hickman, Dick Foran, Anne Gwynne.

SYNOPSIS

Dick Foran plays a police sergeant who believes that the way to cure civic plague spots is to reach the loyalties and principles of the neighborhood's citizen while they are still boys. He takes a gang of tough kids in hand and by persuasion and companionship is winning them over to his side when the leader of the gang (Billy Halop) learns the policeman won his sergeancy by shooting Halop's brother. Halop becomes involved with a gang of crooks but the sergeant with the help of the other tough kids straighten the matter out.

SHORTS
advance synopses and information

OLD MAC DONALD DUCK (RKO)
Disney Cartoon (14,110)

Donald, singing "Old MacDonald's Farm," begins feeding his farm animals. The proud rooster becomes confused when he sees that he cannot compete with food, the little chicks ignore their sleeping mother, and five little nursing pigs stop nursing long enough to join Donald in singing the chorus. Keeping time with the song Donald begins milking his favorite cow "Clementine" but he is interrupted by a fly that persistently annoys Donald. Don goes into a rage and declares war on the fly. With the aid of the milk, which he squirts with rapid-fire action, he chases the fly into an old coffee pot. A big squirt of milk breaks the pot and the fly crawls out exhausted and wringing wet. Thoroughly angry, the fly goes after the cow and in the melee Donald is knocked head first into the milk bucket. The fly completes the devastation by biting the cow which kicks Donald into a distant barn where he lands in a harness hanging on the barn wall. The fly views the results from the top of a hitching post where he laughs until exhausted.

Release date, September 12, 1941 8 *Minutes*

THE KITCHEN QUIZ (Col.)
Quiz Reel (3602)

Jolly Ed East, housewive's friend from coast to coast, brings his famous Kitchen Quiz radio show to the screen. Aided by his assistant, Polly, they confound the audience with questions and answers dear to a housewife's heart—shopping, cooking, washing. Women flock from all parts of the city to Mr. East's broadcasts to get kitchen hints. He is woman's best friend for his fine hints on how to almost magically clean burned pots, give the luster of newness to tarnished silver, and solve a dozen other problems.

Release date, September 12, 1941 10½ *Mins.*

BROKEN TREATIES (Col.)
This Changing World (3981)

Raymond Gram Swing, noted author and radio commentator, makes his screen debut in an unusual series done in the new Dunning color.

This series, through the innovation of the animated political cartoon, presents a screen history of the world-shaking events of recent years. "Broken Treaties," the first of the series is an account of the beginning of the second World War.

Release date, August 1, 1941 8 *Minutes*

GUARDIANS OF THE WILD (Par.)
Paragraphic (*VO-5*)

Guarding and maintaining the firs of the Pacific Northwest, the birches and maples of the Appalachians, the cypress of Louisiana, watching over all the 160 great National forests of the United States is a man whose many activities are vital to the welfare of the nation—the Forest Ranger.

Special weather instruments enable him to determine the increase or decrease of fire hazards. But, when fires do break out, he supervises the fire fighting—traveling by pack train and—by airplane.

Release date, August 29, 1941 10 *Minutes*

Synopses Indexed

Page numbers on short subject synopses published in all the issues of the Product Digest Section to date are listed in the Shorts chart, Product Digest Section, pages 278 and 279

HEDDA HOPPER'S HOLLYWOOD (Par.)
Hedda Hopper's Hollywood (Z1-*No.* 1)

Paramount's new series bringing Hollywood to the screen, with famous movie actress, columnist and commentator Hedda Hopper as our guide, we visit all the high spots of movieland and its environs.

The reel opens with "Circus Week" at Palm Springs, with Warner Baxter, Bill Gargan, Jerry Colonna and other favorites in attendance.

Then off to a Hollywood party and a look-see at Frances Dee, Freddie Bartholomew, May Robson, Fred MacMurray and a host of other guests.

Remember William S. Hart, two-gun western hero of the silent screen?

Finally, right on to a movie set and a jam session with Kay Kyser and his gang from the Kollege of Musical Knowledge, featuring lovely Ginny Simms in a swing version of the nation's number one novelty song hit, "Alexander the Swoose."

Release date, September 12, 1941 10 *Minutes*

THE QUIZ KIDS (Par.)
Quiz Kids (Q1-*No.* 1)

Here are radio's famous Quiz Kids on the screen and more exciting and amusing than they ever were on the air. This first of a new series of Paramount feature shorts introduces mental marvels Richard Williams, 11; Joan Bishop, 14; Van Dyke Tiers, 14; Cynthia Cline, 15; and, of course, Gerard Darrow, 8.

With Joe Kelly as quiz master the youngsters demonstrate for screen audiences their amazing fund of knowledge, and, at the same time, leave the impression that despite their intelligence and book learning they are just regular kids.

Just as their radio program, so this short is absolutely unrehearsed.

Release date, September 12, 1941 11 *Minutes*

FROM NUTS TO SOUP (Col.)
Cinescope (3972)

A scientist's inventive genius to give to the world the benefits of his creations is the basis for this film. Professor Russel E. Oakes, an alumnus of a great college, discloses a few of the secrets of his success. They are all interesting and extremely funny inventions. How to eat soup without that embarrassing sound, reaching for potatoes without getting your sleeve caught in the butter, conveying peas on a knife, a pie-pinching machine to save the crust, the correct way to dunk doughnuts, and his patented sleep inducer are just a few of the gadgets the professor demonstrates.

Release date, September 5, 1941 9 *Minutes*

THE GAY KNIGHTIES (Par.)
Madcap Models (*Color*) (*UO*-4)

This delightful musical puppet drama is a dream-adventure of Jim Dandy.

A fierce ogre has terrified a mythical kingdom of yore. Sir Archibald Cornwal Dandy, a wandering troubador, meets the ogre on a deserted road and charms him with his lute.

Later, Archy serenades a lovely princess and is thrown into a dungeon by the king for his impertinence. Archy plays his lute in the underground prison and the sad lament is heard by the ogre who bursts through the walls of the castle. There is wild confusion in the castle as everyone runs for their lives.

Archibald Dandy becomes the hero of the day. He has rid the countryside of the fierce ogre. And, best of all, he has won the heart of the fair princess.

Release date, August 29, 1941 9 *Minutes*

SHOOTING MERMAIDS (Par.)
Sportlight (*RI-No.* 1)

Grantland Rice explores the underwater technique of photography and swimming in this unusual reel.

It shows the Sportlight's crew preparing to shoot at beautiful Wakulla Springs, Florida. An alligator ferry is the jumping-off place for swimmers. The aquatic chorus board a large submarine studio which is used to keep swimmers comfortable before they submerge.

Newton Perry, one of the world's best underwater swimmers and tops as a coach and developer of underwater performers, shows the aquatic tricks of his trade. The inverted periscope that allows a camera to be submerged is shown in this short.

Release date, September 5, 1941 10 *Minutes*

IN A PET SHOP (Par.)
Speaking of Animals (*Y1-No.* 1)

Imagine birds and animals actually talking like humans!

A new film technique, a combination of animation and trick photography, makes this possible.

A flock of birds, fish and pets of all kinds, even including a turtle, produce one gag-line after another.

The scene of the short is a pet shop and among the birds and animals that talk back are a South American macaw, a bulldog, rabbits, lovebirds, monkeys, a sheep dog, a pigeon, a turtle, Mexican jumping beans, a baby kitten, a Scotty and Mexican Chihuahua, a sparrow and a spitz.

Release date, September 5, 1941 8 *Minutes*

SCREEN SNAPSHOTS, No. 2 (Col.)
No. 2, *Series* 21 (3852)

Hobart Bosworth, silent day star and friend to all those screen personalities who have passed on, is the commentator for this most unusual reel. Clips of famous scenes from pictures that featured Tom Mix, Agnes Ayres, Monroe Owsley, Owen Moore, Walter Connolly, Robert Woolsey, Joe Penner, Pauline Frederick, Marie Dressler, Jean Harlow, Alice Brady, Ralph Lewis, and many other great stars comprise the film. Truly a splendid tribute to their memory and a subject that should be appreciated by the fans.

Release date, September 12, 1941 10 *Minutes*

FEATURES

(Chart published monthly)

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
....	You'll Never Get Rich	Sep. 25,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
....	Roaring Frontiers	Oct. 16,'41
....	Three Girls About Town	Oct. 23,'41
....	Men in Her Life	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
....	Secrets of the Lone Wolf	Nov. 13,'41
....	Royal Mounted Patrol	Nov. 13,'41
....	Ellery Queen and Murder Ring	Nov. 18,'41
....	You Belong to Me	Nov. 20,'41
....	Go West Young Lady	Nov. 27,'41
....	Sing for Your Supper	Dec. 4,'41
....	Honolulu Lou	Dec. 11,'41
....	The Lady Is Willing	Dec. 18,'41
....	Harvard Here I Come	Dec. 25,'41
....	Bed Time Story	Not Set

MGM

201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Not Set
205	Married Bachelor	Not Set
206	Smilin' Thru	Not Set
207	The Feminine Touch	Not Set
...	Chocolate Soldier	Not Set
...	Unholy Partners	Not Set
...	Babes on Broadway	Not Set
...	Panama Hattie	Not Set
...	H. M. Pulham, Esq.	Not Set
...	Shadow of the Thin Man	Not Set
...	Kathleen	Not Set
...	Tarzan's Secret Treasure	Not Set
...	The Twins	Not Set
...	Woman of the Year	Not Set
...	Steel Cavalry	Not Set
...	Her Honor	Not Set
...	Miss Achilles Heel	Not Set
...	The Girl on the Hill	Not Set
...	The Vanishing Virginian	Not Set
...	We Were Dancing	Not Set
...	Johnny Eager	Not Set

MONOGRAM

....	Arizona Bound	July 19,'41
....	Ghosts in the Night	Aug. 15,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 5,'41
....	Let's Go Collegiate	Sep. 12,'41
....	The Driftin' Kid	Sep. 19,'41
....	Gun Man from Bodie	Sep. 26,'41
....	Tonto Basin Outlaw	Oct. 10,41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Here Comes the Marines	Oct. 31,'41
....	Zis Boom Bah	Not Set
....	Navy Bound	Not Set
....	Sunshine Sal	Not Set
....	Adolescence	Not Set

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4103	Hold Back the Dawn	Sep. 26,'41
4104	Henry Aldrich for President	Oct. 3,'41
4101	Nothing But the Truth	Oct. 17,'41
4102	Buy Me That Town	Oct. 24,'41
4105	New York Town	Oct. 31,'41
	Block 2	
4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4108	Among the Living	Not Set
4106	Night of January 16th	Not Set
4110	Glamour Boy	Not Set
	Block 3 (Westerns)	
....	Secrets of the Wasteland	Not Set
....	Outlaws of the Desert	Not Set
....	Riders of the Timberline	Not Set
....	Stick to Your Guns	Not Set
....	Twilight on the Trail	Not Set
	▽	
....	The Remarkable Andrew	Not Set
....	Reap the Wild Wind	Not Set
....	Bahama Passage	Not Set
....	Sweater Girl	Not Set
....	Louisiana Purchase	Not Set
....	Malaya	Not Set
....	Fly by Night	Not Set
....	No Hands on the Clock	Not Set
....	Mr. Bug Goes to Town	Not Set
....	Great Man's Lady	Not Set
....	Sullivan's Travels	Not Set
....	Henry and Dizzy	Not Set
....	American Empire	Not Set
....	The Morning After	Not Set
....	My Favorite Blonde	Not Set
....	Tombstone	Not Set
....	Mr. and Mrs. Cugat	Not Set
....	The Fleet's In	Not Set
....	The Lady Has Plans	Not Set
....	Prison Widows	Not Set
....	Midnight Angel	Not Set
....	This Gun for Hire	Not Set
....	No Time for Love	Not Set
....	For Whom the Bell Tolls	Not Set
....	Sky Over China	Not Set

RKO

Prod. No.	Title	Release Date
	Block 1	
201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41
	Block 1 (Westerns)	
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 10,'41
283	Riding the Wind	Feb. 11,'42
	Block 2	
206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41
	▽	
293	Dumbo (Disney)	Oct. 31,'41
...	Weekend for Three	Not Set
...	Fantasia	Not Set
...	Obliging Young Lady	Not Set
...	Land of the Open Range	Not Set
...	Playmates	Not Set
...	Street Girl	Not Set
...	A Date with the Falcon	Not Set
...	Bambi	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sept. 10,'41
171	The Apache Kid	Sept. 12,'41
172	Death Valley Outlaws	Sept. 26,'41
...	Sailor Be Good	Sept. 30,'41
...	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gaucho of El Dorado	Oct. 24,'41

20TH CENTURY-FOX

	Block 1	
201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41
	Block 2	
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Starr	Sep. 12,'41
208	We Go Fast	Sep. 19,'41
209	Last of the Duanes	Sep. 26,'41
210	Man at Large	Sep. 26,'41
	Block 3	
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
213	Riders of the Purple Sage	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41
	▽	
...	Swamp Water	Oct. 31,'41
...	Moon Over Her Shoulder	Nov. 7,'41
...	Rise and Shine	Nov. 14,'41
...	Hot Spot	Nov. 14,'41
...	How Green Was My Valley	Not Set
...	Confirm or Deny	Not Set
...	Lone Star Ranger	Not Set
...	Marry the Boss's Daughter	Not Set
...	The Outlaw	Not Set
...	Young America	Not Set
...	Small Town Deb	Not Set
...	Cadet Girl	Not Set
...	Remember the Day	Not Set
...	Son of Fury	Not Set
...	Dangerous But Passable	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Tanks a Million	Sep. 12,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	The Corsican Brothers	Oct. 24,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Nov. 14,'41
...	Jungle Book	Dec. 25,'41
...	Fiesta	Not Set
...	Miss Polly	Not Set

UNIVERSAL

6061	Man from Montana	Sep. 5,'41
....	Badlands of Dakota	Sep. 5,'41
....	Unfinished Business	Sep. 12,'41
....	Kid From Kansas	Sep. 14,'41
6045	A Girl Must Live	Sep. 19,'41
....	Sing Another Chorus	Sep. 19,'41
....	It Started with Eve	Sep. 26,'41
....	Mob Town	Oct. 3,'41
....	Never Give a Sucker an Even Break	Oct. 10,'41
....	South of Tahiti	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
....	Flying Cadets	Oct. 24,'41
....	Appointment for Love	Oct. 31,'41
....	Hellzapoppin'	Nov. 7,'41
....	Paris Calling	Nov. 14,'41
6063	Arizona Cyclone	Nov. 14,'41
....	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
....	Ride 'Em Cowboy	Nov. 28,'41
....	Nobody's Fool	Dec. 5,'41
....	The Wolf Man	Dec. 12,'41
....	The Vigilantes	Dec. 19,'41
....	Melody Lane	Dec. 19,'41
....	Mermaid in Distress	Dec. 19,'41
....	They Lived Alone	Dec. 26,'41
6064	Ghost Town Buckaroo	Jan. 2,'42
....	Sealed Lips	Jan. 2,'42
....	Burma Convoy	Jan. 9,'42
....	Jail House Blues	Jan. 23,'42
....	Swing It Soldier	Not Set
....	Terror of the Islands	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
...	The Maltese Falcon	Not Set
...	One Foot in Heaven	Not Set
...	Blues in the Night	Not Set
...	Kings Row	Not Set
...	The Man Who Came to Dinner	Not Set
...	Captains of the Clouds	Not Set
...	They Died with Their Boots On	Not Set
...	The Body Disappears	Not Set
...	All Through the Night	Not Set
...	Bridges Built at Night	Not Set
...	The Prime Minister	Not Set
...	The Male Animal	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Reviews published in MOTION PICTURE HERALD after August 23, 1941, are included in the PRODUCT DIGEST SECTION.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 278-279.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 291.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Section*	*Advance Synopsis*	*Service Data*
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
Adolescence	Mono.	...	Leon Janney-Eleanor Hunt	Not Set	...	.....	....	p263	....
•Adventure in Washington	Col.	2010	Herbert Marshall-Virginia Bruce	May 30,'41	85m	May 31,'41	....	p136	p173
•Adventures of Tom Sawyer (color)	UA	Reissue	Walter Brennan-May Robson	May 16,'41	91m	Feb. 17,'38	....	p123	....
•Affectionately Yours	WB(FN)	566	Merle Oberon-Dennis Morgan	May 10,'41	90m	May 10,'41	....	p97	p150
All American Co-Ed	U.A.	....	Frances Langford-Johnny Downs	Nov. 14,'41	...	.....	....	....	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p236
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p260
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	.....	68m	Sept. 6,'41	p260	p235	p288
•Angels with Broken Wings	Rep.	016	Binnie Barnes-Edw. Norris	May 27,'41	72m	June 7,'41	....	p148	p162
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	.....	....	p277	....
Appointment for Love	Univ.	...	Margaret Sullavan-Charles Boyer	Oct. 31,'41	...	.....	....	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	...	.....	....	....	....
Atlantic Ferry (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
•BACHELOR Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	...	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p210
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Bed Time Story	Col.	....	Loretta Young-Fredric March	Not Set	...	.....	....	....	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p260
•Big Boss, The	Col.	2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70m	May 31,'41	....	p128	p162
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	....	p157	p220
•Billy the Kid (color)	MGM	137	Robert Taylor-Brian Donlevy	May 30,'41	95m	May 24,'41	....	p97	p150
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	.....	....	p171	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	...	.....	....	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	....
•Black Cat	Univ.	5028	Basil Rathbone-Hugh Herbert	May 2,'41	71m	May 3,'41	....	p98	p198
Blonde from Singapore	Col.	3041	Florence Rice-Leif Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blood and Sand (color)	20th-Fox	143	Tyrone Power-Linda Darnell	May 30,'41	125m	May 24,'41	....	p111	p173
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p288
•Bowery Blitzkrieg	Mono.	...	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p288
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
•Bringing Up Baby	RKO	Reissue	Katherine Hepburn-Cary Grant	May 2,'41	102m	Feb. 19,'38	....	p116	p113
•Broadway Limited	UA	...	Victor MacLaglen-Marjorie Woodworth	June13,'41	73m	June 21,'41	....	p121	p174
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	. .	Charles Bickford-Evelyn Ankers	Jan. 9,'42	...	.....	....	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 24,'41	70m	Aug. 2,'41	p262	p208	p210
•Buzzy and Phantom Pinto	Ziehm	...	Buzzy Henry	May 1,'41	55m	May 3,'41	....	....	....
•CAUGHT in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p288
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	....	Nelson Eddy-Rise Stevens	Not Set	...	.....	....	p289	....
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr.12,'41	p249	p61	p288
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Oct. 24,'41	...	.....	....	....	....
Cottage to Let (British)	....	...	Leslie Banks	Not Set	90m	Aug.23,'41	....	....	....
•Country Fair	Rep.	015	Eddie Foy, Jr.-June Clyde	May 5,'41	74m	May 17,'41	....	....	p162
•Cowboy and the Blonde	20th-Fox	141	Geo. Montgomery-Mary Beth Hughes	May 16,'41	68m	Apr. 26,'41	....	....	p126
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	p260
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	.....	...	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
•DANCE Hall	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	Sept. 27,'41	p286	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Sept. 12,'41	66m	.....	....	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Day in Soviet Russia, A	Anglo-Amer.	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept.26,'41	56m	.....	....	....	....
•Desert Bandit	Rep.	077	Don "Red" Barry-Lynn Merrick	May 24,'41	56m	May 31,'41	....	....	p162
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	69m	.....	....	p170	....
•Devil Dogs of the Air	WB	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35	....	p134	p162
•Dive Bomber (color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p288
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p260
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p288
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug .27,'41	65m	Sept. 13,'41	p259	p221	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	.....	....	p160	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 17,'41	...	.....	....	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p210
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dumbo	RKO	....	Disney Feature Cartoon	Not Set	...	.....	....	....	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	....	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66m	July 12,'41	....	p195	p198
•Emergency Landing	Prod.	109	Carol Hughes-Forrest Tucker	May 23,'41	79m	July 19,'41	....	p110	p198
FANTASIA (color)	RKO	....	Disney-Stokowski	Not Set	135m	Nov. 16,'41	p262	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	.....	95m	Sept. 13,'41	p275	p247	....
•Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	....	Wm. Gargan-Peggy Moran	Oct. 24,'41	...	.....	....	p161	....
•For Beauty's Sake	20th-Fox	144	Ted North-Marjorie Weaver	June 6,'41	62m	June 28,'41	....	p147	p186
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12,'41	....	....	p198
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gaucho of El Dorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	...	.....	....	....	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
•Gay Vagabond, The	Rep.	022	Roscoe Karns-Ruth Donnelly	May 12,'41	66m	May 24,'41	....	p134	p150
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
•Get Away, The	MGM	138	Charles Winninger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	92m	Aug. 23,'41	....	....	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	.....	80m	Sept. 6,'41	p261	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	...	.....	....	p289	....
•Great American Broadcast	20th-Fox	140	Alice Faye-Jack Oakie	May 9,'41	91m	Apr. 26,'41	....	p99	p173
•Great Commandment, The	20th-Fox	142	John Beal-Albert Dekker	May 23,'41	80m	.....	....	p110	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	.....	....	p263	....
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	...	.....	....	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	.....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Nov. 7,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 31,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p288
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Oct. 31,'41	...	.....	....	....	....
•Her First Beau	Col.	2013	Jane Withers-Jackie Cooper	May 8,'41	77m	May 10,'41	....	p122	p138
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	....	p146	p186
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p236
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p288
Honky Tonk	MGM	204	Clark Gable-Lana Turner	.....	105m	Sept. 20,'41	p273	p235	....
Hot Spot	20th-Fox	....	Betty Grable-Victor Mature	Nov. 14,'41	...	.....	....	....	....
•House of Mystery (formerly The Human Ghost)	Mono.	....	Kenneth Kent-Judy Kelly	May 7,'41	62m	June 7,'41	....	p98	p173
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p260
•I'll Wait for You	MGM	135	Marsha Hunt-Robert Sterling	May 16,'41	75m	May 10,'41	....	p122	p138
•In the Navy	Univ.	5000	Abbott & Costello	May 30,'41	86m	May 31,'41	....	p133	p162
International Lady	UA	....	Ilona Massey-George Brent	Not Set	102m	.....	....	p277	....

*Set for national release after Sept. 1, 1941.
(Territorial release date for New York: "Dr. Jekyll and Mr. Hyde," Sept. 5,'41; "Down in San Diego," Sept. 9,'41)

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p221
It Started with Eve (formerly Almost an Angel)	Univ.	....	Deanna Durbin-Charles Laughton	Sept. 26,'41	...	.....	....	p205	....
•I Wanted Wings	Para.	4028	Brian Donlevy-Ray Milland	May 30,'41	132m	Mar. 29,'41	....	p98	p150
•I Was a Prisoner on Devills Island	Col.	2041	Sally Eilers-Donald Wood	June 30,'41	71m	June 28,'41	....	....	p186
JEANNIE (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	...	.....	....	....	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	...	.....	....	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
Kid from Kansas, The (formerly The Americanos)	Univ.	....	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
•King of the Zombies	Mono.	....	John Archer-Mantan Moreland	May 14,'41	67m	May 10,'41	....	....	p150
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p288
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p288
•Kukan	St. Rts.	....	Documentary	June 24,'41	90m	July 5,'41	....	....	....
LADIES in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p198
Lady Scarface	RKO	203	Dennis O'Keefe-Judith Anderson	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
•Lady from Louisiana	Rep.	014	John Wayne-Ona Munson	Apr. 22,'41	82m	May 3,'41	....	....	p138
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
•Law of the Range	Univ.	5066	Johnny Mack Brown	June 20,'41	59m	July 19,'41	....	....	p198
Law of the Tropics	WB	105	Jeffrey Lynn-C. Burnett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
•Law of the Wolf	Ziehm	....	Rin-Tin-Tin, Jr.	May 15,'41	55m	May 10,'41	....	....	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p220
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	.....	....	p230	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider in Ghost Town	Prod.	165	George Houston	May 16,'41	64m	May 17,'41	....	....	p150
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	...	.....	....	....	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Not Set	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
•Love Crazy	MGM	134	William Powell-Myrna Loy	May 23,'41	99m	May 17,'41	....	p121	p198
Love on the Dole (British)	....	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p260
•MAIL Train (British)	20th-Fox	139	Gordon Harker	Apr. 25,'41	87m	Mar. 22,'41	....	....	p126
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p288
Maltese Falcon, The	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	.....	....	....	....
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	.....	....	p276	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	.....	81m	Sept. 13,'41	p258	p247	....
Marry the Boss's Daughter	20th-Fox	146	Betty Joyce-Bruce Edwards	Not Set	...	.....	....	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	.....	....	p276	....
•Mata Hari	MGM	Reissue	Greta Garbo-Ramon Navarro	June 6,'41	89m	Jan. 9,'32	....	p159	p162
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
•Meet John Doe	WB	500	Gary Cooper-Barbara Stanwyck	May 4,'41	123m	Feb. 15,'41	....	p73	p174
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	...	.....	....	....	....
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Oct. 30,'41	...	.....	....	p277	....
•Men of the Timberland	Univ.	5055	Richard Arlen-Andy Devine	June 6,'41	60m	May 31,'41	....	p122	p162
Mercy Island	Rep.	....	Ray Middleton-Gloria Dickson	Oct. 10,'41	...	.....	....	p277	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
•Million Dollar Baby	WB	508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102m	May 31,'41	....	p109	p174
Mob Town	Univ.	....	Dick Foran-Anne Gwynne	Oct. 3,'41	...	.....	....	p289	....
Moonlight in Hawaii	Univ.	....	Mischa Auer-Jane Frazee	Nov. 21,'41	...	.....	....	p149	....
Moon Over Her Shoulder	20th-Fox	....	John Sutton-Lynn Bari	Nov. 7,'41	...	.....	....	....	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p288
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town	Para.	....	Fleischer Feature Cartoon	Dec. 9,'41	...	.....	....	....	....
•Mr. Celebrity	Prod.	114	Doris Day-Johnny Burke	Oct. 31,'41	...	.....	....	....	....
•Murder by Invitation (formerly Murder by Appointment)	Mono.	....	Wallace Ford-Marian Marsh	June 30,'41	67m	June 28,'41	....	p150	p186
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p288
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVAL Academy	Col.	2020	Freddie Bartholomew-Jimmy Lydon	May 22,'41	67m	May 31,'41	....	p134	p162
•Navy Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p288
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41	....	p159	p173
Never Give a Sucker an Even Break	Univ.	....	W. C. Fields-Gloria Jean	Oct. 10,'41	...	.....	....	....	....
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug 2,'41	p248	p157	p210
Niagara Falls	U.A.	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	.....	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 17,'41	90m	Aug. 2,'41	p250	p206	p236
•Nurse's Secret	WB	523	Lee Patrick-Regis Toomey	May 24,'41	65m	June 14,'41	....	p136	p174

*Set for national release after Sept. 1, 1941.
(Territorial release date for New York, "Lady Be Good," Sept 12,'41)

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•OFFICER and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	....	Fredric March-Martha Scott	Not Set	...	.....	....	p206	....
•One Night in Lisbon	Para.	4029	Madeleine Carroll-Fred MacMurray	June 13,'41	97m	May 17,'41	....	p110	p220
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	.....	66m	Sept. 27,'41	p287	....	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174
•PAPER Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7,'41	....	....	p162
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p198
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Nov. 14,'41	...	.....	....	....	.....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
•Penny Serenade	Col.	2002	Irene Dunne-Cary Grant	Apr. 24,'41	120m	Apr. 19,'41	....	p29	p173
•Pimpernel Smith (British)			Leslie Howard	Not Set	122m	July 5,'41	....	....	....
•Pioneers, The	Mono.	...	Tex Ritter	May 10,'41	61m	May 3,'41	....	....	p150
•Pirates on Horseback	Para.	4054	William Boyd-Russell Hayden	May 23,'41	69m	May 24,'41	....	p136	p150
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	....	p182	p220
•Power Dive	Para.	4026	Richard Arlen-Jean Parker	Apr. 25,'41	65m	Apr. 12,'41	....	p123	p173
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
•Prisoner of Zenda	UA	Reissue	Ronald Colman-Madeleine Carroll	May 16,'41	101m	Sept. 4,'37	....	p123	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
•Puddin' Head	Rep.	003	Judy Canova-Francis Lederer	June 25,'41	80m	June 28,'41	....	p171	p186
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	....	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
•Reaching for the Sun	Para.	4027	Joel McCrea-Ellen Drew	May 2,'41	89m	.. Apr. 12,'41	....	p97	p150
•Redhead	Mono.	...	June Lang-Johnny Downs	May 21,'41	64m	May 17,'41	....	p169	p162
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p288
•Return of Daniel Boone	Col.	2214	Bill Elliott	May. 7,'41	60m	Sept. 13,'41	p258	p147	....
•Richest Man in Town	Col.	2026	Frank Craven-Eileen O'Hearn	June 12,'41	69m	June 14,'41	....	p146	p186
Ride 'Em Cowboy	Univ.	...	Abbott & Costello	Nov. 28,'41	...	.....	....	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 11,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	.....	59m	Sept. 27,'41	p286	....	....
•Ringside Maizie	MGM	143	Ann Southern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Rise and Shine	20th-Fox	....	J. Oakie-Walter Brennan-Linda Darnell	Nov. 14,'41	...	.....	....	....	....
•Road to Zanzibar	Para.	4025	Bing Crosby-Bob Hope-Dorothy Lamour	Apr.11,'41	90m	Mar.. 15,'41	....	p73	p162
•Roar of the Press	Mono.	...	Jean Parker-Wallace Ford	Apr. 30,'41	72m	Apr. 26,'41	....	....	p126
Roaring Frontiers	Col.	....	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
•Rookies on Parade	Rep.	013	Bob Crosby-Ruth Terry	Apr. 17,'41	69m	May 8,'41	....	p109	p138
Royal Mounted Patrol	Col.	....	Chas. Starrett-Russell Hayden	Nov. 13,'41	...	.....	....	p289	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	....	p183	p220
•SADDLEMATES	Rep.	067	Three Mesquiteers	May 26,'41	56m	June 14,'41	....	....	p173
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	....	p173
Sailor Be Good	Rep.	....	Wm. Lundigan-Shirley Ross	Sept. 30,'41	...	.....	....	p277	....
•Saint's Vacation	RKO	131	Hugh Sinclair-Sally Gray	June 6,41	78m	Mar. 22,'41	....	....	p113
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
•Scattergood Pulls the Strings	RKO	132	Guy Kibbee	May 23,'41	69m	May 17,'41	....	....	p150
Secrets of the Lone Wolf	Col.	....	Warren William-Ruth Ford	Nov. 13,'41	...	.....	....	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	.....	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p236
•She Knew All the Answers	Col.	2008	Joan Bennett-Franchot Tone	May 15,'41	85m	May 24,'41	....	p116	p150
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
•Sheriff of Tombstone	Rep.	056	Roy Rogers-"Gabby" Hayes	May 7,41	56m	May 10,'41	....	....	p138
•Shining Victory	WB(FN)	564	Geraldine Fitzgerald-James Stephenson	June 7,'41	80m	May 24,'41	....	....	p174
•Silver Stallion	Mono.	...	David Sharpe-Janet Waldo	May 28,'41	57m	.....	....	p148	....
Sing Another Chorus	Univ.	...	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
•Singapore Woman	WB(FN)	563	Brenda Marshall-David Bruce	May 17,'41	64m	May 17,'41	....	p148	p150
•Singing Hill, The	Rep.	046	Gene Autry-Smiley Burnette	Apr. 26,'41	75m	May 3,'41	....	p116	p173
•Sis Hopkins	Rep.	002	Judy Canova-Bob Crosby	Apr. 12,'41	98m	Apr. 12,'41	....	p87	p113
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	...	Jane Withers-Cobina Wright, Jr.	Not Set	...	.....	....	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p221
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	.....	100m	Sept. 13,'41	p257	p247	....
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	....	....	p198
•South of Panama	Prod.	110	Roger Pryor-Virginia Vale	May 2,'41	68m	May 3,'41	....	p99	p162
•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41	....	....	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept.27,'41	p287	....	....
Spare a Copper (British)	..	.	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	...	.....	....	p277	....
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	.....	63m	Sept. 27,'41	p286	....	....
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	...	.....	....	....	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	...	.....	....	p289	....
•Sunny	RKO	133	Anna Neagle-John Carroll	May 30,'41	98m	May 24,'41	....	p136	p150
•Sunset in Wyoming	Rep.	.047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p288
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	....
Swamp Water	20th-Fox	....	W. Huston-Walter Brennan-Ann Baxter	Oct. 31,'41	...	.....	....	....	....
Swamp Woman	Prod.	201	Ann Corio	Dec. 5,'41	...	.....	....	....	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186
TANKS a Million	UA	...	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tarzan's Secret Treasure	MGM	....	Johnny Weismuller-Maureen O'Sullivan	Not Set	...	.....	....	p289	....
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	...	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	.....	....	p181	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
•That Hamilton Woman	UA	...	Vivien Leigh-Laurence Olivier	Apr. 30,'41	128m	Mar. 22,'41	....	p31	p103
•That Uncertain Feeling	UA	...	Merle Oberon-Melvyn Douglas	Apr.20,'41	85m	Mar. 22,'41	....	p46	p174
•There's Magic in Music (formerly Hard Boiled Canary)	Para.	4021	Allan Jones-Susanna Foster	May 16,'41	80m	Mar. 1,'41	....	p46	p113
•They Dare Not Love	Col.	2011	George Brent-Martha Scott	Apr. 30,'41	75m	May 3,'41	....	p98	p138
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	.....	....	p181	....
•They Met in Argentina	RKO	128	James Ellison-Maureen O'Hara	Apr. 25,'41	77m	May 17,'41	....	p86	p150
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p288
•Thieves Fall Out	WB	516	Eddie Albert-Joan Leslie	May 3,'41	72m	June 7,'41	....	p128	p162
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	.....	....	p193	....
Three Girls About Town	Col.	....	Joan Blondell-John Howard	Oct. 23,'41	...	.....	....	p263	....
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
•Tight Shoes	Univ.	5012-A	Broderick Crawford-Anne Gwynne	June 13,'41	67m	June 14,'41	....	p134	p186
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p288
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	....	....
•Too Many Blondes	Univ.	5034	Rudy Vallee-Helen Parrish	May 23,'41	60m	May 17,'41	....	p136	p162
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	...	.....	....	....	....
•Tumbledown Ranch in Arizona	Mono.	....	Ray Corrigan	Apr. 20,'41	60m	May 3,'41	....	....	p138
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Twilight on the Trail	Para.	....	Bill Boyd	.....	58m	Sept. 27,'41	p285	....	....
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDER Age	Col.	2036	Nan Grey-Alan Baxter	Apr. 24,'41	60m	Apr. 26,'41	....	p86	p126
•Underground	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	....	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p260
Unholy Partners	MGM	....	Ed. G. Robinson-LaraineDay-Ed. Arnold	Not Set	...	.....	....	p289	....
•VERY Young Lady, A	20th-Fox	145	Jane Withers-Nancy Kelly	June 27,'41	79m	Apr. 26,'41	....	....	p128
Vigilantes, The	Univ.	....	Johnny Mack Brown-Nell O'Day	Dec. 19,'41	...	.....	....	....	....
•Voice in the Night (British)	Col.	2040	Clive Brook-Diana Wynyard	May 20,'41	79m	May 31,'41	....	....	p186
•WAGONS Roll at Night	WB(FN)	560	Humphrey Bogart-Sylvia Sidney	Apr. 26,'41	82m	Apr.26,'41	....	p29	p128
•Wanderers of the West	Mono.	....	Tom Keene	June 25,'41	58m	.....	....	p170	....
•Washington Melodrama	MGM	131	Frank Morgan-Ann Rutherford	Apr. 4,'41	80m	Apr. 26,'41	....	p99	p126
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p260
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p288
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p288
•Wild Horse Valley	Mono.	....	Tom Keene	Sept. 26,'41	...	.....	....	p230	....
•Woman's Face, A	MGM	136	Joan Crawford-Melvyn Douglas	May 9,'41	105m	May 10,'41	....	p109	p162
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
•Wranglers Roost	Mono.	....	Ray Corrigan-John King	June 4,'41	57m	July 26,'41	....	....	p210
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p288
You Belong to Me	Col.	....	Henry Fonda-Barbara Stanwyck	Nov. 20,'41	...	.....	....	p289	....
You'll Never Get Rich	Col.	....	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	....
•ZIEGFELD Girl	MGM	130	James Stewart-Judy Garland	Apr. 25,'41	131m	Apr. 19,'41	....	p62	p126
Ziz—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Not Set	...	.....	....	....	....

THE INDEX

to Reviews, Advance Synopses and Service Data previously presented on this page is now presented in the Release Chart, concluded on this page and starting on page 292

GUARDIANS OF QUALITY

EASTMAN negative films—in their respective fields—faithfully record the astonishing beauty of modern screen productions. In fact, the films' ability to more than keep pace has had a lot to do with the general improvement in quality. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS



THROW OUT YOUR CHEST!



- Brag about your pictures . . . shout about your pictures . . . cheer for your pictures . . . throw out your chest.
- All over . . . everywhere . . . people are bent on entertainment.
- ***Advertise!*** Indoors . . . outdoors . . . on your marquee . . . in your lobby . . . inside your theatre . . . away from your theatre . . . on the highways and byways . . . where people on the march can get the news too!
- Posters . . . window-cards . . . heralds . . . banners . . . use them. Dig deep into the pages of those wonderful press-books. Find the advertising combination that suits your problem. Use it.
- ***Don't let the picture die. Keep it alive with Standard Accessories . . . Specialty Accessories . . . Trailers . . . that are made to sell seats.***

with NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

STANDARD ACCESSORIES
SPECIALTY ACCESSORIES

DO NOT REMOVE

MOTION PICTURE HERALD

REVIEWS:

(In Product Digest)

Dumbo
One Foot in Heaven
The Maltese Falcon
It Started with Eve
Three Sons o' Guns
Death Valley Outlaws

LATE REVIEWS:

(In News Section)

Mob Town
Texas

WASHINGTON

Warner and Zanuck tell Senators the industry minds its own business

TAXATION

Official U. S. rules and regulations under new tax on admissions

ALLIED'S PLAN

Exhibitors rally to program for establishing all-industry unity

EXTORTION

U. S. charges union leaders collected a million from majors

VOL. 145, NO. 1 OCTOBER 4, 1941

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"How do you like my new SLIDING STEP, honey?"

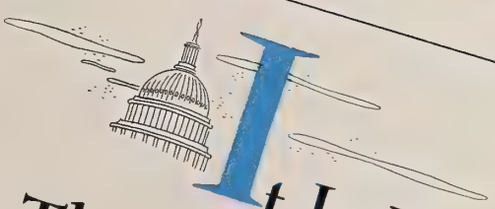
"We've been partners for 17 years, Leo why should you step on my toes now!"

Miss BOX-OFFICE



SIGNATURE TO AN M-G-M CONTRACT!

Great news! Clark Gable and Lana Turner in "Honky Tonk" in its first 8 engagements is doing a sensational 225% of normal business, topping the biggest of M-G-M hits. It follows "When Ladies Meet," "Dr. Jekyll & Mr. Hyde," "Lady Be Good" as Leo salutes the new season. The future is rosy. Other completed pictures and Big Ones under way forecast M-G-M's brightest year. Come on partners, let's dance!



It Is Natural That
The Nation's Capital Be
Selected For The Premiere
Engagement Of A Motion
Picture Destined To Be
Nationally Important!...

In the footsteps of "Sergeant York".....



Another American Masterpiece Had Its World Premiere Last Night In Washington...

FREDRIC MARCH



MARTHA SCOTT

in

"ONE FOOT IN HEAVEN"

BEULAH BONDI • GENE LOCKHART • ELISABETH FRASER
HARRY DAVENPORT • LAURA HOPE CREWS • GRANT MITCHELL

Directed by IRVING RAPPER

From the Book by Hartzell Spence
Music by Max Steiner
Screen Play by Casey Robinson
A Warner Bros.-First National Picture

"I'm ready to go overboard for this film of fine distinction and genuine emotion. It's funny, it's tender and it's splendidly human."†—and it's from *Warners!*

†—John Chapman, N. Y. Daily News

NEW SEASON! WB WARNER BROS. NEW BOXOFFICE HIGHS!


THE BIGGEST NEWS IN THE INDUSTRY TODAY!
ICHOLAS BROTHERS
MISS AMERICA OF 1941
TYRONE POWER
A YANK IN THE R.A.F.
BETTY GRABLE
20th CENTURY FOX
See pages 34 and 35 !

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 1 — October 4, 1941

BY INVITATION

FOR the first time since it was born, the motion picture industry has stepped out before the world in the center of a limelighted and official arena to declare itself officially on position, policy and practice.

In the hearings before the Senatorial committee in Washington the motion picture industry of America is doing its first major, direct, public relations job on the big stage.

Ironically, this is an unintended consequence of the misguided inquiry which has come to focus at the national Capitol.

The arena of ordeal has become a tribune of proclamation.

No one planned that.

It is what can happen in this republic.

"I know my business," Nicholas M. Schenck, president of Loew's, Inc., said on the witness stand.

Among all the phrase-making of all the phrase-makers gathered there in that crowded caucus room, those words, so simply spoken, cut through the tumult and the fog of controversy.

To many of us familiar with all of the story of the motion picture and its traditions, those words from Mr. Schenck and his manner of saying them, the occasion and the background out of which he said them, give the declaration a connotation that shall be historic.

"I know my business." One may hope that this will become known and understood to a wider audience.

Nicholas M. Schenck does know his business.

The world of the motion picture has long known that he knows it.

To the rest of the world it is to be hoped that there will be more than implication that the motion picture industry knows its business, too.

IT has been plainly enough evidenced these many years that the motion picture industry would have to know how to run its own business, through executives of its own making. There have been experiments aplenty in other courses and in the superimposition of executive figures from other fields. They have been as transient as snow on the desert.

When, on Mr. Schenck's failure to name all of the Loew subsidiaries, Senator Tobey exclaimed, "God save the stockholders," in professed alarm about executive competency, he was proceeding precisely in the pattern which invalidates the inquiry and which is giving the screen its great day on the stand.

Considering the dividend record of two decades of Loew's and related enterprises, the Senator, by exhaustive research, could not have arrived at a more inept spot for his attempt at a bon mot.

In these hearings, with testimonies from Mr. Schenck, Mr. Harry M. Warner and Mr. Darryl F. Zanuck, the public is for the first time hearing on commanding, poignant issues, about and from motion picture executives, in the terms of a great industry.

Mostly, the motion picture, for the public, consists of stars and titles, the stuff that marquees proclaim.

NOW, contrary to the intent of the Senatorial inquisition, the public is finding that the industry of the motion picture has its equivalents of the Ketterings, Sloans, Swopes, Knudsens, and such. Probably never before has the American public been so informed that the motion picture is not just "the movies" but also an institution. That, to be sure, is no fault of the public's. The motion picture has attended to that oversight in its negative fashion, but it has also, by reason of the uncalculated path of the inquiry in Washington, been showered with a realized opportunity to speak for itself as an institution.

The testimony of Mr. Schenck has been of a nature to convince the readers of the daily press that he attends to business and has a business to which to attend—the motion picture. From Mr. Warner they have heard an exposition of a social philosophy, along with a business judgment. From Mr. Zanuck they have heard from a militant producer whose chief capital and concern has been keeping in tune with the customers, selling them that which they have bought by their contemporaneously recorded interest.

It would appear that the motion picture at this point, in its own proper witnesses, has made rather a showing that it tends to its own business, and is capable of doing that.

△ △ △

SUNDAY NIGHT

WITH well-packed briar in hand of a chill autumn eve and redolent applewood a-crackle in the fireplace, the editorial hand turns to that weekend stack of the this-and-that the attention-callers have forwarded.

In time comes up a quaint item—entitled, it seems, "The New Republic". It is printed, as usual, on appropriately soft paper and seems, as ever, to be dedicated to its long-established policy of Leftish uplift-at-a-deficit journalism. That is always the keynote of a paper which is more beloved by its editors than its readers.

The paper of The New Republic is friendly to the touch and the type is big enough to make a few words take many ems. It is nice to look at by the fireside.

And, fancy then, the intrusion, in this friendly hour, of an item about movies discussing, of all persons, your editor and your publisher. It seems there is a piece which talks about books on the movies which says: " . . . the book is Terry Ramsaye's 'Million and One Nights', if you can read it, and

[*Continued on following page, column* 1]

This Week in the News

Petty Cash Vouchers

THE Hollywood gossip columnists and Senate propaganda inquiry witnesses, Jimmie Fidler and George Fisher will just have to wait for payment of the $552.04 worth of "petty cash" vouchers which they submitted to Senate sub-committee Chairman D. Worth Clark to cover their expenses in flying from Hollywood to Washington and staying therein, for their day on the stand testifying for the Senatorial isolationists who charge that the American screen purveys war propaganda.

Wednesday, Senator Scott Wike Lucas, of Illinois, chairman of the Senate Audit and Control Committee, indicated in Washington that he would take no action on the subcommittee's vouchers until the investigation had been completed or he was given definite information on what expenses were contemplated. The only pending vouchers are one from Fidler, for $287.54 and one from Fisher, for $264.50.

Senator Lucas indicated that if the inquiry expenses were very considerable, he would ask the Senate to decide what to do about them. But if the amount involved is only a few hundred dollars the Audit and Control Committee would probably approve them and let the matter drop.

SUNDAY NIGHT

[*Continued from preceding page*]

remember that Ramsaye is on the whole a journalist whose feet hurt and that he works today at the right hand of the practically unspeakable Martin Quigley. Thousands have fussed and fumed, but I doubt anything else has been written with much pertinence to the forbidding factual mountain of make and sell, buy and beat the drum."

The piece has been done, so the signature declares, by a Mr. Otis Ferguson. He appears to be engaged, so far as The New Republic discloses, in reviewing motion pictures and books for children. Examination of the reference volumes yields nothing until we come to Motion Picture Almanac, which seems to indicate that Mr. Ferguson came out of the navy to literature, recently, about 1935.

As an ex-sailor maybe one should not expect him to know; but the fact is that if he were able to give this editor any pain it would not be the feet that would hurt but a more unspeakable area.

Hi'yuh, sailor!

—*Terry Ramsaye*

WARNER, ZANUCK tell Senators industry minds its own business Pages 12–18
TREASURY issues rules and instructions for tax operation Page 25
ARBITRATION case combining clearance, specific run filed Page 30
ALLIED regional units rally to support of leaders' unity plan Page 33
DRIVE-IN theatres become a million dollar business Page 43
UNION leaders charged by U. S. with extortion of $1,000,000 Page 47
DRAFT of technicians splits British industry; quota changes asked Page 49
MEXICAN strike hits two more U. S. distributors Page 50
DANCING in the streets part of "Yank in R.A.F." premiere Page 54
VAUDEVILLE in film houses increased by 30 per cent Page 57

SERVICE DEPARTMENTS

Asides and Interludes Page 40
British Studios Page 48
Hollywood Scene Page 36
Letters from Readers Page 61
Managers' Round Table Page 67
Reviews (Product Digest) Page 77
Late Reviews Page 37
What the Picture Did for Me Page 63
PRODUCT DIGEST, including Reviews and Release Chart Page 77

'One Foot in Heaven'

THE SENATORS who have been investigating motion pictures were to step out to the movies Thursday night, some admittedly for the first time in years, when, as the guests of Warner Brothers, one of the distributors cited for making propaganda films, they were to attend the Washington premiere of "One Foot in Heaven," a film about the life story of a Methodist minister.

Wednesday night, Warners announced that Chairman D. Worth Clark and Senators Charles W. Tobey, C. Wayland Brooks and Ernest McFarland had accepted invitations to the opening at Washington's Earle theatre.

They were to be among a large delegation of Congressmen, Protestant clergymen, and Washington officials attending the premiere.

Other plans are on page 54.

Quarter-Masters

BY vote of the judges for the Third Quarter of the 1941 Quigley Awards, 75 theatremen participating in the competitions were selected to receive "Quarter-Master" Plaques, Medals and Citations. Among the plaque winners, Harold H. Thomas, manager of the Malco Circuit's Fulton theatre, in Fulton, Ky., now holds the added distinction of being voted these honors for the third successive quarter of the year.

Complete listing of the "Quarter-Master" winners and their situations is set down in Managers' Round Table, on page 70, this issue.

No Knockout

ADMITTING that films of the six-round Joe Louis-Lou Nova prize fight did not "contain sufficient pictorial ring action," to which admission most of those witnessing the fight agreed, RKO-Radio, on Tuesday withdrew the special fight issue which had previously been announced. The decision was reached by Ned E. Depinet and A. J. Michalson of the RKO sales staff, Colonel John R. Kilpatrick, Madison Square Garden president, and editors of Pathe News which filmed the action for the parent RKO.

It is the first time in memory that a special fight film has been announced and then withdrawn. There was so little action in the fight, and so little pictorial material in the sixth round knockout, according to those who saw the picture footage, that it will not even be included in regular newsreel releases.

"We hope Louis' next fight is more of a slugfest, and not a waltzfest," spokesmen commented.

The withdrawal dampened RKO hopes of again doubling the number of fight picture bookings, as they have done with each of the three issues since the Sims law banning interstate shipment of the pictures was repealed in July, 1940. As reported in Motion Picture Herald last week (page 43) there has been a boom in theatre interest in fight pictures. The Armstrong Jenkins bout, first fight pictures distributed by RKO- radio under the repealer, played 2,000 theatres. The Louis-Baer picture distribution doubled to 4,000 and over 7,000 theatres played the Louis-Conn fight reels.

Allied Policing

NORTHWEST Allied this week undertook a look around to se if any of the major distributors were violating the anti-consent decree state law in selling 1941-42 product. Through its legislative and executive committees Allied is considering means of checking sales of new season product. The distributors have given no word on what procedure they are adopting to license pictures in their first blocks-of-five.

"Citizen Kane" meanwhile has been booked into the Orpheum theatre in Minneapolis. Paramount and RKO have both made several deals in Minnesota, it is reported. However, Paramount is affiliated with the Minnesota Amusement Corporation circuit, and RKO is interested in operation of Mort H. Singer's Orpheum theatres in Minneapolis and St. Paul. Through booking deals and a three-year franchise MGM has also supplied some pictures to the two chains.

Although surveying the situation Allied will take no action, it was indicated, until the St. Paul district court rules on the majors' injunction action against the state law.

Hanson Resigns

ANOTHER shift in the recently kaleidescopic Canadian film industry situation, enlivened at first by a theatre buying race between comparatively new Odeon and the long established Famous Players Canadian Corporation circuits, occurred Wednesday in Toronto with the resignation of Oscar R. Hanson as president of several distributing corporations, and his withdrawal from the Odeon circuit.

The move followed a meeting of Odeon chiefs last weekend, at Toronto, out of which, it was reported at the time, a "policy disclosure" was to come.

Mr. Hanson had been director of theatre operations for Odeon.

Press-edent?

THIS week, Monday, the Warner publicity department in Hollywood announced that, "for the first time since its inception," the Hays office had gone on record with a letter selling a motion picture to the motion picture industry.

Beating the drum for Warner Brothers' "One Foot in Heaven," Mrs. Thomas Winter, director of studio and public service of the MPDDA, Tuesday started mailing the first of more than 3,000 letters to every top-flight executive, player, director, writer and correspondent in town, it was announced.

On Tuesday the same Warner publicity source said, "The Hays office has gone all out in endorsement of "One Foot in Heaven." Acting on instruction from ex-Maine Gov. Carl Milliken, director of the Community Service Department of the MPPDA, Mrs. Alice Field, assistant director of studio and public service in the Hollywood office, will leave Wednesday for a series of talks with leading Methodist clergymen and executive heads of women's organizations in the northwest territory. Mrs. Field will visit Seattle, Spokane, Portland, Oakland and San Francisco on her trip, arranging private screenings for influential groups in each community well in advance of the picture's play date. In all instances some speaker of note, in no wise connected with the industry, will address groups on the merits of the picture."

Tuesday's Warner announcement did not refer to the letter mentioned in Monday's announcement.

Late Tuesday Mrs. Winter said the mailing of the letters alluded to had not commenced and would not commence "for a couple of days or so" pending settlement of some details.

Bank Nights Out

BANK NIGHTS are bowing out in Kentucky theatres. The games have already been dropped at most houses, and others are being rapidly forced to discontinue.

The statewide deathblow to the games came this week when the Schine Circuit at Louisville agreed to a consent judgment with Hubert Meredith, attorney general, in the State's suit to halt the games as a violation of the state constitution and statutes. As soon as the consent settlement is signed Mr. Meredith will issue warning to all theatres in Kentucky that they face legal action if they continue 'bank nights" or similar games.

The state's action against Schine, which controls all Louisville houses, asked forfeiture of the circuit's charter and fines covering the entire five years in which the games were operated. The circuit has now agreed to stop the games and the state has promised action against other theatres which persist in their use.

PICTURES ADVERTISED THIS WEEK

"Honky Tonk", MGM, Second Cover
"One Foot in Heaven", Warners, Pages 3, 4, 5
"A Yank in the R.A.F.", Twentieth Century-Fox, Pages 6, 34, 35
"The Gay Falcon", RKO, Pages 19 to 24
"Unexpected Uncle", RKO, Pages 19 to 24
"Suspicion", RKO, Pages 19 to 24
"Look Who's Laughing", RKO, Pages 19 to 24
"Mexican Spitfire's Baby", RKO, Pages 19 to 24
"All That Money Can Buy", RKO, Pages 19 to 24
"Sergeant York", Warners, Page 31
"Texas", Columbia, Pages 38, 39
"Never Give a Sucker an Even Break", Universal, Pages 45, 46
"Sundown", United Artists, Pages 51, 52
"You'll Never Get Rich", Columbia, Fourth Cover

Peace, It's Wonderful

"ONE SLAP FLYNN" won't hit Air-gossiper Jimmie Fidler again.

At least, that's what the Robin Hood of Hollywood promised Judge Cecil D. Holland in a Los Angeles court Tuesday, in the aftermath of the night club fracas of two weeks ago that netted both national wire news service coverage, and which came as Mr. Flynn's tangible expression of his dislike of Mr. Fidler's testimony against the screen at the Senate hearings in Washington.

Errol Flynn, in the cafe, had defended the film industry with a mighty thwack called a punch by some, but modestly a slap by Mr. Flynn, who Tuesday told the judge "everything went black" when he saw Mr. Fidler, and who added:

"Here is a man allowed to live on the garbage of the business; and here he sets himself up as an expert on what is a good and a bad picture. I guess that drove me out of my mind."

Mr. Flynn referred thus obliquely to the Fidler testimony before the Senate Committee, Washington, on "propaganda" in pictures.

Fidler had gone to court for a peace bond to be put up by Mr. Flynn. Judge Holland called the two together for an amicable peace and in dismissing the complaint cautioned the star against further public outbursts advising him to have his fights in private hereafter.

Note to Editors

THE dawn of a new day looms now in the world of motion picture publicity as a result of the signal enterprise of Warner Brothers in the employment of a Powers model for contact work in New York with reference to the slick paper magazines, fashion arts, rotogravures and other vulnerable desks—not, it seems, including the trade press. Representations on trade practises are likely to be made to the Associated Motion Picture Advertisers as a consequence.

It seems that Miss Josephine Caldwell, who is also the wife of Dr. Gilbert Barron, a Philadelphia interne, being of Philadelphia and the Caldwells, graduate of the University of Pennsylvania '40, also Phi Beta Kappa, majoring in literature, editor of Bennett News, college paper, president of Kappa Gamma Gamma, "Queen of the May," model for covers on *McCalls, Redbook,* etc., Miss Fashion Future at Mayor LaGuardia's show to make New York a style center, determined to invade the motion picture.

So it came that on the occasion of the last Warner convention in Chicago she made application at the publicity office which at the moment was filled by S. Charles Einfeld and Mort Blumenstock. She got the job. It is alleged that she has refused three offers of screen tests.

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THIS WEEK IN PICTURES





DANCING in the streets and under the vast rotunda of the Roxy theatre in New York marked the opening of 20th-Fox's "Yank in the R.A.F." last week. In the lobby of the theatre at left are Mr. and Mrs. Cornelius V. Whitney, and Irving Lesser, managing director of the Roxy, with Darryl F. Zanuck who flew from Washington to attend. Proceeds of the street carnival and the $10-a-ticket benefit ball, arranged by the Hal Horne organization and the publicity staffs of the company home office and the theatre, went to the British-American Ambulance Fund.





THE OPENING of "A Yank in the R.A.F." was preceded by a Ritz-Carlton cocktail party attended by home office executives of 20th-Fox and many of its stars. At left are W. C. Michel and Herman Wobber. Above is A. M. Botsford with Dorothy Kilgallen, Betty Grable and George Raft.



NATIONAL SCREEN SERVICE last week honored its general sales manager, George Dembow, at a testimonial dinner at Toots Shor's restaurant on New York's 51st Street. At left, seated at the speakers' table are William Brenner, vice-president in charge of operations; Herman Robbins, president of National Screen, and Mr. Dembow. The dinner was arranged by executives of the company's New York office.

(All pictures on this page by Staff Photographer)



By Staff Photographer

GUESTS AND HOSTS, above, at a cocktail party are M. and Mme. Jean Benoit-Levy, who arrived in New York this week from France, and John Abbott, left, director of the Museum of Modern Art Film Library, and Iris Barry, right, curator.



By Staff Photographer

LOUIS JACKSON, left, head of Anglo-American Films Corp., arriving in New York from England, told the press that British studios expect to produce this year more than 50 per cent of the annual pre-war total of features. He brought with him prints of 16 features, mostly productions of British National Films, of which he is a director.



By Staff Photographer

THE FIRST luncheon meeting of the season for the Associated Motion Picture Advertisers in New York was attended, last week, by 500 guests. Above are Jules Levey, head of Mayfair Productions and presently producing the screen version of "Hellzapoppin'," with F. J. A. McCarthy, eastern sales manager for Universal. At left Vincent Trotta, AMPA president, consults with Robert Weitman, managing director of the Paramount theatre.



By Staff Photographer

ACTORS, producers and theatre unions met this week in New York, left, to protest the Senate subcommittee inquiry into charges of war propaganda in motion pictures. On the stage are Brock Pemberton, producer; Frank Reilly, executive secretary of the League of New York Theatres; Paul Dulzell, executive director of Actors' Equity, and Herman Shumlin, producer.

PRIZE COMMITTEE members, below, of the Houston sideshow of the Texas Variety Club are George Heck, Weldon Parsons and Eddie Bremer. They are arranging the Sideshow's first golf tournament and, for practice, Mr. Parsons is selling Mr. Bremer the first book of sweepstakes tickets.





By Staff Photographer

WARNER, ZANUCK TELL SENATORS THE INDUSTRY MINDS ITS OWN BUSINESS

EMPHATICALLY Harry M. Warner and Darryl F. Zanuck late last week at Washington told the Senate subcommittee investigating propaganda that the motion picture industry minded its own business, and that that business was supplying the screen demands of the American public.

There is no conspiracy to "pump war propaganda to the public" from the screen, as has been charged by isolationist Senators, the president of Warner Brothers and production head of 20th Century-Fox, told the committee in their testimony on Thursday and Friday. The pictures which the committee has cited as war propaganda are true to fact and accurately mirror public interest and concern in world affairs, they testified. The public, both men emphasized, has shown its interest in and support of the pictures at the boxoffice.

If the screen did not accurately reflect current public interests, it was asserted, it would fail in its responsibility to the public. If it was forced to do otherwise it would mean the loss of a fundamental American right of freedom of expression, they said.

With its future activities seen in Washington quarters as beclouded with uncertainties the Senate subcommittee this week was in recess. Official explanation was the absence from Washington on a speaking tour of isolationist Senator Charles W. Tobey, of New Hampshire, who with Chairman D. Worth Clark have been one of the principal interrogators for the group.

Senate Aroused

Unofficially, Washington reports indicated mounting sentiment within the Senate itself for a showdown on the activities of the subcommittee, appointed without direct authorization, by Burton K. Wheeler, chairman of the Interstate Commerce Committee. The expense of the subcommittee, up for approval by the Senate Audit and Control committee also appeared likely to lead to a Senate test of the continuance when Senator Scott W. Lucas, chairman of the Audit group, indicated that he would refer expense vouchers to the floor of the Senate for approval.

The only non-isolationist member of the subcommittee, Senator Ernest W. McFarland, of Arizona, indicated that he too would seek a Senate show down on continuing the inquiry. He asserted that the investigation had completely wandered from its avowed purpose, interjecting racial prejudice, the hiring policies of the British Purchasing Commission and other extraneous topics into the hearings through "hearsay evidence."

Almost totally abandoning its original objective of determining whether there was propaganda in some 18 pictures which had been named to it the committee in four days of hearings last week explored practically every tangent that was suggested. This elicited the sharp warnings from Senator McFarland that he would take the issue to the Senate floor. He and Chairman Clark and Senator Tobey clashed frequently over the manner of calling and examining witnesses.

So incensed did Senator McFarland become over the unsupported and unproved charges which were bandied about, particularly by Senator Tobey, that last Friday he threatened to ask the Dies Committee on un-American Activities to investigate the investigators.

In eight days of hearings since the subcommittee first met on September 9th witnesses have been questioned on the subjects of war debts, freedom of the seas, Hollywood gown shops, racial discrimination, hiring policies of the British Purchasing Commission, speeches by Anthony Eden, newspaper advertising, the Legion of Decency, espionage, communism, monopoly, censorship, use of Army and Navy personnel and equipment and, occasionally, propaganda.

This list does not include the matters touched upon in side comment such as the charge Wendell Willkie will make for his services to the industry, or the accuracy of quotations from his campaign addresses, or other statements.

Warner, Zanuck, Balaban On

The industry rebuttal was continued at the hearings on Thursday and Friday, September 25th and 26th, through frequent digressions, by Harry M. Warner, Darryl F. Zanuck, and, briefly, by Barney Balaban, president of Paramount. They followed Nicholas M. Schenck to the stand and all were equally firm in reiterating his denial of any conspiracy within the industry, or of government pressure to make pro-war films. (The texts of Mr. Warner and Mr. Zanuck's statements are printed in adjacent columns).

Barney Balaban, president of Paramount Pictures, Inc., was the last industry witness called by the committee Friday, before adjourning until October 6th. His testimony occupied only a few minutes, Chairman Clark apologizing for not having questions to put to the Paramount head. The Senator explained that the previous witnesses, Nicholas Schenck, Harry Warner, and Darryl F. Zanuck had already explained the corporate set-up and the production routine of the major companies satisfactorily.

Mr. Balaban explained, in answer to questions, that Paramount concentrated on musical, comedy and action films and had not undertaken topical subjects such as the pictures cited by the committee as "propaganda." In 1939, Mr. Balaban reported, the company considered making topical pictures, including several on war themes, but decided against doing so. He said that the Paramount leadership felt that the company's talent and staff were better adapted to the lighter type of film fare.

"We were just coming out of a slump," he said, "and doing well with the pictures then in progress, and we continued to go along on that basis, and we have done so well since that we have never changed."

Senator Clark expressed himself satisfied with the explanation of the Paramount policy, then added "I feel a little bit guilty about having called you, Mr. Balaban." The committee

HOLLYWOOD REFLECTS, SAYS ROSTEN

Dr. Leo G. Rosten, director of the Motion Picture Research Project, has completed a four-year study on the subject of Hollywood, the findings of which will be published in a book, "Hollywood: the Movie Colony, the Movie Makers," now in preparation for November release by Harcourt, Brace and Company.

The book was completed before the Senate subcommittee began inquiring into alleged war propaganda of the motion picture industry.

Dr. Rosten says, "The influence of Hollywood is immense and persuasive. It is an influence which transcends differences in languages, or customs, age or creed."

The sociologist points out, however, "This is not meant to imply that Hollywood creates its own values, or that Hollywood invents stereotypes with single-handed omnipotence, or that Hollywood causes the public acceptance of banal homilies. The movie makers are in many ways compelled to feed a popular diet to a public which is in firm possession of deplorable tastes—tastes derived from sources far older, deeper and more potent than Hollywood. The very success of Hollywood," Dr. Rosten declares, "lies in the skill with which it reflects the assumptions, the fallacies and the aspirations of an entire culture."

In the preface of his book, Dr. Rosten says, "Hollywood has often been attacked on irrelevant grounds, indicted with slipshod materials and generally harrassed by irresponsible commentators. It is one of the ironies of this state of affairs that many of the facts about which movie people have been most defensive are, in reality, neither as damaging nor as embarrassing as they fear. In few areas of American life is there such a miasma of myths and misconceptions as that which surrounds Hollywood."



NICHOLAS M. SCHENCK



HARRY M. WARNER



DARRYL F. ZANUCK



BARNEY BALABAN

All pictures by Harris & Ewing

(*Continued from opposite page*)

then launched into an examination of reports, originating with Senator Tobey's secretary, that a Washington business school had been ordered by the British Purchasing Commission to exclude persons of German, Irish or Jewish ancestry from application for employment.

Warner Calls Films Topical

On Thursday, Harry M. Warner, president of Warner Brothers, in a full day on the witness stand, vigorously denied that his company had sought to make pictures to arouse war fever or hatred in the public. Citing four pictures, "Sergeant York," "Underground," "Confessions of a Nazi Spy" and "International Squadron," as typical, he reviewed in detail their foundation in historical fact and the routine through which they reached screen production.

"They were factual accounts of actual happenings, or the product of a consistent company production policy of dramatizing topical events," he said.

Personally, Mr. Warner said, he is in full accord with the President and the country's foreign policy. He expressed deep-rooted personal opposition to Hitler and Naziism, but denied that his convictions determined company production policy. He cited Warner's contributions to defense activities and a long-standing policy of producing patriotic films. Censorship of films, he concluded, would strip the screen of freedom of speech. Warners, he said, will not alter its policy of making accurate pictures.

Incidental to his testimony Mr. Warner also revealed that Senator Gerald P. Nye, one of the authors of the inquiry resolution, had himself approved "Confessions of a Nazi Spy" in 1939.

Mr. Zanuck, who followed Mr. Warner on Friday, attacked the charges voiced by the subcommittee as a step towards censoring the screen. He asserted that they would deny motion pictures the freedom of speech enjoyed by the theatre, magazines, book publishers and press.

Books, Magazines Are Sources

Twentieth-Century Fox, he told the inquisitors, based its attacked films on published books or magazine stories, substantiated by fact. Many stories were suggested by newspapers, he said. The "propaganda" charges he scored as "condemnation without an attempt to investigate the facts." To restrict screening of stories touching world upheaval, he added, would thwart the screen's service to the public as an entertainment medium and leave it sterile.

Personally, as did Mr. Warner, he expressed support of the Administration foreign policy, but also denied that this governed his studio's choice of production subjects.

Following Mr. Zanuck to the stand on Friday, James G. Stahlman, publisher of the Nashville *Banner*, described an alleged attempt by the manager of an MGM theatre in Nashville to censor Jimmie Fidler's column. He substantiated a letter of protest over the "censorship" incident which he had sent to Will H. Hays, after MGM had withdrawn advertising from his paper. He added, however, that the advertising had been quickly restored and the local theatre manager repudiated. Howard Dietz, director of Metro advertising, had previously characterized the incident as a "tempest in a teapot."

The hearings recessed Friday after hearing testimony from Senator Tobey's son, Charles W. Tobey, Jr., his secretary, Robert D. L'Heureux, and Mrs. Penny Adams and Mrs. Charlotte Oehman, employes of the Boyd Secretarial School, which has supplied help to the British Purchasing Commission in Washington.

Seenators McFarland and Clark clashed bitterly over calling the last witnesses who testified to discrimination against Irish, Jewish, and German descendants on the part of the British agency.

Senator McFarland declared that he had the right, as minority member, to know the names of witnesses a day in advance. The chairman overruled him and the Arizona Democrat directly accused the majority members of using the hearings as a sounding board against the Administration. He also attacked the initial charges by Senator Nye which prompted the inquiry and hinted that he would ask the Dies committee to investigate their origin.

The sessions adjourned soon afterwards, until next Monday, October 6th. At that time Charles Chaplin and Will H. Hays, president of the Motion Picture Producers and Distributors of America, will be called, Senator Clark predicted.

Wendell L. Willkie, counsel for the industry on Friday characterized the inquiry as one of the first attempts to dictate what America should read or see as entertainment. The investigation, he asserted, is a serious threat to free speech. He compared films with book publishing and noted that 36 out of 40 best sellers in the last two years could be called anti-Nazi or pro-British by the committee's standards.

Mr. Willkie also won an apology from Senator Clark who had attacked the former Republican presidential candidates' statements, asserting that his testimony before the Senate Foreign Relations Committee had admitted they were "just campaign oratory." The Senator admitted he had incorrectly quoted the record.

As the investigation entered its fourth week it continued to attract more condemnation than support from the editorial columns of the press, civil liberty groups, labor unions, the American Legion, Better Film Councils and individuals.

"The Fight for Freedom" committee at New York, in a study of newspaper editorials found that comment was overwhelmingly against the inquiry, as a threat to free speech, and as a misapplication of Senatorial powers of investi-

(*Continued on following page, column 1*)

Harry M. Warner Tells Committee Personal Views, Industry Stand

Following is the text of the statement read by Harry M. Warner, president of Warner Brothers Pictures, Inc., in testimony at Washington on September 25th before the Senate Interstate Commerce Committee's subcommittee investigating allegations of war propaganda in motion pictures:

I have read in the public press the accusations made against the motion picture industry by Senator Gerald P. Nye and others. I have also read the testimony of Senators Nye and Bennett C. Clark and others before your committee. After measuring my words, and speaking with full sincerity, I want the record to show immediately that I deny, with all the strength I have, these reckless and unfounded charges.

At various points in the charges, Warner Brothers and I have been mentioned specifically. The charges against my company and myself are untrue. The charges are either based on a lack of information or concocted from pure fancy. Yet the gossip has been widely disseminated.

I am opposed to Naziism. I abhor and detest every principle and practice of the Nazi movement. To me, Naziism typifies the very opposite of the kind of life every decent man, woman and child wants to live. I believe Naziism is a world revolution whose ultimate objective is to destroy our democracy, wipe out all religion and enslave our people—just as Germany has destroyed and enslaved Poland, Belgium, Holland, France and all the other countries. I am ready to give myself and all

(*Continued on followinug page, column 2*)

LABOR GROUPS PROTEST INQUIRY

(*Continued from preceding page*)

gation. The Anti-Nazi League of New York repeated its request to the committee for a chance to testify against the exhibition of pro-German films here. The American Civil Liberties Union accused the Senators of concealing their motives with facts from the testimony.

Condemnation of the inquiry, plus a demand hearings be stopped, was voted by the California Federation of Labor, meeting in San Francisco. The resolution was presented by Pat Somerset of Screen Actors Guild.

The Screen Writers Guild again asked that its representatives be permitted to testify. The Los Angeles Labor Council voted a condemnation of the inquiry tactics. Two members of Congress attacked the subcommittee. Representative Emanuel Celler of New York in a radio address over station WMCA said that the committee sought to establish a congressional censorship of film subjects. Congressman John M. Costello, of Los Angeles, also characterized the inquiry as an attempt at censorship and said the whole procedure had failed in the objects set up for it by isolationist sponsors.

The Atlanta Better Films Committee called the proceedings "ridiculous" in a letter to the committee and the films council of the California Federation of Women's Clubs called the hearings an "unwarranted and discriminating attack on one industry."

Stage Group Forms Stop Film Censorship Group

Representatives of the New York theatre, church, labor and civic organizations gathered Monday at the Martin Beck theatre with leaders of the stage to organize a national campaign against the subcommittee. Bert Lytell, president of Actors' Equity, and chairman of the new Stop Film Censorship Committee, presided. Mady Christians, actress; Brock Pemberton and Herman Shumlin, producers; Mr. Lytell; the Rev. Floyd Van Keuren, who represented the Right Rev. William T. Manning, Protestant Episcopal Bishop of New York; Thomas Murtha, president of the Central Trades and Labor Council, A. F. of L., and Stanley Isaacs, Borough President of Manhattan, addressed the meeting.

A resolution condemned the hearings as "an immediate threat to free thought, free speech and to the very fundamentals of liberty."

A permanent administrative committee of 22, headed by Mr. Lytell and Frank Gillmore, president of the Associated Actors and Artistes of America, was appointed. Mr. Gillmore will serve as honorary chairman; Mr. Lytell, chairman; Elmer Rice, president of the Dramatists Guild, as treasurer, and Joseph Gould, president of the Screen Publicists Guild, as administrative secretary. Other members are Thomas J. Lyons, Thomas Murtha, Dr. George Counts, Hendrik William Van Loon, Miss Christians, James Reilly, Lillian Hellman, Mrs. Alice Duer Miller, Herbert Bayard Swope, Lawrence Tibbett, Miss Margaret Webster, William Morris, Jr., and Walter White.

The following organizations were represented: New York State Federation of Labor; Lawyers' Guild; Jewish War Veterans; the Friars; Local 802, Musicians' Union; Painters' District Council No. 9; Friends of Democracy; American Civil Liberties Union; Newspaper Guild of New York; United Mine Workers; Hadassah, Jewish women's organization; Screen Actors' Guild; Amalgamated Clothing Workers; American Federation of Teachers; Central Trades and Labor Council; Textile Workers; United Parents Association; International Ladies Garment Workers Union; Ministers Union, and the United Electrical, Radio and Machinist Workers Union.

Harry M. Warner Tells Committee Personal Views, Industry Stand

(*Continued from preceding page*)

my personal resources to aid in the defeat of the Nazi menace to the American people.

I realize that my convictions of themselves, are unimportant. However, I am proud of them. As a matter of fact, I have never made a secret of them. I have always believed that every citizen has the right to express his views. I have done so both among my friends and associates and publicly to the press. I stand on my public record of the last eight years. But for the record of the hearings and to avoid misrepresentation, I should like to summarize my convictions. They are not newly found convictions. They are deep-rooted.

Shortly after Hitler came to power in Germany, I became convinced that Hitlerism was an evil force designed to destroy free people, whether they were Catholics, Protestants or Jews. I claim no credit as a prophet. Many appraised the Nazis in their true role, from the very day of Hitler's rise to power.

I have always been in accord with President Roosevelt's foreign policy. In September 1939, when the second World War began, I believed, and I believe today, that the world struggle for freedom was in its final stage. I said publicly then, and I say today, that the freedom which this country fought England to obtain, we may have to fight with England to retain.

Supports President

I am unequivocally in favor of giving England and her allies all supplies which our country can spare. I also support the President's doctrine of freedom of the seas, as recently explained to the public by him.

Frankly, I am not certain whether or not this country should enter the war in its own defense at the present time. The President knows the world situation and our country's problems better than any other man. I would follow his recommendation concerning a declaration of war.

If Hitler should be the victor abroad, the United States would be faced with a Nazi-dominated world. I believe—and I am sure that the committee shares my feeling—that this would be a catastrophe for our country. I want to avoid such a catastrophe. as I know you do.

I have given my views to you frankly and honestly. They reduce themselves to my previous statement. I am opposed to Naziism. I abhor and detest every principle and practise of the Nazi movement. I am not alone in feeling this. I am sure that the overwhelming majority of our people and our Congress share the same views.

Public Approves Pictures

While I am opposed to Naziism, I deny that the pictures produced by my company are "propaganda," as has been alleged. Senator Nye has said that our picture "Sergeant York" is designed to create war hysteria. Senator Clark has added "Confessions of a Nazi Spy" to the isolationist blacklist. John T. Flynn, in turn, has added "Underground." These witnesses have not seen these pictures, so I can not imagine how they can judge them. On the other hand, millions of average citizens have paid to see these pictures. They have enjoyed wide popularity and have been profitable to our company. In short, these pictures have been judged by the public and the judgment has been favorable.

"Sergeant York" is a factual portrayal of the life of one of the great heroes of the last war. If that is propaganda, we plead guilty. "Confessions of a Nazi Spy" is a factual portrayal of a Nazi spy ring that actually operated in New York City. If that is propaganda, we plead guilty.

So it is with each and every one of our pictures dealing with the world situation or with the national defense. These pictures were carefully prepared on the basis of factual happenings and they were not twisted to serve any ulterior purpose.

Screen Is Accurate

In truth, the only sin of which Warner Brothers is guilty is that of accurately recording on the screen the world as it is, or as it has been. Unfortunately, we cannot change the facts in the world today. If the committee will permit, we will present witnesses to show that these pictures are true to life. I am certain that we can easily prove to you that Warner Brothers has not duped its patrons but has, in fact, kept its obligation to the movie-going public.

Apparently our accusers desire that we change our policy of picturing accurately world affairs and the national defense program. This, Warner Brothers will never do. This, I am sure the Congress would not want us to do. This, I am certain the public would not tolerate.

As I have said, reckless and unfounded charges have been made before your committee against Warner Brothers and myself. These charges are so vague that, frankly, I have great difficulty in answering them. However, they have been widely disseminated and may be believed by the uninformed. I have tried to summarize the charges. They seem to divide into four allegations, as follows:

Summary of Charges

1. That Warner Brothers is producing a type of picture relating to world affairs and national defense for the purpose allegedly of inciting our country to war.

This, we deny. Warner Brothers has been producing pictures on current affairs for over twenty years and our present policies are no different than before there was a Hitler menace. . . . The pictures complained of were prepared under similar studio routine to all Warner Brothers productions.

2. That the Warner Brothers pictures concerning world affairs and national defense are inaccurate and are twisted for ulterior purpose.

This, we deny. The pictures complained of are accurate. They were all carefully researched. They show the world as it is.

3. That Warner Brothers is producing pictures that the public does not wish to see and will not patronize. The proof of the pudding is in the eating. All of the productions complained of have been profitable. To the point is "Sergeant York," which, I believe will gross more money for our company than any other picture we have made in recent years.

(*Continued on opposite page*)

WARNERS' HISTORY, POLICY TOLD

(Continued from opposite page)

4. That, in some mysterious way, the government orders us to make this or that type of picture.

This, we deny. We receive no orders, no suggestions—direct or indirect—from the administration. It is true that Warner Brothers has tried to cooperate with the national defense program. It is true that Warner Brothers, over a period of eight years, has made feature pictures concerning our Army, Navy and Air Force. It is true that we have made a series of shorts portraying the lives of American heroes. To do this, we needed no urging from the government and we would be ashamed if the government would have to make such requests of us. We have produced these pictures voluntarily and proudly.

How Company Operates

To disprove these silly charges and so that your committee may have all the facts, I would like to explain to you how our company came into existence; how our policies are established; how the company operates; and particularly how certain pictures were selected and filmed. I want to explain in detail, so that you may know the truth. I want to tell you these things so that you may no longer be dependent for your information on the half-truth and the misinformed witness.

Our company is managed by my two brothers and myself. Jack L. Warner is in charge of production. Major Albert Warner is in charge of distribution. I am president.

It is pertinent to tell you how our company started. We are not newcomers in the business. We helped pioneer the motion picture industry. We are not interlopers who seized control of a large company by some trick device. We were the first to accept the talking picture and out of our decision grew the large company of today.

How Warners Grew

The motion picture business began 45 years ago in the now famous Koster & Bial's Music Hall in New York City. Of course, the pictures of that day were nothing like the talking pictures of our era. Ten years after this historic event my brothers and I started on our motion picture career. If I may have the indulgence of the committee, I will take you back to 1906, when motion pictures consisted of a short flickering movie without plot.

We were then living in New Castle, Pennsylvania. There was no nickelodeon in the town. We began to think how one could be started. I had my eye on an empty store on the main street of New Castle. Fortunately, next door there was an undertaking establishment where it was esay to borrow the necessary chairs. I shopped around for a projection machine and finally discovered a second hand one that could be purchased cheaply. The question of employees was easy. Rose, my sister, could play the piano. Sam, my brother, soon learned how to run a projector. Albert, another brother, sold the tickets. My brother Jack sang with the illustrated slides. I, of course, being the eldest, asserted myself and took on the job of arranging for the show and the pictures. Our nickelodeon in New Castle was successful.

With the capital we saved from our profits, a year later our modest business venture began to expand. We opened other nickelodeons and the growth of Warner Brothers followed closely the growth of the motion picture industry. Soon, we expanded and began to produce our own pictures.

By 1920 we had produced such pictures as the dramatization of Sinclair Lewis's books, "Main Street" and "Babbitt;" Charles Norris' book "Brass," and many others. Today, pictures of this type are accepted in the trade, but not 20 years ago when producers feared to venture outside of the field of western thrillers and slap-stick comedies. I would like the committee to note that as long ago as the 1920's Warner Brothers was pioneering by portraying the world of that era.

The important historical point in the history of Warner Bros. came in 1926. I was invited to the Bell Laboratories to witness one of those experiments that most people say can never be done and yet which are ultimately always done. This time "the fool inventors" had a device to synchronize sound with silent pictures. The idea had been peddled far and wide within the motion picture business and had been discarded. I listened to the device and was impressed. The thought occurred to me that here was the opportunity for every theatre in the country to have a musical accompaniment to its pictures.

Tells of Sound Development

At the time, as you will remember, only the theatres in large cities could afford symphonic orchestras. But in the back of my mind there was also the hope that the day had now come when the motion picture screen would actually speak—when that which was only possible for the legitimate stage could be brought to the millions of patrons who were going to the movies.

Again, I lay no claim to being a prophet. But I tell you frankly that afternoon in the Bell Laboratories thrilled me. I thought I had seen the most important development since moving pictures were first thrown on the screen. Yet I could not help but hesitate. The larger motion picture companies directed by men much more successful than I had already turned down the new contrivance.

But after talking it over with my brothers, we decided to enter upon the venture. I agreed with the Western Electric Company to sell the sound machines, under the trade name of Vitaphone. The next 12 months were feverish. We worked day and night preparing for the launching of pictures with sound and in August, 1926, the Warner Brothers presented for the first time a complete Vitaphone show. We gave to the public the music of noted artists. It was nothing like the motion pictures of today, but it was the beginning of the talking picture.

Its reception exceeded our greatest expectations and we immediately began preparation for the first feature sound picture, "The Jazz Singer," starring Al Jolson. I need not recall to you the success of that picture. Our theatre could not accommodate those who wished to see it. With this event, the talking picture had become an accepted part of American entertainment.

Serve American People

Perhaps I have seemed immodest, in telling you so frankly the contribution that my company made to the motion picture business. But I am very proud of it. You and I both know what talking pictures have meant not only to Americans, but to the citizens of every land in the world. These pictures have done much to entertain and inform all types of people, whether living in the city or on the farm.

From the New Castle days when the first Warner Brothers theatre was manned by my brothers and my sister, it is a far step to the Warner Brothers of today, which employs personnel numbering 13,000. It is a far step from the nickelodeon seating 99 persons to our 4,000-seat theatres and from our silent films, which cost but a few hundred dollars then, to our $2,000,000 talking pictures of today.

Policy Not Changed

But essentially there has been no change in our policy. When we showed our first picture, 35 years ago, we wanted to please, entertain and inform our fellow-townsmen. Today that is the objective of our studios, on a national scale.

In order that I may show how prejudiced and misinformed are the charges against us, I would like your indulgence again to explain in some detail how Warner Brothers operated. I as president of the company wish to assume the full responsibility for the pictures we produce. That is a responsibility that should be mine, and one from which I do not shirk. However, I would not be telling you the truth if I left you with the impression that I personally select or supervise the pictures that we make. To be successful, a motion picture company must utilize skilled men both in the selection and production of pictures. I would never be qualified for such an intricate and delicate job.

Our company has been successful, I believe, because we have recognized that motion picture production cannot be dependent upon the feelings, intuition or knowledge of any one person. Instead, we have assembled the best talent available. Their job is to select from the huge amount of material that is presented to us, the subject and stories in which they think the public would be interested. Their job is to present it on the screen in a way that will attract and please the public.

Explains Story Selection

I have the idea that our accusers believe that I, together with one or two others, sit down in secret conference and plot the kind of pictures which we propose to make. Nothing could be further from the fact. Our success does not depend upon my personal opinions; it depends upon millions of Americans who find entertainment and enjoyment in pictures.

This, then, is the cardinal principle of Warner Brothers—that we produce motion pictures of all kinds, with the one objective of giving to our customers a wide variety of the kind of entertainment they want.

But again I want to be frank with this committee. As I have indicated, our company has pioneered what, for a better phrase, I will call "action" picture. By that I mean, we have tried to portray on the screen current happenings of our times. We have tried to do this

(Continued on following page)

EQUITY ORDERS "ISM" BALLOT

The council of Actors Equity at its meeting on Tuesday appointed a committee to draft the text of a referendum to determine whether a constitutional amendment to bar Fascists or Communists from holding office in the union should be submitted to the membership. The action followed a recommendation at the quarterly membership meeting on Friday that the council take action against sympathizers with the "isms."

If the referendum is approved another committee will be appointed next month to draft the proposed amendment which in turn will be sent to the membership for approval.

SAYS PICTURES RECORD HISTORY

(*Continued from preceding page*)

realistically and accurately and over a long period we have discovered that the public is interested in and grateful for this type of picture. Perhaps I can explain what I mean better by listing a few of these pictures.

We produced "British Agent," which was an expose of Communistic Russia based upon the book by Bruce Lockhart. We produced "Black Fury," which was a factual portrayal of conditions in the coal mining industry. We also produced many realistic biographies of such great world figures as "Pasteur," "Juarez," "Dr. Ehrlich" and "Zola," who aroused the conscience of the world in behalf of Dreyfus, the victim of religious bigotry.

Screen Records History

I have no apology to make to the committee for the fact that for many years Warner Brothers has been attempting to record history in the making. We discovered early in our career that our patrons wanted to see accurate stories of the world in which they lived. I know that I have shown to the satisfaction of the impartial observer that Warner Brothers, long before there was a Nazi Germany, had been making pictures on topical subjects. It was only natural, therefore, with the new political movement, however horrible it may be, that we should make some pictures concerning the Nazis. It was equally logical that we should produce motion pictures concerning national defense.

At the risk of being tedious—and only because I believe the issue is so fundamental not only to the motion picture industry but to all mediums of information, I ask your indulgence in considering in detail four of the pictures, which have been complained about. I know that the committee will want a complete background of how these pictures happened to be filmed, in order that the Senate may evaluate whether the allegations against them are correct. After you hear the history of these pictures, I am sure you will agree with me that it was both proper for Warner Brothers to present them to the public and that, rather than exaggeration, they are understatements of the events that they describe.

Record on "Nazi Spy"

I have no desire to infringe unduly on the time of this very preliminary hearing. I should like to read to you the case history of "Confessions of a Nazi Spy." I have prepared similar summaries on "Sergeant York," "Underground" and "International Squadron." I will not take the time to read these latter summaries, but I would like to present them for your record.

"Confessions of a Nazi Spy" was exhibited to the public beginning April, 1939, or six months before the outbreak of the Second World War. The plot was not the creation of a fiction writer. Nor did we sit down to devise a story to show the dangers of Nazi espionage. "Confessions of a Nazi Spy" correctly portrays the operation of a Nazi spy ring in this country, as this operation was disclosed at a Federal trial which convicted the conspirators.

In June, 1938, certain persons were indicted in a New York Federal Court, charged with being Nazi spies and with violation of U. S. espionage laws. The spy ring was revealed by the Federal Bureau of Investigation and the charges attracted great attention in newspapers throughout the country. Before the trial began, the New York *Post* announced that it would publish a series of daily articles on the spy ring, authored by Leon G. Turrou, a former FBI agent, who was active in developing the case.

We have in New York a story department, whose responsibility is to report to our West Coast studios on articles, plays, books or any other literary material which might be adaptable to the screen. Mr. Wilk, our New York story editor, noted the announcement of the New York *Post* articles and relayed this information to Jack L. Warner, who is in charge of production. The idea received a friendly reception in our production department and Wilk was authorized to inspect Mr. Turrou's material, with a view to making a motion picture. Mr. Turrou's material was impressive and we purchased the motion picture rights.

The New York *Post* articles were postponed until after trial, which began on October 14, 1938. The defendants were convicted in a New York District Court on November 29, 1938, and sentenced on December 2nd. The Turrou articles were then printed by the *Post* and syndicated in many newspapers.

As the Federal trial progressed, the testimony was used by our company as a practical basis for the picture. In addition, our script writers had the Turrou articles which described in detail the FBI investigation preceding the trial. For additional facts, our writers referred to a great many current books, magazines and newspaper articles, particularly an article in the *American Magazine,* written by Joseph F. Deneen and captioned 'An American Fuehrer organizes an Army,' and articles in the Chicago *Daily News* written by John C. Metcalfe. Mr. Metcalfe was not writing hearsay. As a reporter for the Chicago *Daily News,* Mr. Metcalfe joined the German-American Bund, in order that he might have first-hand knowledge of the Bund's operation.

Checked for Accuracy

The final script was rechecked for accuracy and the resulting effort was a carefully prepared picture, portraying—on the basis of factual happenings—Nazi Bund espionage within this country; the semi-military German-American camps within the United States and the tie-in of these bunds with Nazi Germany.

We gave the public a dramatization of a Nazi spy ring. But I repeat, the dramatization was not the creation of our imaginations. The facts had been unfolded before Federal Judge Knox; they had been recorded in daily newspapers and magazines; they were well known in local communities where the German-American Bund was operating.

I can not conceive how any patriotic citizen could object to a picture accurately recording a danger, already existing within our country. Certainly it is not in the public interest for the average citizen to shut his eyes-ostrich-like to the attempts of Hitler to undermine the unity of those he seeks to conquer. The experience of Norway and its Quisling, and the sad fate of too many other countries is too recent not to be in our memories. And we certainly have no apology for producing "Confessions of a Nazi Spy."

There has been a great deal of loose talk that we are producing pictures, such as "Confessions of a Nazi Spy," that the public does not wish to see. Civic, patriotic and labor organizations endorsed this picture. Hundreds of thousands of movie patrons paid to see it. Contrary to rumors, the picture made a sizeable profit. So much has been made of this point, that I have brought with me 550 letters, telegrams and postcards from 110 cities congratulating us on "Confessions of a Nazi Spy." I offer these documents as proof to offset the hearsay on the picture's "unpopularity."

(Mr. Warner here read into the record several comments on the picture printed in pro- and anti-Nazi German American newspapers.)

Nye Also Approved Film

But I am willing to rest my case on one reaction alone—that of Senator Nye. "Confessions of a Nazi Spy" was privately shown in Washington on May 11, 1939, and Senator Nye attended the preview. I want to read you a telegram which was sent to our New York office, at that time, by Mr. Ed Harrison of our advertising staff, who talked with Senator Nye after the Senator saw the picture. The telegram follows:

"Senator Nye said quote The picture is exceedingly good. The cast is exceptionally fine. The plot may or may not be exaggerated, but is one that ought to be with every patriotic American. As for myself I hope there may be more pictures of a kind dealing with propaganda emanating from all foreign lands. Anyone who truly appreciates the one great democracy upon this earth will appreciate this picture and feel a new allegiance to the democratic cause.' "

You will note that Senator Nye said of "Confessions of a Nazi Spy": "Anyone who truly appreciates the one great Democracy upon this earth will appreciate this picture and feel a new allegiance to the Democratic cause." On this, I agree with Senator Nye.

I now would like to put in the record the summaries on the history of "Sergeant York," "Underground" and "International Squadron." If the committee would like similar information on any of our other pictures, I should be delighted to prepare the information.

(Mr. Warner submitted seven pages on the history of the three pictures cited, along with press and other commentaries on them.)

I have selected these four pictures to give their case histories because they have been publicly criticized and because they vary sufficiently to give a cross-section of alleged propaganda films of all types.

Cites Production Statistics

I want to point out that, although we have produced 140 features pictures in the last two and a half years, only seven have been alleged to be propaganda. These seven pictures include the four I have descvribed. The others are a picture detailing the founding of Reuters News Service in Germany and England; a minor mystery spy melodrama and a picture called "Dive Bomber," dealing with the strain of pilots of military bombing planes. "Dive Bomber" is one of a series of 11 pictures we have released since 1933, portraying the American Army, Navy and Air Force. We have no reason to fear the judgment of the public in our self-imposed task of picturing our defense forces.

Every year, more than 9,000 pieces of literary material are submitted to Warner Brothers as possible picture material. Yet we only produce 50 feature pictures a year. As I have said, the work of deciding upon a picture is not a

ENGLAND SENDS NAZI REELS TO U. S.

Newsreel companies in the United States are releasing clips received from England of pictures made by the Nazis as propaganda films of the war in Russia. The films were captured by the British forces and subsequently given wide exhibition in England where they were released in two installments. Additional shipments of film are expected by the newsreel companies here.

QUOTES NYE'S APPROVAL OF 'SPY'

(*Continued from preceding page*)

job for a few people, but for a large specialized organization. We have a story department in New York and one in Hollywood, whose task it is to mull over thousands of plays, books, articles and ideas for picture possibilities. Synopses of attractive stories are turned over by these scouts and readers to our associate editors. If their approval for a picture is obtained, the story is then circulated among our 14 associate producers. If one of them likes the idea, he takes it to Hal Wallis, executive in charge of production. The pictures are finally approved by Jack Warner. As can be easily seen from this brief description, pictures are not made as some people seem to think, on the basis of whim and fancy.

If Warner Brothers had produced no pictures concerning the Nazi movement, our public would have had good reason to criticize. We would have been living in a vacuum and dream world. Today 70 per cent of the non-fiction books published deal with the Nazi menace. Today 10 per cent of the fiction novels are anti-Nazi in theme. Today 10 per cent of all material submitted to us for consideration is anti-Nazi in character. Today, the newspapers and radio devote a good portion of their facilities to describing Naziism. Today, there is a war involving all hemispheres except our own and touching the lives of all of us.

Produce Patriotic Shorts

Warner Brothers produces no news reels. Besides feature pictures, we produce and distribute approximately 100 short subjects a year. These shorts vary greatly in theme and character. But there is one group of shorts, to which I call attention, the so-called Warner Patriotic Shorts. They portray great events in the history of our country, such as the writing of the "Star-Spangled Banner;" the purchase by President Jefferson of the Louisiana territory; President Lincoln's delivery of the Gettysburg Address; high-lights in the life of President Theodore Roosevelt.

These shorts are accurate recordings of historic events in the making of America. Besides being shown in theatres, they are made available without charge to schools and colleges, patriotic groups and societies. There has been a great demand for them. Endorsements and commendations for these pictures have come from 25 national civic groups, 12 national patriotic organizations, 15 national magazines, thousands of schools, educators, libraries and public spirited citizens.

I submit for the record the list of organizations that have endorsed these pictures. Also I include a few typical letters of commendation, including one from the American Museum of Natural History and the President General of the Daughters of the American Revolution.

I am hopeful that these shorts, recording important events in American history, will help, in a small way, to keep alive in our citizens an appreciation of the blessings and liberties under our form of government. Unfortunately, many of us now take these liberties almost for granted.

No Profit Motive Abroad

There is one last charge against the motion picture industry that I have not mentioned. It is repugnant to me. In essence, it is that we support Britain and oppose Naziism because we have a financial stake in Britain. Warner Brothers receives a net revenue of approximately $5,000,000 a year from Britain. If we were to stop receiving this revenue, we would continue to operate, just as we did in 1932 through 1934, when our gross revenue declined by $50,000,000. If we were able to adjust our affairs to offset this loss in revenue, then I certainly am not worried about a drop of $5,000,000. In truth, this charge challenges our business judgment and our patriotism.

No one with any business judgment could possible have acted on the assumption that the policy of this country towards England would be influenced by the relatively small investment of our industries in England.

Warner Brothers has certainly not acted on the theory that our government would pull our chestnuts out of the fire. When we saw Hitler emerge in Germany, we did not try nor did we ask our government to appease him. We voluntarily liquidated our business in Germany. Business is based on keeping contracts, and Hitler does not keep his contracts with men, or with nations. No one can do business with Hitler's Germany. If, God forbid, a similar situation should arise in Britain, we would follow the same course as we did in Germany.

We never ourselves or through our government will try to save our profits at the expense of other people's lives and liberties. That would be as short-sighted a business policy as it is a national policy.

I am an American citizen, and I bow to no one in my patriotism and devotion to my country. Our country has become great because it is in truth, a land of freedom. No one can take these freedoms from the American people. The United States has always been a united nation of free people living in tolerance and faith in each other. We have been able to achieve this unity because of the freedoms of the individual.

In conclusion, I tell this committee honestly, I care nothing for any temporary advantage or profit that may be offered to me or my company. I will not censor the dramatization of the works of reputable and well informed writers to conceal from the American people what is happening in the world. Freedom of speech, freedom of religion and freedom of enterprise cannot be bought at the price of other people's rights. I believe the American people have a right to knew the truth. You may correctly charge me with being anti-Nazi. But no one can charge me with being anti-American. Thank you, gentlemen, for your courtesy in listening.

Darryl Zanuck Cites Story Sources as Accuracy Proof

The statement by Darryl F. Zanuck, vice-president in charge of production of the twentieth Century-Fox Film Corporation, before the Senate Subcommittee concerning alleged propaganda in motion pictures follows:

At the outset, it seems necessary to state my personal background. I was born in Wahoo, Nebraska, September 5, 1902. At the date of my birth, Wahoo had a population of approximately 891 people. It has become famous as the birthplace of one of baseball's immortals—"Wahoo" Sam Crawford. My mother and father were both born in the United States of America. My grandparents, on both my mother's and father's side, were born in the United States of America. My parents and grandparents were regular attendants and lifelong members of the Methodist Church.

I left Wahoo at the age of 15 years and enlisted as a private in the United States Army, in the first World War. I served overseas during that conflict and rose to the rank of Private First Class.

Senator Nye, I am sure, will find no cause for suspicion or alarm in that background.

Various charges have been made and published in the course of this inquiry. In order to avoid misunderstanding, I would like to make my position clear on a number of these points.

In respect to my personal opinion regarding the entry of the United States into the war at the present time: I want to say first that no man who was in France during the last war can look upon war with anything but the deepest abhorrence. I wish our country would never have to fight another war. I want this country to go to war only if that is an absolute necessity either to defend ourselves now or to prevent a future attack.

In this time of acute national peril, I feel that it is the duty of every American to give his complete cooperation and support to our President and our Congress. To do everything to defeat Hitler and to preserve America. If this course of necessity leads to war I want to follow my President along that course.

It has been further charged that Hollywood has been asked to make propaganda pictures designed to arouse a war spirit in the United States. This is not so. I assure you that no representative of the government has asked me directly or indirectly to make pictures for the purpose of getting this country into war.

We have been asked by the government to make training pictures for the United States Army. We have made these pictures at cost and without profit as a matter of patriotic duty. I am happy to say that Chief of Staff, General Marshall, has told me that these films have done an immeasurable amount of good in saving manpower, material and time in organizing the defense of America. As this committee doubtless knows, these pictures are of a strictly educational nature. I cannot believe it is an offense either for the government to ask for this service from the industry, or for the industry to comply with such a request.

Cites Films

Senator Nye has charged that several pictures made by Twentieth Century-Fox are so-called propaganda pictures. I presume he refers to "Man Hunt" and "The Man I Married." The first, "Man Hunt," appeared in book form under the title of "Rogue Male," which was published by Little, Brown and Company. It also was serialized in the *Atlantic Monthly*. As for "The Man I Married," it was published under the title "I Married a Nazi," in *Liberty Magazine* and in book form under the title of "Swastika." Both were widely read.

To condemn the motion picture industry for dealing with subjects as timely, as vital and as important as the current upheaval in the world is to subject the industry to an impossible censorship. It would deny us access to the same vital developments which today fill our newspapers, magazines, books, the radio, and the stage. It would prevent us from giving to the people of America subjects that fill their

(*Continued on following page*)

ZANUCK CITES SOURCES

(Continued from preceding page)

newspapers, their books and their minds. It would leave the American motion picture as worthless and sterile as those made in Germany and Italy.

The daily newspaper has always furnished me and my associates ideas for motion pictures. I made the first gangster pictures which helped uncover the rottenness of the underworld in our various cities. Perhaps some of you saw "Public Enemy No. 1," which was the first expose on the screen of the underworld. We received many protests against that film. I suppose the underworld thought this was unfair propaganda against the gangster, just so some now feel our war pictures are unfair propaganda against Hitler.

Hollywood didn't create the underworld, nor did it create Hitler and the Nazis. We have portrayed them no differently than they are pictured daily in newspapers, magazines, books and all other mediums of expression. In fact we have merely portrayed them as they are.

The pictures, regarding which so many reckless and unfounded charges have been made, represent only a very small fraction of the Hollywood picture output. It is indeed strange that much effort and public money is being spent at such a crucial time over such a minor part of the industry's program. Nothing at all has been said by this Committee about the vast number of historical, patriotic and religious films the industry has been turning out each year. No word of praise is given for a service that should fill every American heart with pride.

Hits "Sabotage" Charge

Senators Clark and Nye have both made the charge that Twentieth Century-Fox deliberately sabotaged a picture called "The Great Commandment" because this film preached peace and good will. The fact that both Senators Nye and Bennett Clark have taken pains to put this charge into the record, without the slightest attempt to secure facts, easily available to them, which utterly refutes their charge, indicates the unfairness of the methods being used in this hearing. In reply to this charge let me give you the uncontrovertible facts:

We purchased this picture because we felt it had a message—the message of peace and good will—in which the American people would be interested. We paid Reverend Frederick and his clerical associates $150,000, which included a profit to them. We planned to make the picture as a great feature and at great cost. About this time we had released another picture based on a religious theme—"Brigham Young." Our experience with that production convinced us that the public was not in the mood to patronize a religious picture. This despite the fact that "Brigham Young" had the endorsement and official sponsorship of the Mormon Church. We made some changes in the "Great Commandment" and then engaged in a vigorous and expensive campaign to sell it to exhibitors.

The "Great Commandment" has played to date in 1,087 theatres in the United States. Last week it played in 49 theatres in 49 different communities, and it is now being booked regularly in an average of 30 theatres per week. We staged an elaborate world premiere at the Uptown Theatre in Kansas City and we secured the sponsorship of almost all of the religious organizations in that city. The box-office result of this showing was the most pitiful in the history of the Uptown Theatre. On Friday, Saturday and Sunday we played to a total admission of $1,010. An ordinary film will usually play to this amount in one day alone without any special exploitation.

To cover the Kansas City premiere we sent a special exploitation man who worked there in advance of the opening, and we spent, in addition to the usual theatre advertising, $320 for additional company paid advertisements. The theatre lost money and we ended up by receiving only $350 as our entire share for the engagement at the Uptown Theatre.

If you will look at the review of the opening in the Kansas City *Times,* you will see that we treated the picture with utmost care and exploitation the same as we gave to any of our pictures.

We have an investment of $200,000 in the "Great Commandment." Despite unusual efforts we have received back from the American showing less than $33,000. Any statement that we have suppressed this film or the theme it presents, is unqualifiedly false.

I would like also to call attention to Senator Bennett Clark's testimony before this Committee. He said that our industry was determined to wreak vengeance on Adolf Hitler by plunging this nation into war in behalf of another ferocious beast, referring to Stalin.

Undoubtedly Senator Clark has overlooked the fact that Stalin and Hitler were pals, joined in a non-aggression pact, at the very time all of the pictures belaboring the totalitarian ideology were being made.

The Twentieth Century-Fox Film Corporation is exceedingly proud of its record of picture making and cooperation with its government. I am here to represent it in all of its production phases. I also offer myself as a personal exhibit of one who was able to make among the best of motion pictures as an independent producer. I shall be happy to answer your questions.

Archibald Joins RAF; Resigns UA Position

George Archibald, United Artists' managing director for Great Britain, has resigned to join the Royal Air Force October 10th. Mr. Archibald was in this country recently, discussing business at the home office, and arranging for his leave which will be "for the duration." His son, Christopher, is attending school here.

Mr. Archibald's war service leaves Teddy Carr sole managing director in Britain for UA.

Dlouhy Heads Club

At the annual election of the Balaban & Katz employees club, held at Chicago September 25th, Edward F. Dlouhy, manager of the Gateway Theatre, was elected president. Other new officers are: Joseph L. Stout, first vice-president; A. Warren Jones, second vice-president; William Schwartz, third vice-president; Joseph Rehak, treasurer, and Joseph Norbert Miller, secretary.

Army to See Film

The entire officer and enlisted personnel of the Eighth Army Corps will be made available for the production of "Soldiers in White," two-reel technicolor Service Short, according to a wire received by the Warners from Colonel George C. Beech, commanding officer of the Army Medical Corps Center at Fort Sam Houston, San Antonio, Texas. The short subject will be the first film story devoted to the varied activities of the Army Medical Divisions.

Columbia Calls Three Meetings for Field Force

Columbia Pictures this week called a second national sales convention for 1941-42, to be held in three regional meetings, in Chicago, October 3, 4 and 5; in New York, October 10, 11 and 12, and in San Francisco, October 24 and 25.

Marking a departure from the company's usual policy, Columbia held a first national session in May for top executives only, and now follows with a group of meetings for its entire sales force. A. Montague will preside at all three meetings and a number of home office executives will attend.

Present from New York at the Chicago meeting will be Jack Cohn, vice-president; A. Schneider, treasurer; Rube Jackter, assistant sales manager; Lou Astor, circuit sales supervisor; Lou Weinberg, circuit sales supervisor; M. J. Weisfeldt, short subject sales supervisor, and David Lipton, Leo Jaffe, Hank Kaufman, Bernard Zeeman, Maurice Grad, George Josephs, Seth Raisler, Vincent Borelli and Joseph Freiberg.

Delegates at the Chicago meeting will include midwestern division manager Phil Dunas; central division manager Carl Shalit; southern division manager Sam Moscow, and branch managers and the entire personnel from the following exchanges: Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Detroit, Indianapolis, Kansas City, St. Louis, Atlanta, Charlotte, Dallas, Memphis, New Orleans, Oklahoma City.

Attending the New York meeting will be mid-east division manager Sam Galanty and New York division manager Nat Cohn, and branch managers and personnel from the following exchanges: Washington, Pittsburgh, Cincinnati, Cleveland, Albany, Boston, Buffalo, New Haven, New York and Philadelphia.

Attending the San Francisco gathering will be western division manager Jerome Safron, and branch managers and personnel of Los Angeles, San Francisco, Seattle, Salt Lake City, Denver and Portland.

Gene Zukor in Navy

Eugene Zukor, associate producer at Paramount, this week was ordered to report for active duty with the Navy. He was to visit with his parents in the East before reporting.

Mohme Leaves Fox

Gustave Mohme has resigned his Mexico City managership for Twentieth Century-Fox. He had been with the company eight years. Before that, he was manager in Chile for Columbia.

Lange in Latin-America

Fred Lange, former Continental manager for Paramount, left New York Friday for a Latin-American survey. Guatemala is his first stop.

Jones Back

Charles Reed Jones, publicity and advertising director for Republic Pictures, will return to the New York home office next Monday, after an absence because of injuries suffered in an automobile accident.


RKO RADIO IS ON THE BEAM!
LOOK AT THE SECOND FIVE FOR 1941-42



Suspicion



The master director of mystery-romance . . . the beautiful star of "Rebecca" . . . a hitherto unrevealed Cary Grant . . . THESE THREE MAKE MOVIE HISTORY with this amazing drama of a bride's love and terror, done with a power of suspense thrillingly new to the screen!

CARY GRANT
JOAN FONTAINE

IN

"SUSPICION"

with

Sir Cedric Hardwicke • Nigel Bruc
Dame May Whitty

DIRECTED BY
ALFRED HITCHCOCK

Screen Play by Samson Raphaelson, Joan Harrison, Alma Reville

Liberty Magazine's sensational romantic serial zestfully brought to the screen . . . The story of a love affair that raised a thousand eyebrows in the nation's most shockproof playground — Palm Beach . . . A shop girl-millionaire romance with enough laughs and dreams-come-true for everybody.

Unexpected Uncle



"UNEXPECTED UNCLE"

WITH

ANNE SHIRLEY • JAMES CRAIG
CHARLES COBURN

Produced by **Tay Garnett** • *Directed by* **Peter Godfrey**

Screen Play by Delmer Daves and Noel Langley

Look Who's Laughing



Radio's "four-most" fun stars in a furious fiesta of frenzied folly—forty-four times funnier than they've ever been on the air . . . with Lucille Ball in there for the glamour as she bombards Bashful Bergen and kindles Charlie Cordwood . . . IT'S THE LAUGH LIFT OF THE YEAR!

EDGAR BERGEN AND CHARLIE McCARTHY

FIBBER McGEE AND MOLLY

LUCILLE BALL

IN

"LOOK WHO'S LAUGHING"

Produced and Directed by ALLAN DWAN

Story and Screen Play by James V. Kern

The Mexican Spitfire's Baby



Lupe's got Leon on the lam again—all because of his interest in a poor, helpless war orphan (that's her in the photo up there, cuddling Leon) . . . Oh, baby, what fun! . . . It's slightly scandalous—but completely screwy—and a riot for the customers.

LUPE VELEZ • LEON ERROL

IN

"THE MEXICAN SPITFIRE'S BABY"

WITH

Charles "Buddy" Rogers • ZaSu Pitts

Elisabeth Risdon • Fritz Feld

PRODUCED BY CLIFF REID

DIRECTED BY LESLIE GOODWINS

Original Screen Play by Jerry Cady and Charles E. Roberts



The Gay Falcon

MICHAEL ARLEN's master crime-buster of fiction, brought to life on the screen by the star who played "The Saint."... THE FIRST OF A GREAT NEW SERIES presenting the high spots in the career of the most charming adventurer who ever talked his way into a woman's heart.

"THE GAY FALCON"

WITH

GEORGE SANDERS

WENDY BARRIE

Allen Jenkins • Anne Hunter

Gladys Cooper • Edward Brophy

Produced by Howard Benedict • Directed by Irving Reis

Screen Play by Lynn Root and Frank Fenton

RKO RADIO PICTURES

THE SECOND FIVE FOR 1941-4

U.S. ISSUES OFFICIAL RULES FOR EXHIBITORS UNDER NEW WAR TAX

Treasury Reminds Exhibitors Increase Started at 12:01 A.M., October 1st; Managers Responsible for Learning Scale

Regulations covering the changes in the new Federal war-and-defense admission tax provisions which went into effect "as of the first moment of October 1," were issued by the U. S. Internal Revenue Bureau this week in the form of a mimeographed letter to all collectors of internal revenue, signed by Commissioner Guy T. Helvering.

The new tax is one cent on each ten, beginning with the first ten. Heretofore all tickets of 20 cents or less were exempt.

The reminder that the changed levy became effective at the "first moment"—12:01 A.M. of October 1 was interpreted as aimed at theatres throughout the country which remain open until the small hours of each morning to catch "night shift" patronage from defense plants, also theatres which run midnight shows.

Collectors were urged to circulate the information regarding the new situation to all persons concerned, in order that there might be no misunderstanding of the Government's requirements. It is the understanding, however, that it is the personal responsibility under the law for each exhibitor to acquaint himself with the specific tax requirements. Official text of these requirements appear in adjoining columns.

New Forms Prepared

Revised forms for the reporting of tax collections are now being developed and are to be ready for use next month when exhibitors prepare their October returns.

Attention was particularly called by Washington to the fact that free or reduced rate tickets allowed certain classes of customers are now taxable only on the actual amount for which sold, if any charge is collected, but other recipients of such tickets must pay the same tax as if they were bought at the established price.

Exhibitors whose admission price of not exceeding 20 cents has heretofore exempted them from the tax requirements now are required to collect taxes from their patrons, and the letter to collectors explained that, where there is delay in securing new tickets, properly printed to show the tax, they will be permitted to use tickets on hand, provided they are properly overprinted or overstamped to show the price and tax.

Exhibitors Ponder Admission Tax Action

Meanwhile, at mid-week, as the new Federal admissions tax became effective, exhibitors all over the country were pondering what to do about it—many raising admissions to conform with the tax, many absorbing it, and hundreds of others were conferring independently on the subject or at organizational meetings.

At the Savery Hotel in Des Moines on Monday, 150 exhibitors of the Iowa and Nebraska Independent Theatre Owners met and decided to increase adult admissions to provide for the Federal tax. Admissions will be increased from 16 to 20 cents; from 21 to 25 cents and from 26 to 30 cents. Children's admissions will be 10 cents, including the state sales tax, it was voted. Attorneys for Tri-State Theatres, Inc., who had worked on price scales with state and Federal attorneys, led the discussion on the tax question. Leo F. Wolcott, president of the ITO, presided.

More than 100 exhibitors, representing some 200 theatres in the Buffalo area also met on Monday at a meeting of the Motion Picture Theatre Owners of Western New York, at 505 Pearl Street, MPTO headquarters. The decision was to add the new Federal tax to the admission price, rather than increase admissions. A. Charles Hayman, MPTO president, presided.

First run theatres in Cincinnati, it was reported this week, will not revise their admissions for adults because of the new tax, but price for children will be increased from 15 to 17 cents. Revised scales for the subsequent run houses will be determined at meetings now in progress by the Greater Cincinati Independent Exhibitors League.

Last week, however, Pete Wood, secretary of the Ohio ITO, issued a bulletin advising theatre owners to consider a general increase in admission prices as of October 1st. He pointed out that exhibitors should bear in mind that the Federal admission tax amounts to a minimum impost of 12 per cent upon the box office receipts. Ohio has a 0.3 per cent tax. Mr. Wood also said that "every exhibitor should dispel the thought of adjusting his price scale to absorb the tax. As a matter of fact, the law is worded so as to give every theatre owner a legitimate reason for passing the tax on to the patron."

In Detroit, representatives of more than 100 theatres including the Cooperative Theatres of Michigan, and many independents, informally

(Continued on following page, column 1)

Treasury's Instructions on New Tax

Changes with Respect to the Taxes on Admissions and Dues Effected by the Revenue Act of 1941. . . . Collectors of Internal Revenue and Others Concerned:

The Revenue Act of 1941, approved September 20, 1941, effected certain changes with respect to the taxes on admissions and dues, and it is believed desirable that appropriate information regarding these changes should be circulated at the earliest practicable moment to all persons in your districts who may be concerned with the collection of the taxes on admissions and dues or the taxes applicable to cabarets and similar places of amusement.

All of the changes in the existing law with respect to the taxes on admissions and dues which are brought about by the Revenue Act of 1941 are effective as of the first moment of October 1, 1941 (10 A.M. of October 1, 1941, in the case of cabarets, roof gardens, etc.).

Section 1700(a)(1) of the Internal Revenue Code is amended by section 541 of the Revenue Act of 1941 so as to make the present rate of tax on admissions applicable to the amount paid for admission to any place regardless of the amount of such admission charge, except that any admission charge of less than 10 cents made to a child under 12 years of age will be exempt from the tax. Under the amendment all persons admitted free, or at a reduced rate (except bona fide employes, municipal officers on official business, children under 12 years of age, members of the military and naval forces of the United States when in uniform, and members of the Civilian Conservation Corps when in uniform), are liable for a tax based on the established price of admission to other persons for the same or similar accommodations. Therefore, employes, municipal officers on official business, members of the military and naval forces of the United States and members of the Civilian Conservation Corps when in uniform are not liable for tax if admitted free, and if admitted at a reduced price are liable for tax on the reduced price. The exception with respect to free or reduced-rate admissions to spoken plays is eliminated.

Section 1701 of the Internal Revenue Code, under which there are a number of exemptions such as where the proceeds of the admissions inure to religious, educational, or charitable organizations, agricultural fairs, Veterans' organizations, etc., and admissions to certain concerts, is repealed in its entirety. Consequently, no further exemptions shall be allowed for entertainments to be held on or after October 1, 1941, regardless of the disposition which may be made of the proceeds from the admissions. If any exemption certificates have already been issued by your office for entertainments to be held on or after October 1, 1941, the appropriate parties should be advised that they will be required to overstamp their tickets and to collect and account for the tax on all admission charges collected on and after October 1, 1941. This information should be given the widest publicity, particularly as to churches, schools, posts of the American Legion, and other organizations which have heretofore been entitled to exemption in respect of admissions inuring to their benefit.

Section 1700(e) of the Internal Revenue Code, under which a tax was imposed on amounts charged at cabarets, roof gardens, etc., has been amended in three important respects, namely, (a) the tax rate will be 5 per centum of the total amount paid for admission, refreshment, service, or merchandise, if the amount so paid, or any portion thereof, entitles the patron to be present during any portion of a performance at a roof garden, cabaret, or similar place furnishing a public performance for profit, (b) the provision exempting the admission charge if the amount paid was 50 cents or less (that is, if the amount paid for refreshment, service, or merchandise was under $2.50) has been eliminated, and (c) the tax is imposed upon, and shall be returned and paid by, the person receiving such payments. This tax is not required to be collected from the patron, as heretofore, but there is no objection to the cabaret, etc., passing it on to the patron if billed separately and in the exact amount.

Since there are a number of motion picture theaters, skating rinks, dance halls, etc., the admissions to which were not taxable before October 1, 1941, but which will be taxable on that date and thereafter, appropriate information should be circulated to such theaters, skating rinks, dance halls, etc., at the earliest practicable moment; and they should be advised that all admission charges are subject to the tax except in the case of admissions of less

(Continued on following page, column 2)

Treasury Lists Official Rules For New Taxes

(*Continued from preceding page*)

approved a price boost for practically all local houses, as of October 1st. All exhibitors agreed, however, on adding rather than absorbing the tax. As the meeting covered only key and subsequent-run houses, this move is dependent upon action to be taken by first and second-run houses which were to meet on Tuesday. Subsequent-run houses asked that the present 10-cent spread between second and key-runs be increased to 15 cents with the present split price of 44 cents for second-run admissions the key to the situation.

From New Haven early in the week reports indicated that downtown houses would pass on the one cent tax on 10-cent admissions to children. The Paramount, which has raised children's admissions to 15 cents on Saturdays after four o'clock and all day Sunday, had not definitely set its policy on adding or absorbing the two cents tax on this scale. Fairmount, New Haven, the Capitol, East Haven, and the White Way have been charging 15 cents for children for some time and it is believed they would continue. The leading subsequent-run houses in New Haven: Dixwell, Strand, Howard, Lawrence, Whalley, Whitney and Westville, will ask the children to pay 11 cents, while 15 cent afternoon admissions will be raised to 20 cents including tax, and 20 to 25, including tax.

Meanwhile, in Milwaukee, Warner's decreased by five cents admission prices to their Granada and Milwaukee theatres. "Early bird" admission prices were decreased from 20 to 15 cents. At Fox's recently acquired Garfield theatre, 20-cent matinees were inaugurated. Fox's Modjeska has a 30-cent matinee policy.

Dallas Club Tournament; Goldfine Heads Showmen

The Texas Variety Club hold its annual golf tournament and celebrations October 11th, 12th and 13th, with the first day an "open house," the second, a "Calcutta Sunday," the third, "tournament Monday." Sites are the clubrooms at the Hotel Adolphus and the Lakewood Country Club, Dallas.

The Philadelphia Showmen's Club has elected Charles Goldfine president. He operates the Alden Theatre. In the elections, Monday, others elected were Meyer Adelman, Stand-In (vice-president); Charles Stiefel, Yes Man (secretary); Sam Rosen, Banker (treasurer); Joe E. Sapsis, Script Man (financial treasurer); D. M. Kirby, financial secretary; David W. Yaffe, Fixer (attorney); and for the Board of Producers (directors)—Edgar Moss, Ben Biben, Dave Rosen and Oscar Neufeld.

Lamont To Distribute "Gift"

Jack Orville Lamont, formerly connected with Monogram, has opened his own office in New York for the distribution of "The Eternal Gift," sound film of the Solemn Catholic Mass, according to an announcement by Father Hugh Calkins, O.S.M.

UA Short Subject

Arthur W. Kelly has announced that United Artists has agreed to release a two-reel subject entitled "A Letter from Home." The subject was produced in England and directed by Carol Reed.

Official Treasury Instructions On Federal Admissions Levy

(*Continued from preceding page*)

than 10 cents charged to children under 12 years of age.

Form 729 used in reporting the tax on admissions will be revised at the earliest practicable date in order to incorporate the changes made necessary by the Revenue Act of 1941. It is expected that the new forms will be available in time for taxpayers to prepare their October returns and file them with the Collector by the end of November.

With respect to admission tickets which were previously not taxable, either by reason of the fact that the admission charges were under 21 cents, or due to the exemptions formerly allowed by section 1701 of the Internal Revenue Code, the following procedure has been approved:

(a) In all instances where it is practicable new tickets must be provided or the tickets on hand overprinted or overstamped, to show the established price and the tax applicable thereto.

(b) Section 1702 of the Internal Revenue Code specifically provides that the price for which every admission ticket or card is sold shall be printed, stamped, or written on the ticket. Accordingly, in every case where the established price of admission is changed new tickets will have to be provided or the tickets on hand must be overprinted or overstamped.

(c) Where the established price is not changed, for a limited time until properly printed tickets can be obtained, the use of tickets now on hand which do not show the tax due under the Revenue Act of 1941, will be permitted. However, the manager or proprietor must keep conspicuously posted at the outer entrance and near the box office one or more signs accurately stating each of the established prices of admission, and in the case of each such price the tax due and the sum total.

Social, athletic, and sporting clubs in your districts should be advised that under sections 1710 and 1712 of the Internal Revenue Code, as amended by section 543 of the Revenue Act of 1941, all dues or membership fees paid on or after October 1, 1941, are subject to the tax of 11 per cent, if the dues or fees paid by active resident annual members are in excess of $10.00 a year; and that amounts paid as initiation fees are taxable if such fees are in excess of $10.00 a year, or if the dues or membership fees of active resident annual members amount to more than $10.00 a year.

The various clubs should, likewise, be notified of the change in the meaning of the phrase "dues or membership fees" which now include any charges for social privileges or for golf, tennis, polo, swimming, or other athletic or sporting privileges or facilities, if made for any period of more than six days.

Warner Publicity Men Meet

Meeting of Warner Theatre department publicity men was held this week at the Warner home office with Harry Goldberg presiding. Joseph Bernhard, general manager of Warner Theatres, addressed the meeting on the special job that the publicity men would have to do during the next year. Charles Einfeld and Mort Blumenstock discussed campaigns and special merchandising plans prepared for "One Foot in Heaven." Publicity men attending were: Joe Feldman, Pittsburgh; Everett C. Callow, Philadelphia; Dan Finn, New Haven; Robert Paskow, Newark; Charlie Smakwitz, Albany; Larry Stein, Chicago; and Marcel Brazee, Milwaukee.

Associated Short Finished

Associated Screen Studios has completed recording of music and a release print on "Battle for Oil" the next National Film Board movie short in the Canada Carries On series. The need for oil is shown to have an important bearing on the course of current world events and direction of the war. Four relief maps with miniature oil derricks, and two animated maps were prepared by Associated Screen Studios to show major oil producing areas of the world, and to indicate fueling needs of Empire trade route. "Battle for Oil" will be released for theatrical distribution shortly.

Kane's British Productions

Robert Kane, Twentieth Century-Fox producer now in England to film background scenes for the studio's production "This Above All," will produce two films in that country. The pictures will be "Incident in Bucharest" and "Uncensored." The film, "This Above All" will be filmed in Hollywood instead of England as originally announced.

NBC Shifts Staff in Television Department

Extensive changes in the television program direction of the National Broadcasting Company were reported in New York this week. Thomas H. Hutchinson, manager of the NBC television program division since 1937 resigned and active supervision of all program material was taken over by Alfred H. Morton, vice-president in charge of television.

Warren Wade, who has been in charge of television talent was promoted to the position of executive producer while Arthur Hungerford, in charge of films for television, was named business manager of the television program department. Norman Kersta continues as assistant to Mr. Morton.

Mills Opens PRC Branch

Bernard H. Mills has opened his Buffalo, N. Y., office of Producers Releasing Corp. Mr. Mills who owns the franchise for both Albany and Buffalo, has appointed Leo Murphy to cover the Buffalo zone, Joe Friedman in the Rochester and Syracuse area, and Sam Milberg for the Albany territory. Eddie Berkson is office manager and booker.

Arthur in St. Louis

Milton B. Arthur, operator of 15 theatres, including the Fanchon & Marco Paramount theatre in downtown Los Angeles, left for St. Louis last week to undertake the management of Fanchon & Marco and St. Louis Amusement interest there.

Fontaine, Aherne On Tour

Joan Fontaine and Brian Aherne, her husband, both film stars, have been visiting nine cities by airplane in a transcontinental flight for the British War Relief Society and the United China War Relief.

Dear Congress:
We urge you and every American to investigate this Sensational Motion Picture!

It is outright pro-*movie* propaganda.

It is obviously designed to win new followers for the screen.

It will stir up intense national feelings of excitement, emotion, pity and pride.

Its insidious purpose is to convince people that pictures can be both completely different and completely entertaining.

It will arouse tremendous sentiment in favor of the great director who produced it, the brilliant author who wrote it, the fine cast who play it.

It is just a simple story of what happens when a man turns from all that love can give to All That Money Can Buy... But it is one of the greatest motion pictures ever made.

Please investigate it—soon.

RKO RADIO PICTURES
George J. Schaefer, President



William Dieterle's
Production of the Award-Winning Classic, "The Devil and Daniel Webster," by Stephen Vincent Benet

"All That Money Can Buy"

with
EDWARD ARNOLD • WALTER HUSTON
JANE DARWELL • SIMONE SIMON
GENE LOCKHART • JOHN QUALEN
and
ANNE SHIRLEY • JAMES CRAIG
Produced & Directed by WILLIAM DIETERLE
Associate Producer CHARLES L. GLETT
Screen Play by Dan Totheroh and Stephen Vincent Benet
A RADIO CITY MUSIC HALL ATTRACTION

This Full Page Ad appears in LIFE *of October 13—out October 10*

NATIONAL ADVERTISING REACHING
LOOK, GOOD HOUSEKEEPING AND

Direct message to the millions who read the story in the Saturday Evening Post. Ful page appearing ir issue of October 18 out October 15.

ONE OF "THE POST'S" GREATEST STORIES BECOMES ONE OF THE GREAT MOTION PICTURES . . . BRINGING NEW EXCITEMENT TO THE SCREEN IN THIS STRANGE AND STIRRING ADVENTURE OF A MAN POSSESSED

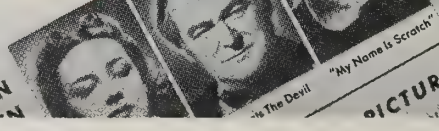
• • •

old and flaming spirit of America's newest short-story classic sweeps through this ingly original production from the man who gave you "Zola" and "Pasteur". If ou want to be sure to see the fine and exceptional in pictures, be sure to see this film.

RKO RADIO PICTURES WILL SOON PRESENT
The William Dieterle Production
BASED ON "THE DEVIL AND DANIEL WEBSTER"

All That Money Can Buy





"My Name is Scratch"

CHARLES LAUGHTON in a comedy-drama based on the Post serial 'Out of Gas' by Charles Nordhoff and James Norman Hall.

Clarence Budington Kelland's 'Post' serial, 'VALLEY OF THE SUN,' with James Craig and

And have you seen BETTE DAVIS in 'THE LITTLE FOXES,' prod. by Samuel Goldwyn

When you see this title on a movie marquee in your city, remember that you will see inside one of the most unusual, exciting, and surprising pictures ever made!

WILLIAM DIETERLE'S
Production of The Award-Winning Classic, "The Devil and Daniel Webster" by Stephen Vincent Benet

All That Money Ca

Edward Arnold • Walter Huston • Jane Darwell • Simone Simon • Gene Lockhart • John Qualen and Anne Shirley •

CHARLES L. GLETT Associate Producer • Screen Play by Dan Totheroh and Stephen Vincent Benet •

OPENING AT RADIO CITY MUSIC HALL SOON

55,000,000 READERS OF LIFE, SATURDAY EVENING POST...

To a woman who has given some man the best years of her life

Good Housekeeping

Dear Lady:

Here is your story . . . The story of that time when the great world of success with its temptations steals a simple, honest man from the woman who must stay behind.

It isn't so hard if you've only loved *him*. But if he's loved *you* too and can still forget, then it's really bad.

And never before has there been told so truly, so deeply *the drama of that fateful moment when a man turns from all that love can give to All That Money Can Buy.*

* * *

THE ONLY PICTURE WE HAVE ANNOUNCED IN THIS MAGAZINE IN THE PAST 11 YEARS

A Drama So Different, So Moving, So Unusual And So Fine That We Had To Tell You Especially About It

William Dieterle's

Production of the Award-Winning Classic, "The Devil and Daniel Webster", by Stephen Vincent Benet

"All That Money Can Buy"

with

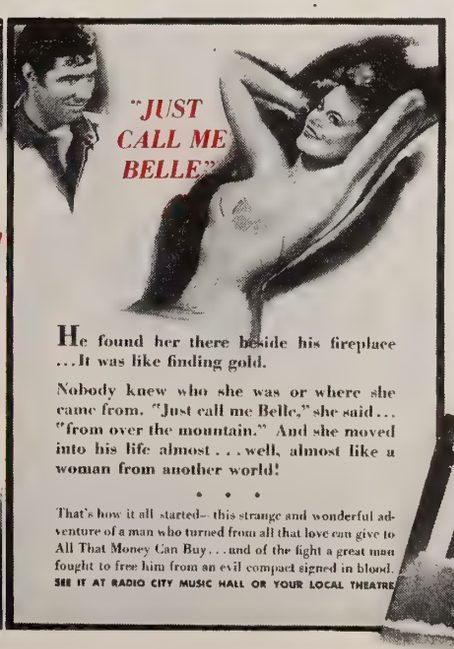
EDWARD ARNOLD • WALTER HUSTON • JANE DARWELL
SIMONE SIMON • GENE LOCKHART • JOHN QUALEN
and
ANNE SHIRLEY • JAMES CRAIG

PRODUCED AND DIRECTED BY WILLIAM
Associate Producer CHARLES L. GLETT · Screen Play b
AN RKO R





raig • Produced and Directed by William Dieterle
RADIO PICTURE



He found her there beside his fireplace ... It was like finding gold.

Nobody knew who she was or where she came from. "Just call me Belle," she said... "from over the mountain." And she moved into his life almost . . . well, almost like a woman from another world!

• • •

That's how it all started– this strange and wonderful adventure of a man who turned from all that love can give to All That Money Can Buy . . . and of the fight a great man fought to free him from an evil compact signed in blood.

SEE IT AT RADIO CITY MUSIC HALL OR YOUR LOCAL THEATRE

RKO RADIO PICTURES

LOOK

Special woma
appeal angle f
the mass audien
reached by Goo
Housekeeping. Fu
page appearing
November issu
out October 1

Smash display across
lower half of two-page
spread in Look for Novem-
ber 4, out October 21.

FIRST CASE COMBINING SPECIFIC RUN CLEARANCE COMPLAINTS FILED

Jersey City Independent Asks Reclassification of Run and Clearance Adjustment; First New York Case Under Sec. X

The first arbitration action to combine both clearance and specific run complaints was filed on Tuesday with the New York tribunal of the American Arbitration Association by Jack Fields, president of the Rosyl Amusement Corporation operating the Cameo theatre in Jersey City, N. J. It names all five consenting distributors and five Jersey City theatres, including the Apollo, operated by the Skouras circuit.

The complaint is Mr. Field's second. In March he filed a clearance action against the same parties, but withdrew it a month later, announcing that he would wait until Section X of the decree became effective September 1st, permitting a direct request for a specific run.

The new complaint asserts that the Apollo receives a second run by reason of its affiliation with the Skouras circuit and asks that its run be reclassified with the Cameo, receiving a maximum clearance of seven days after the Apollo and the Fulton. Also named are the Orient, Rialto, Strand and Tivoli theatres.

Paustan Wins Reduction

The Paustan Amusement Company, operating the West End theatre in Newark, N. J., Thursday won a clearance victory over the Warner circuit's Ritz theatre when Michael N. Chanalis, arbitrator, reduced the margin from 14 to seven days and abolished the clearance held by the Savoy theatre over the West End for pictures which the Ritz does not play.

Costs of the action were apportioned among the defendants and intervening Stanley Company, Warners' subsidiary.

The award restores the clearance which the West End enjoyed until December, 1928, when Warners took over management of the Ritz. Mr. Chanalis found that there had not been any substantial change in the neighborhood character of the West End, while the newer Ritz drew from a more metropolitan audience. The contention that the clearance had remained in effect for 13 years the arbitrator called "without merit, for it is obvious that the complainant could do nothing to change the clearance prior to the Consent decree except to go out of business."

Washington received its eighth case last week when the Linden Theatre Company of Baltimore operating the Linden theatre, new 850-seat neighborhood house, filed a clearance action against Warners, Paramount, and RKO. The Metropolitan, Fulton and Rialto theatres were named as interested parties.

The complaint sets forth that the Linden now plays 14 days behind the Metropolitan and day and date with the smaller and older Fulton and Rialto. It asks that the present clearance be termed unreasonable. James V. Hayes and Robert Sher, former Department of Justice attorneys, are attorneys for the Linden. Previously they won a reduction of clearance for the Apex in Washington.

Philadelphia's 13th case, a clearance complaint, was filed on Wednesday by Columbus Stamper, operating as the Sansom Theatre Company, for his Rivoli theatre. It is his second complaint. His first, Case No. 8, on clearance for his Great Northern theatre opened Tuesday before Walter H. Robinson.

The Rivoli complaint is against the consenting distributors and Warners' Imperial-60th St. Commodore theatres and involves the independent Overbrook, Sherwood, Ambassador and Byrd theatres. It asks that the Rivoli be awarded (1) Availability of seven days after the Commodore and/or first run on Baltimore Avenue; (2) the right to play no later than 28 days after first run in West Philadelphia.

At San Francisco Gerald Hardy, operator of the Piedmont theatre, Oakland, ended reports of a settlement of the tribunal's fourth case when he announced that he would carry through his clearance action against the Big Five and downtown Oakland and Piedmont first-run houses, and the Fox West Coast circuit.

Referring to section eight of the consent decree, Mr. Hardy charged that clearance granted Oakland's first-run houses over the Piedmont is unreasonable and that the five distributors should be compelled to re-compute the time intervening between moveovers. He asked that clearance for his theatre be fixed following the first-runs and that the arbitrator fix a maximum clearance among the various Oakland theatres. Donovan O. Peters has been selected as arbitrator. Hearing dates have not been set.

Hear Philadelphia Case

Hearing on Case No. 9 at Philadelphia the clearance complaint of A. M. Ellis, for his Broad theatre, opened Monday and continued through the late evening hours until testimony was completed so that the clearance complaint of Columbus Stamper (Case No. 8), for his Great Northern theatre, could be started on Tuesday morning as originally scheduled. Testifying all day, Mr. Ellis asks arbitrator Calvin H. Rankin, Wharton School professor, to set clearance for pictures of defendants RKO and Paramount at seven days following Warners' Logan, Bromley and Grange theatres, similar to the clearance he gets from 20th Century-Fox. Vitagraph was originally named as defendant, but was dropped when Stuart Aarons, counsel for Vitagraph and Warner theatres, argued that under Section 16 of the consent decree, the distributor has the right to set his own terms in selling to affiliated houses.

Harry Pimstein was legal representative for RKO and Herb Lazarus for Paramount. Albert M. Cohen represented Mr. Ellis.

Three declarations of intervention have been filed with J. P. Nelson, clerk of the American Arbitration Association in Portland, Ore. They ask that the demand filed by Graeper's Egyptian theatre for reduction from 91 to 45 days clearance following showing of first-run pictures, be dismissed. The declarations were filed by the Rainier Theatres Corporation, operating the Hollywood and Oriental theatres; the Paraport Theatre Leasing Corporation, operating the Paramount theatre, and the Multnomah Theatres Corporation operating the Orpheum and Liberty theatres.

BASEBALL ADS BRING PROTESTS

Los Angeles exhibitors protested the display of a night baseball advertisement sandwiched between motion picture ads on the amusement page of a local newspaper. The exhibitors pointed out they are regular advertisers and that night baseball is competitive and should be displayed on the sports page and not on the theatre amusement page.

Detroit

In Detroit the United Detroit Theatres and Michigan Cooperative circuits joined the first specific run action when they intervened this week in the complaint filed by Erving A. Moss, operator of the Parkside theatre, against the Big Five. It is reported that the circuits and the downtown first-run theatres named by Mr. Moss will fight the demand of the new east Detroit house.

Philadelphia

Hearing on Philadelphia Case No. 10, the clearance complaint of A. M. Ellis for his Liberty theatre, Camden, N. J., scheduled for October 7th was postponed for a second time until October 17th. The complaint, directed against Metro, RKO, Warners and Paramount, with Warners' Stanley, Grand and Lyric theatres, the intervening parties, is one of three similar complaints filed by Mr. Ellis.

Wednesday Robert A. Callaghan, arbitrator, dismissed Warners under section 16 of the decree which protects clearance arrangements between distributors and affiliated circuits.

Hearing on Case 8, opened on Tuesday, was continued until Friday. Arbitrator Walter H. Robinson, local attorney, reserved decision on a motion to dismiss Mr. Stamper's complaint for his Great Northern, made by Stuart Aarons, counsel for Warners' Strand and Keystone theatres, on the ground that the complaint seeks a change of run, not clearance. George P. Aarons, United MPTO counsel representing Mr. Stamper, argued that the arbitrator could consider the case under Section X.

New Haven

At New Haven-College Open Air theatre's "some run" complaint against the consenting distributors comes before Herbert MacDonald, arbitrator, at 10:30 A.M., October 6th. This is the fourth complaint to be filed in the district. Decision in the New Newington clearance complaint is expected in October.

Chicago

The Portage theatre clearance complaint in Chicago has been deferred until October 27th. It is the fourth postponement. Settlement discussions are reported.

At Chicago the Monroe Amusement Company, operating the Monroe, joined the list of intervenors in the clearance action of the downtown Oriental theatre.

Buffalo

After one afternoon hearing testimony Michael Catalano arbitrator of the Dipson Theatres Company clearance complaint at Buffalo on Friday adjourned the hearing until October 8th. The Dipson asks the Big Five to restore the clearance held by the Bailey theatre before Dipson purchased it from the Shea circuit.

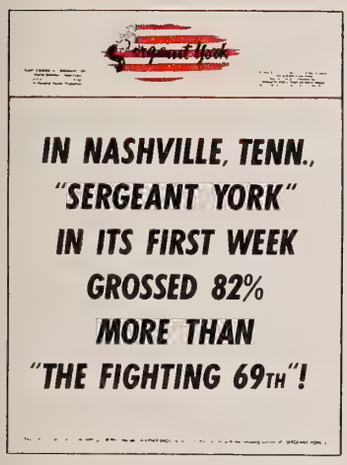
Omaha

Omaha's first case, clearance action of the Strand theatre, Council Bluffs, Ia., will be heard by E. F. Leary, Omaha attorney, on October 14th.



GARY COOPER in "SERGEANT YORK"
Walter Brennan • Joan Leslie
George Tobias • Stanley Ridges
A Howard Hawks Production

Original Screen Play by Abem Finkel & Harry Chandlee
and Howard Koch & John Huston
Based Upon the Diary of Sergeant York
Produced by JESSE L. LASKY and HAL B. WALLIS
Music by Max Steiner • A Warner Bros.-First Nat'l Picture



FOR EVERY DOLLAR "THE FIGHTING 69TH" GROSSED IN ST. LOUIS, "SERGEANT YORK" HAS GROSSED $1.56!

(Ask Harry Arthur. He'll tell you——gladly!)



This is the second of a series of advertisements designed by WARNER BROS. to acquaint the industry with the amazing success of "SERGEANT YORK"!

Court Dismisses 'Separate Defenses' In Trust Case

Operators and owners of the Pickwick theatre in Greenwich, Conn., plaintiffs in the $5,452,575 anti-trust suit against the eight major film companies, were granted their motions to dismiss the defendants' "separate defenses" in the United States district court in New Haven on Tuesday. The "separate defenses" in turn moved for dismissal of the entire action on the grounds that one of the plaintiff corporations was a foreign corporation "without legal capacity" to sustain the action.

Judge Carroll C. Hincks ruled that the General Statute of the state of Connecticut limiting the rights of foreign corporations which had not qualified with the Secretary of State, applied to state actions, but not actions in the Federal court, and only in contract rather than tort action. Defendants in the case were granted subjoenas *duces tecum,* which will require the plaintiffs to exhibit their records.

Await Crescent Action

The Government's trial of the Schine Circuit anti-trust suit at Buffalo, N. F., will await completion of the Crescent case at Nashville, Tenn., it was indicated by Department of Justice sources in Washington, D. C., this week.

Final argument in the Crescent trial is scheduled to start December 1st. It was pointed out that Government attorneys handling the Crescent case would not be available for trial of any other film cases until after its completion.

Meanwhile, industry attorneys at the Crescent trial reported being informed by Government attorneys that they would seek to have the Schine case go to trial in mid-November, if possible.

Portage Case Postponed

The Portage theatre versus the five consenting companies clearance case which was scheduled to be reopened September 29th, has been postponed until October 27th. Edmund Adcock of Spitz & Adcock, attorneys for Paramount and Balaban & Katz, the intervenors, requested the delay due to other commitments.

A stipulation, filed jointly in the Albany county clerk's office September 30th, put an end to the friction existing over the prior delivery of product by film companies to the Warner Circuit's new Delaware theatre ahead of the Eagle theatre, operated by Abe Stone, an independent.

In August Mr. Stone brought a suit for temporary injunction against Vitagraph and 20th Century-Fox, the latter settling out of court by stipulation, due to substitution of the Delaware for the Albany's run. The temporary injunction was denied by Supreme Court Justice Harry E. Shirick.

This week's stipulation, submitted by Leonard Rosenthal for Mr. Stone and by Sam Aronowitz for Warner Brothers, provides that the Colonial and Delaware will be seven days behind second run but in no event will the Eagle need to wait more than 21 days after prior run availability.

In effect, the Eagle will have availability 35 days after the second run Madison theatre.

Herbert Holt Dies

Sir Herbert Holt, Canadian financier, died Sunday in Toronto, aged 89. He was formerly a director of Famous Players Canadian Corporation circuit.

THEATRE TAX BILL IN ST. LOUIS

A bill was introduced last week in the St. Louis Board of Alderman to provide a one per cent tax on gross receipts of nearly 90 theatres in that city. The measure, if passed, is expected to yield about $1,100 a week to the city's treasury.

Fred Wehrenberg, head of St. Louis' Motion Picture Theatre Owners Association, immediately announced a campaign would be launched to defeat the measure, pointing out that a similar campaign waged several years ago was successful when a two per cent tax was proposed. At present all St. Louis theatres pay a flat $150 fee a year.

Alderman Edward L. Duke who introduced the new measure told reporters he had no idea what the aggregate weekly gross of theatres was, and he admitted that he had not consulted the Comptroller's office regarding the bill, a customary procedure on new tax measures.

Government Takes Altec Engineer

E. S. Seeley, development engineer of Altec Service has been granted a leave of absence to take up scientific research activities in submarine detection with the National Defense Laboratories, in association with U. S. Navy scientists at Fort Trumbull, New London, Conn. Mr. Seeley invented and developed many of the electrical devices by which sound engineers detect the presence of incipient dislocations in motion picture sound mechanisms. Most recent of Mr. Seeley's inventions is the direct-reading reverberation meter, introduced to the scientists of the motion picture industry at the Rochester meeting of the Society of Motion Picture Engineers.

Mr. Seeley is the sixth Altec engineer who has been requisitioned for research activities in connection with national defense.

Brown Heads Critics

John Mason Brown of the *World Telegram* is president of the New York Drama Critics' Circle, for the coming year. At the election of officers in New York Tuesday, others elected were Richard Lockridge, *Sun,* vice-president; Louis Kronenberger, *PM,* treasurer; Stark Young, *New Republic,* foreign corresponding secretary. Willela Waldorf and George Freedly were made members. Resignations of Oliver Claxton and Sidney Whipple were accepted.

Pioneers' Party October 29th

Jack Cohn, vice-president of Columbia Pictures and house manager of Picture Pioneers, announced Tuesday that Marvin Schenck had been named chairman of the entertainment committee which will have charge of the Pioneers' Hallowe'en-Harvest Moon dinner conference on October 29th, at Toots Shor's Restaurant in New York.

Mr. Schenck will be assisted by Leon Bamberger, G. B. Odlum, Lawrence Beatus, Sam Dembow and Leon Netter. The committee will meet shortly to formulate plans.

Will Pre-Examine Paramount Officers

A pre-trial examination of three Paramount Pictures, Inc., executives in the suit brought by Ben Blumenthal for commissions allegedly due in the sale of Paramount's British theatres, was ordered in the New York County Supreme Court on Friday. Judge Peter Schmuck directed that Barney Balaban, president, Austin C. Keough, general counsel, and Stanton Griffis, chairman of the Board of Paramount, appear with records of the English deal on October 8th for examination by Saul E. Rogers, Mr. Blumenthal's attorney.

Disney Returning Soon From Latin America

Walt Disney and staff, who have been touring the Latin-America countries, for cartoon material, and who have been making a color film to be distributed by U. S. Embassies in 16 mm form in those countries, will probably return to the United States October 20th, it was said in New York this week.

The good-will picture will be handled by the Nelson Rockefeller committee on cultural relations between the American Republics.

C. L. "Red" Stong WE Press Chieftain

C. L. "Red" Stong has succeeded to the post left vacant by the death of W. A. Wolff, that of information manager for Western Electric and Electrical Research Products, Inc. He had been Mr. Wolff's assistant.

Mr. Wolff died recently in Maine, after a long illness.

Scully Leaves for Coast

William A. Scully, Universal's general sales manager, and his assistant, William J. Heineman, are en route from New York this week to the company's Hollywood studios to attend a series of product conferences. Stop-overs on the route will be made by Mr. Scully and Mr. Heineman in Chicago, St. Louis and Denver.

Shirer Returns

William L. Shirer, author of "Berlin Diary" and CBS radio commentator, engaged some months ago by Erich Pommer to prepare special material for RKO's "Passage from Bordeaux," returned to New York this week after spending a few days at the studio conferring on the studio.

Alexander Adopts Refugees

Harry Alexander, owner and operator of the Lansdowne theatre in Toronto, has adopted five refugee orphans. Mr. Alexander was president of the Independent Theatres Association of Ontario but recently entered into a partnership agreement with Famous Players Canadian.

Stanley Bracken Promoted

William F. Hosford, vice president of the Western Electric Company, has announced the appointment of Stanley Bracken as general manager of manufacture. This is a new office in the company made necessary by the increase in its manufacturing activities.

INDEPENDENTS RALLY TO ALLIED'S PLAN FOR INTRA-INDUSTRY UNITY

Nine Units Approve Plan Rejected at Convention in Philadelphia; MPTOA Moves to Forestall Court Actions

A majority of National Allied States Association's regional units approve the "liaison committee" for industry unity, advocated by the board two weeks ago at the Philadelphia convention, and rejected at that time by the delegates. The national board disclosed this at Washington on Tuesday afternoon, after virtual completion of the special "plebiscite" it had ordered immediately after the convention.

The vote is a virtual vote of confidence in the Allied leadership, inasmuch as the board declared the convention poll unrepresentative, and is appealing directly to state units for support of its idea—the rejection of which led Allied officers to resign.

That resignation, incidentally, is not effective, inasmuch as the board asked the officers, led by president H. A. Cole, and general counsel Abram F. Myers, to "carry on for the time being."

Approved by Nine

Meanwhile, on Tuesday, the board's "liaison committee" proposal had received the support of the New Jersey Allied, Allied of Illinois, Allied Motion Picture Theatre Owners of Western Pennsylvania, Motion Picture Theatre Owners of Maryland, Eastern Pennsylvania Allied, Independent Theatres Protective Association of Wisconsin and Upper Michigan, Associated Theatre Owners of Indiana, Allied Theatre Owners of the District of Columbia, New York State unit of Allied. The Independent Theatre Owners of Ohio was to consider the proposal Thursday, with approval expected. Allied of Connecticut, Tuesday, voted against the unity proposal, but voted unanimous confidence in Allied's officers.

New England Allied was to meet Thursday, and its disapprobation was anticipated; inasmuch as it was Nate Yamins, of Fall River, a national director, who led the fight at the convention, against the proposal for a "National Joint Conference Committee" as the group was to be called.

In this connection, Mr. Yamins, in New York, Friday, September 26th, called the plebescite illegal. He said the national constitution required that special board meetings be held only after directors have received ten days' notice by letter or wire. This rule was certainly not observed when the board met immediately after the convention, he said.

Mr. Yamins said, however, that he did favor a special board meeting, but that it should not be rushed, and that a resolution should be framed by it with proper discussion by all.

The New England leader also assailed the board's attack upon the validity of the convention vote. He said it endangered other exhibitor conventions.

Unity is good for the industry, if it does not hurt the independent exhibitor, whom he represents, Mr. Yamins asserted, adding he did not want a "unity" imposed by the distributors, whose influence he suspected.

He also added unity in the film industry was possible without such a committee, inasmuch as the organization already had committees enabled to cooperate with other film industry units.

Meanwhile, approvals of the state units were not without qualifications. Some came from the New Jersey Allied, which stated its confirmation of the committee was subject to three provisos, as follows:

"1. That such committee shall report back to the national board of directors of Allied any action, proposed by the committee, for approval or disapproval by the national board before it can become binding on Allied.

"2. That all action taken by the committee and reported out as an act of the committee must be by unanimous vote of all groups represented, presupposing that each group will be entitled to one vote on every question. We do this for the purpose of assuring ourselves that Allied will not be out-voted at meetings of the committee.

"3. That adequate safeguards be set up to protect Allied from receiving adverse publicity through all actions taken by the committee or permanent organization."

The general membership of the unit met in New York Monday.

The Illinois Allied's ratification meeting was held in Chicago Wednesday, September 24th, attended by 65, representing 155 theatres. The members also reaffirmed their confidence in officers and directors of the national association. Jack Kirsch, president, noted that the proposed "liaison committee" was merely exploratory, its decisions would not bind the national board.

50,000 ADMISSIONS FOR ARMED FORCES

The defense recreation committee of New York City plans to double the distribution of free tickets to members of the nation's armed forces, stepping up the present rate of 20 to 25 thousand to 50,000 weekly. The tickets will admit men in uniform to motion picture theatres, stage plays, sporting events, radio stations and places of interest where admission is charged. However, only one ticket will be issued to each man.

The men will receive their tickets from the various morale officers or at the committee's headquarters at 99 Park Avenue. Men visiting the New York area from out-of-town camps also will be given tickets.

MPTOA Names Three To Meet Distributors

Meanwhile, the Motion Picture Theatre Owners of America last week moved to maintain industry harmony by preventing lawsuits from developing. Edward L. Kuykendall, president, announced a three-man committee to confer with distributors "in the hope of avoiding the courts and promoting a better relationship." The men are Lewen Pizor, Philadelphia, chairman; Max A. Cohen, New York; Herman Levy, New Haven.

The committee's first meeting was held Thursday, in New York, with Herman Wobber, Twentieth Century Fox's general sales manager.

Mr. Kuykendall added he had appointed the committee "Due to the fact that we are receiving many bitter complaints from exhibitors in widely scattered territories, regarding prevailing sales policies on the part of certain distributors, especially concerning the unfair practice of holding out pictures that have been bought in good faith and re-allocating them at increased rentals."

Mr. Kuykendall also said: "Surely we can work out our differences among ourselves. There never was a time when we needed industry unity more than the present. Now when we hear so much about industry coordination, and all industry committees for the common good, why don't we play a little give and take and demonstrate sincerity of purpose by a spirit of fairness. Storm warnings are out—will the industry heed them?"

PCCITO Assails High Rentals and Decree

The trustees of the Pacific Coast Conference of Independent Theatre Owners last week assailed high rentals, and also the consent decree, which, they said, was not preventing those rentals. They also noted that three majors were not affected by the decree; and, hence, could ask for films what they wanted. Additionally, the PCCITO representatives hit MGM's new sales policy as unreasonable.

The resolution of assailment mentioned sales policies of all distributors.

The Independent Theatre Owners Association, New York, met last week, on film rentals, and quality of current and forthcoming films. The meeting was an open forum. However, members' opinions were not disclosed.

Disclosed was the slowness of ITOA member film buying this season.

The New York Allied is expected to convene next Monday in Albany to organize formally and elect officers.

The Allied MPTO of Western Pennsylvania will have its annual convention October 22nd and 23rd at the Hotel Roosevelt, Pittsburgh, with Morris A. Rosenberg, past president, as chairman.

The Conecticut MPTO will hold its regular luncheon meeting next Monday at Ceriani's, New Haven, with buying, new taxes, rules about old tickets, and other matters on the discussion agenda.

Interstate Employees Get 7½% Raise

All full time employes of the Interstate Circuit, Inc., and Texas Consolidated Theatres, Inc., including craft employes, have been given an average wage increase of 7½ per cent effective September 15th. Karl Hoblitzelle, president and R. J. O'Donnell, vice-president and general manager, announce that the higher scale is the result of rising living costs. Employes getting under $25 a week in salary received an increase of 10 per cent in wages; $25 to $50 a week, increase of 7½ per cent and over $50, a raise of 5 per cent.

RKO's Telegraphic Match

The RKO fall golf tournament with entries confined to home office employees was held on Saturday, September 27th, at the Elmsford Country Club in Westchester, N. Y., and featured an eight-man-team golf match, the east against the studio. The winner was determined by comparative individual scores.

'A YANK

IS THE G

GROSSE

HISTORY

WORLD PREMIERE RUN AT NEW YORK'S ROXY SMASHES "ALEXANDER'S RAGTIME BAND" RECORD TO SMITHEREENS IN FIRST THREE DAYS! AND IN LOS ANGELES, ..."ALEXANDER'S RAGTIME BAND" RECORD BLASTED BY WEEK-END GROSS OF THE OTHER THREE WORLD PREMIERE RUNS! TORONTO OPENING TOPS "ALEXANDER'S RAGTIME BAND" WITH A COLOSSAL SATURDAY'S BUSINESS!

THE R.A.F.'

REATEST

R IN 20TH'S

!



THE HOLLYWOOD SCENE

Pitch Tent 25

With the formal pitching of Variety Club Tent 25 in the Cocoanut Grove of the Ambassador Hotel on Monday evening production took its place at long last beside exhibition and distribution in the movement inspired by a Pittsburgh foundling thirteen years ago Christmas Eve.

As told by Variety Club founder, John H. Harris, Jr., to the two hundred charter members of the aborning Southern California unit and their one hundred seventy-five guests of the evening, the history of the organization came as news to many in an area notoriously preoccupied with its own interests and now made abruptly self-conscious of its isolation. Bespeaking the response of the assemblage, chief barker Charles P. Skouras in his induction address pledged Tent 25 to set a record of charitable achievement surpassing any that has been recorded.

Toastmaster General William McGraw, introduced by organization committee chairman Duke Clark, mixed sincerity with humor in a distinguished handling of the occasion.

Greetings were extended by the Reverend Dr. Donald Tippett, First Methodist Episcopal Church, Los Angeles.

Induction of officers and members was conducted by James G. Balmer.

Founder Harris presented the charter.

Invocation was by Rabbi Sidney I. Goldstein and benediction by the Reverend John J. Devlin, O. P.

Red Skelton emceed an entertainment program offering Ted Rio-Rito and orchestra, The Merry Macs, Virginia O'Brien and Ann Miller.

Permanent quarters of the Southern California Tent are being prepared in the Ambassador Hotel.

▽

HAL ROACH, his confidence in his Streamlined Features as the solution of the double-bill problem confirmed by trade and public response to "Tanks a Million," the first, has increased by 20 per cent the budget under which the second group of five will be produced.

The first five were filmed for approximately $1,000,000. Production of the second five starts October 6th.

United Artists, distributor, is offering the ten for bookings.

▽

RAY MCDONALD, son of WILLIAM MCDONNELL, Circulation Director of Quigley Publications, is to be co-starred with JUDY GARLAND in MGM's "Very Warm for May," a musical to be produced by Arthur Freed. Making his first appearance in "Life Begins for Andy Hardy," and going thence into "Babes on Broadway," now in production, the young man has set something of a record for advancement in a crowded field.

JACK BURNHARDT will produce Universal's "Dr. X" with WILLIAM NIGH, recently recruited by the studio, directing.

BILLY LEISER has been appointed Business Manager and Public Relations Director of the Society of Motion Picture Art Directors, to whose service he will bring experience ripened by his years of association with Electrical Research Products and a number of major studios.

EDWARD SMALL has appointed ED MARIN to direct "Heliotrope Harry" in which MIRIAM HOPKINS has replaced ILONA MASSEY as star opposite BRIAN DONLEVY and PRESTON FOSTER.

JO GRAHAM, promoted by Warners from dialogue director to directorship, has been given "Always In My Heart" as his initial assignment.

LARRY DARMOUR, no longer content to have his Columbia serials regarded as merely something extra for exhibitors to run off for the kiddies on Saturday afternoons, is conditioning his forthcoming "Holt of the Secret Service" to the objective of restoring one-time adult interest in the chapter-film.

JACK HOLT and EVELYN BRENT are to be starred.

Budget and shooting-time are to be increased.

Humour is to be emphasized and the script is to be written in such a manner that persons who catch the serial in mid-course, or witness only one episode, will find each installment tantamount to an entertainment entity complete in itself. (Showmen who remember the profits netted by "Million Dollar Mystery," "Adventures of Kathleen" and "Diamond from the Sky," which had the adults lined up in queues reaching from here to there, will be wishing the producer well.)

WHAT'S IN A NAME IF IT NETS YOU FAME?

His name is Paul Mercurio.

Her name is Alexis Smith.

He is, fittingly enough, president of the California State Fireman's Association which, 1,000 strong, held its annual convention in Pasadena last week.

She is a Warner star.

He, in his official capacity and an asbestos suit (says the official report in hand) presented her with a silver-plated fire hose nozzle and acclaimed her "The Flame Girl."

Hollywood Scene's informant's name is Robert S. Talpinger!

Nip & Tuck

Metro - Goldwyn - Mayer and Warner Brothers went into a tie for first place in the standing of studios producing pictures for showmen and their customers this week, each organization having eight films in shooting stage.

Warners had reduced its going enterprises from ten and MGM from nine the week before.

Twentieth Century-Fox was in next place with five productions on its stages, RKO-Radio following with four and the other companies sharing the remainder of the 44 projects in progress.

The situation stacked up like this at week-end:

COMPLETED

COLUMBIA
Outlaw Ranger
Confessions of Boston Blackie
MGM
Girl on the Hill
PRC
Miracle Kid
UNIVERSAL
Man or Mouse
WARNER
Steel Against the Sky
Man Who Came to Dinner (suspended)*

STARTED

PRC
Swamp Woman
Billy the Kid's Oklahoma Justice
PARAMOUNT
Lary Has Plans
Fleet's In
RKO-RADIO
Valley of the Sun
REPUBLIC
Sierra Sue
SMALL
Twin Beds
20TH FOX
Perfect Snob
Castle in the Desert

SHOOTING

COLUMBIA
Blondie Goes to College
Honolulu Lu
Bedtime Story
Lady Is Willing

GOLDWYN
Ball of Fire

KORDA
Jungle Book
MGM
Vanishing Virginian
Steel Cavalry
Johnny Eager
Woman of the Year
H. M. Pulham, Esq.
Panama Hattie
Babes on Broadway
Her Honor

MONOGRAM
Siz-Boom-Bah

PRESSBURGER
Shanghai Gesture

PARAMOUNT
Tombstone
RKO-RADIO
Thundering Hoofs
Joan of Paris
Call Out the Marines
REPUBLIC
Devil Pays Off
20TH-FOX
Remember the Day
Rise and Shine
Son of Fury
UNIVERSAL
Melody Lane
Keep 'Em Flying
South of Tahiti
WARNER
Wild Bill Hickok Rides
You're in the Army Now
Male Animal
All Through the Night
Kings Row
Captains of the Clouds
They Died With Their Boots On
Dangerously They Live

*Due to illness of Bette Davis.

LATE REVIEWS

For other Showmen's Reviews see Product Digest Section, page 77

Texas

(Columbia, 1941-42)

Super Western

"Texas" is a western that has all the sweep, immensity and grandeur of the state from which it derives its name. There is enough material, action and plot development to make three westerns.

Painted on the immense canvas of Texas in the post Civil War period, with the transportation of cattle the motivating theme (synopsis appears on Page 181 of the Product Digest) the picture tells of the careers of William Holden and Glenn Ford. Starting out as friends, they have exciting adventures together, but their paths and then their ethics diverge. Holden falls on the wrong side of the scales of justice and pays for it with his life. Ford attains respect, admiration and the girl.

Other members of the cast are Claire Trevor as the girl who is loved by both men, George Bancroft and Edgar Buchanan, but it is William Holden who is the focal point of interest. His is a fine performance. The "Dan Thomas" he portrays is more than just a typical bad man of the West: he is a human being. Edgar Buchanan is interesting as a dentist-villain, synonymous terms. Some of the events that take place in his dentist's chair will strike a familiar chord in one's teeth.

Deserving special mention is a prizefight between William Holden and an opponent. Lasting a mere thirty-five rounds, it is an exhibition of brute strength, power and realism, something in the nature of a classic. In addition, there is a stage-coach hold-up, action, shooting, double-crossing, narrow escapes, love scenes and a stampede of cattle at the finish, all photographed in sepia.

Samuel Bischoff, producer, and George Marshall, director, have fashioned a western of large-scale proportions that has much to offer to exhibitor and audience alike.

Previewed at the company projection room before an audience of one, the writer, whose personal reaction was definitely favorable.—IRENE SMOLEN.

Release date, October 9, 1941. Running time, 94 minutes. P. C. A. No. 7231. General audience classification.

Dan Thomas ..... William Holden
Tod Ramsey ..... Glenn Ford
"Mike" King ..... Claire Trevor
Windy Miller ..... George Bancroft
Doc Thorpe ..... Edgar Buchanan
Don Beddoe, Andrew Tombes, Addison Richards, Edmund MacDonald, Joseph Crehan, Willard Robertson, Patrick Moriarty, Edmund Cobb.

Mob Town

(Universal, 1941-42)

Crime Prevention Melodrama

The East Side Kids and the Little Tough Guys commit more than the usual amount of knocking about and also more than the usual amount of entertainment in this elaboration of the "Crime Does Not Pay" theme. The film offers some opportunity for showmen to enlist exploitation support of the police department in that it features the success of the big-brother type of endeavor on the part of policemen in the education of juveniles on the evils of criminal association.

Although emphasizing a moral, the film as produced by Ken Goldsmith and directed by William Nigh abounds in action ranging from street fights to hold-ups, murders and motor chases through city streets with guns blazing. Outcome of the story is not too clearly forecast at any point and considerable suspense is generated.

Billy Halop heads the juvenile contingent. Dick Foran and Ann Gwynne carrying on the slight romantic interest.

Previewed for the trade press at the studio. —W. R. W.

Running time, when seen in Hollywood, 62 minutes. Release date not set. P. C. A. No. 7509. General audience classification.

Tom ..... Billy Halop
Pig ..... Huntz Hall
String ..... Gabriel Dell
Ape ..... Bernard Punsly
Frank ..... Dick Foran
Marion ..... Ann Gwynne
Samuel S. Hinds, Darryl Hickman, Paul Fix.

SHORT PRODUCT PLAYING BROADWAY

Week of September 27th

ASTOR

Water Bugs ..... MGM
Feature: Dr. Jekyll and Mr. Hyde ..... MGM

CAPITOL

Football Thrills of 1940.... MGM
Glimpses of Florida..... MGM
Feature: Lady Be Good..... MGM

CRITERION

Kitchen Quiz, No. 1..... Columbia
Splits, Spares and Strikes.. Columbia
Feature: Ice-Capades ..... Republic

MUSIC HALL

March of Time, "Thumbs Up, Texas" ..... RKO Radio
Feature: Lydia ..... United Artists

PARAMOUNT

Popular Science, No. 6..... Paramount
The Wizard of Arts..... Paramount
Feature: Our Wife..... Columbia

RIALTO

The Jeep—Popeye ..... Paramount
Is Everybody Happy?..... Universal
We Americans ..... Pathe-FHA
Feature: Bowery Blitzkrieg... Monogram

RIVOLI

Pluto's Playmate ..... Disney-RKO Radio
Isle of Fate..... Universal
Feature: Unfinished Business.. Universal

ROXY

Ice Carnival ..... 20th Cent.-Fox
Aristocrats of the Kennel.. 20th Cent.-Fox
Community Sing, Series 6, No. 3..... Columbia
Feature: A Yank in the R.A.F. 20th Cent.-Fox

Pittsburgh Sees Big Stage Season

With 19 weeks already booked for the presentation of stage productions and $29,000 grossed during the opening week, Sam Nixon, manager of the Nixon theatre in Pittsburgh, predicts the biggest legitimate stage season since the 1920's.

Katherine Cornell in "The Doctor's Dilemma" topped her previous appearance in that city by several thousand dollars, despite lukewarm critical notices, during the week of September 15th, the earliest opening week in years. Advanced sales for the coming season have totaled more than $14,000 and more than 4,000 American Theatre Society subscriptions have already been sold, compared to 2,800 sales during the corresponding period last season, Dorothy O'Connor, secretary of the organization, has disclosed.

Following Ed Wynn in "Boys and Girls Together," the Nixon's revised schedule will present "Native Son," Al Jolson in "Hold On to Your Hats," "Separate Rooms," "Meet the People," Ethel Barrymore in "The Corn Is Green" as the first ATS play, then two weeks each for "Arsenic and Old Lace," "Panama Hattie," "My Sister Eileen," "Pal Joey," "Claudia" and "Louisiana Purchase."

The Senator theatre, ordinarily for motion pictures exclusively, will be converted into a legitimate house for two weeks beginning November 17th to present "Life With Father." The original date, a fortnight earlier, was changed when film bookings became so crowded due to continued delay on Alvin theatre rebuilding that a product pileup of the Harris booking office necessitated more time to clean up some of its pictures. Reconstruction of the Harris Alvin, downtown sister house to the Senator, has been held up due to difficulty in securing building materials because of defense priorities, John H. Harris stated.

Former Manager Ed Shafer of the Casino, now with the Gayety in Albany, said last week that his theatre will be changed into a legitimate house for two weeks of legitimate stage.

RCA "Magicote" Lens Process Is Announced

RCA's Magicote process is ready for application to motion picture projector lenses, after having been employed in Hollywood for some while, in improving the light transmission and brilliance of camera lenses, the parent company announced from its Camden, N. J., headquarters, through Edward C. Cahill, division manager of RCA Photophone.

The field force of the latter unit will handle the new service for exhibitors. The lenses will be shipped by the field force to the RCA factory at Indianapolis, where the company has a special air-conditioned laboratory.

The Magicote process is the application of a thin, durable, transparent film to glass-to-air surfaces of anastigmatic lenses, cutting down light reflections, which normally reduce lens speed.

E. C. Treib Drowned

Caught in a flash flood between Ruidiso and Roswell, N. M., where he owned the Apache and Capitan theatres, E. C. Treib, 55, was drowned last week, with two assistants, Pete Espinoza and Manuel Chavez.


It's all the great outdoor pictures...rolled into one! A mighty epic of breathtaking adventure...jammed with top production values ...crammed with flesh-and-blood drama... blood-tingling romance ...and lusty humor!
BIG
FA
T
Story by Michael Blankfort and Lewis Meltzer
Screen play by Horace McCoy, Lewis Meltzer, Michael Blankfort
Directed by GEORGE MARSHALL
Produced by SAMUEL BISCHOFF
WILLIAM
HOLDEN
GEORGE B

ILLING
SPECTACULAR

XAS



Produced with a sweep
and scope worthy of its great,
heroic theme!

Released Oct. 9th

CLAIRE **TREVOR** ★ GLENN **FORD**

CROFT · EDGAR BUCHANAN

COLUMBIA PICTURES

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The physiognomy—face, to you—of Zorita, 23-year-old dancer, is a vivid scarlet, and it isn't through makeup, either. She is still mad, plus. Another, Zorina, also is a dancer, of the more classical, but, unlike Zorita, will be remembered as a dancer of stage and screen.

This shapely and curvacious exponent of the poetry of motion, or, more apropos, the rhythmic manipulation of torso, whose terpsichorean specialty is accomplished by various degrees of dishabille, was confronted with imposition of the maximum penalty of $200 fine, plus days in durance vile while incarcerated in the city bastile, for what a Toledo, Ohio, jury, tried and true, agreed was the indecent exposure of person at a night club.

"It isn't the penalty as much as the inconsistency of the thing," says Zorita—privately Mrs. Ada Rubenstein—who adds that only a short time ago the Toledo bluecoats, who are presumed to be guardians of the city's morals, desiring to feast their eyes on the human form divine, endeavored, for a stipulated monetary consideration, to negotiate for her services to consist of a performance at one of their stag functions. And now, she complains, she was the victim of both bluecoats and bluenoses, who must have dug up a blue law, because of which she is blue, in addition to the aforesaid red.

Her perturbed equanimity is further accelerated by the fact that the jury who decided that her exposure exceeded the bounds of even the so-called modern propriety, consisted of 11 women and one lone male. Had it been a jury of 12 men, the verdict would have unanimously been "not guilty," she opined.

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Metro announces a new short film based upon 'psychometry,' which, they say, is a new science making it possible to select the right man for the right job without guesswork. Hollywood should have no further excuses.

▽

Cincinnati exchangemen recently found humorous mental diversion from problems of trade showings, sales quotas, the international situation, and what have you, by the visit of a small town exhibitor, new to the business, who was in Cincinnati for the first time.

"What the heck," asked the exhibitor, "do the names of "HE," MAW," and "PAW" mean in the telephone book?"

Investigation developed that he had searched the telephone directory to locate numbers of the film exchanges, and had encountered abbreviations of the telephone exchanges, "HEmlock, MAin and PAarkway.

▽

Paul L. Specht, that old maestro, in a new book, tells "How They Become Name Bands." He tells, also, what aspiring musicians should do in conduct and deportment to reach the big-name business of popular orchestra performance.

Chapter 6 of Mr. Specht's book is especially unique. It is titled, "Be Sober!" "Booze hounds," he warns, "never get to the real top-flight name-band class."

"And the same deductions," he adds, "apply to addicts of the 'mogul-smoking' variety"—mogul-smoking being the inhaling of marihuana.

A Cincinnati exhibitor, unable to obtain prompt delivery of material wanted in his remodeling program, wrote the supplier a rather pointed letter, and received this poetic response:

Keep your temper, gentle sir,
'Cause we, as manufacturer
Know your order's overdue
For a month, or maybe two.
We can't help it, please don't swear,
Labor's scarce, and metal's rare.
Can't get steel. Can't get dies.
These are facts. We tell no lies.
Harry's drafted, so is Bill,
And all our work is now uphill.
So your order, we're afraid
May still be a bit delayed.
But you will get it, don't be vexed.
Maybe this month, maybe next.
Keep on hoping. Don't say die
And we'll fill your order bye and bye.

▽

The baby chick industry, like the motion picture business, is making fine progress with its new code of fair practices. The only basic difference between the two is that the baby chick people voluntarily adopted its code, whereas the United States Department of Justice sort of "invited" the movie magnates to codify.

The baby chick code is really strict. The marketers, for example, cannot use guarantees of baby chicks such as "Guaranteed to Live," or misrepresent any egg-laying potentialities.

▽

Oscar, The Penguin, co-star with Wallace Beery and Marjorie Main in MGM's recent "Barnacle Bill," now has a regular theatrical entourage, menage and agent. Although this was Oscar's screen debut, and until then he had been an inmate of a public zoo, paid off in dead fish for personal appearances, he now has a Hollywood estate of his own, complete with swimming pool, private fishpond, lackeys, and a manager-lawyer-agent. Oscar accidentally popped into fame when he inadvertantly speared Wally Beery in the pants-pocket. Wally immediately saw comedy possibilities, and in "Barnacle Bill," by the simple device of keeping a piece of fish in his pistol pocket, he got Oscar to spear without hesitation. The pants were lined with sheet-iron, a trick Beery learned after Oscar's first shot.

▽

When Miss Dorothy Goodman, manager of the Coronet Theatre, San Diego, Cal., saw playing kids rolling old tires, like the hoops of old, down San Diego streets, she thought that the kids were having a dangerous time in view of the traffic. So she figured and figured, and the result was 'Worn-Out Tire Day' at the Coronet. Every child bringing a worn-out tire was admitted free to the show. Result was 551 worn tires piled high in front of the Coronet.

Miss Goodman, by the way, started as a cashier at the Coronet in 1939 and is now manager—although she's only 18 years.

▽

Letters from Readers Department, to the New York *Daily News*:

BRONX: I suggest that to get better motion pictures the producers shoot fewer pictures and more actors.

ANN KIRSCH.

Flagstaff, Arizona, set a new record for willingness to cooperate with the motion picture industry. The Southwestern town offered to sacrifice a bridge costing $150,000 if Paramount wants to use it for the climax scene in "For Whom the Bells Tolls" now in the making, and in which Ernest Hemingway's hero, Robert Jordan, dynamites the structure to help his side in the Spanish civil war—says Paramount.

Flagstaff's 150-foot bridge, which is said to resemble the Spanish one described by Hemingway in his novel, was offered to Paramount through Leo Weaver, secretary of the city's chamber of commerce. Although the voluntary wrecking of the bridge would represent a great sacrifice, Mr. Weaver declared that the community felt that the publicity and fame resulting from having the picture filmed in and about Flagstaff would make the project worth while.

—

The mountain may have come to Mohammed, but for Paramount it will soon do more than that and go blackface! Further plans for the filming of "For Whom the Bell Tolls," brings up another problem, how to get black mountains for the Spanish background of the story.

Research revealed that most Rocky Mountain gorges contain limestone, which photographs white, while the mountains of Spain, locale of the Hemingway war novel, are granite and photograph black. In the interests of authenticity, Paramount says it has begun to work on a plan for painting some Western mountain black to resemble the Iberian original.

▽

Reminiscing about 'the good old days,' 'Senator' W. P. (Bernie) Bernfield, pioneer press agent, exhibitor and film salesman, told the story, in New York, the other day, of his visit years ago to a backwoods, down-at-the-heels movie house in Kansas, to sell film to a woman exhibitor.

"How's business," asked Bernie.

"Terrible," replied Mrs. Exhibitor. "Look at those empty seats. People just won't come to my show."

"Madam, your trouble is pretty plain," observed prankster Bernfield, looking in the direction of the screen. "I do believe the pictures are sticking too long to the screen."

Mrs. Exhibitor looked back and viewed the screen critically. "What shall I do?" she asked.

"Just get some heavy oil and rub it over the screen surface," Bernie advised as he sauntered off leaving the old gal pondering deeply.

▽

Bernie remembers the days when they called movie ushers, seatin' sitters, seat butlers, seatin' directors, seat tellers, seat-pointer-outters, seat-stander-uppers, et al.

▽

Bob Burns' first name is Robin. His theatrical career, which has taken him to screen and airlanes, started as a mandolin player with the Van Buren Queen City Silver Tone Cornet Band, down in the hillbilly country of Arkansas. He was with the U. S. Marines in World War I, emerged as gunnery sergeant and champion No. 1 rifleman of the AEF. Now he grows alfalfa, sugar beets, corn, pumpkins, beans, birds and bees, in California's San Fernando Valley. Also, he's still on the air and on the screen.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE & HOURS of SCREENING (A) UNHOLY PARTNERS and (B) CHOCOLATE SOLDIER
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 10/14 11:00 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	TUES. 10/14 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 10/14 10:00 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 10/14 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 10/14 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	(A) only TUES. 10/14 10:00 A.M. (B) only TUES. 10/14 2 P.M.
CINCINNATI	Palace Theatre Sc. Rm.	16 East Sixth Street	TUES. 10/14 1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 10/14 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	(B) only TUES. 10/14 10:30 A.M. (A) only TUES. 10/14 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 10/14 1:15 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 10/14 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 10/14 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 10/14 9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 10/14 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	(A) only TUES. 10/14 10:30 A.M. (B) only TUES. 10/14 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 10/14 1 P.M.
MILWAUKEE	20th-Fox Screen Room	1016 North 8th Street	TUES. 10/14 1:30 P.M.
MINNEAPOLIS	Sc. Room Warner Buildg.	1104 Currie Avenue	TUES. 10/14 1 P.M.
NEW HAVEN	20th-Fox Screen Rocm	40 Whiting St.	TUES. 10/14 10:00 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 10/14 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	THU. 10/16 9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 10/14 9:00 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 10/14 10:30 A.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	(A) only TUES. 10/14 11:00 A.M. & 2 P.M. (B) only WED. 10/15 11:00 A.M. & 2 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	TUES. 10/14 1 P.M.
PORTLAND	B. F. Shearer Screen Room	1947 N.W. Kearney St.	TUES. 10/14 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 10/14 1:00 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 10/14 1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 10/14 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2317 Second Avenue	TUES. 10/14 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 10/14 1 P.M.

"Unholy Partners"—*Edward G. Robinson, Edward Arnold, Laraine Day* • "The Chocolate Soldier"—*Nelson Eddy, Rise Stevens*

Wilkes-Barre Hits Games

A municipality last week smashed chance game operation on Sundays. It is Wilkes-Barre, and the ban came from Mayor Charles Love and after a two month police investigation of the persons conducting the games; also, after Bishop William J. Hafey, of the Scranton Diocese, of the Catholic Church, made a diocesan ruling against Sunday Bingo games.

Meanwhile, in New York State Supreme Courthouse, Buffalo, a move was expected this week, for trial of two corporations and four persons for violating the state's anti-lottery laws by operating Bingo. The corporations are the Old Vienna, Inc., which operated the Gayety, and the Jay-Phil Corporation, operating the Academy.

Cincinnati reported an increase in gross and net proceeds of chance games during August. Attendance at 235 games that month was 279,276.

The Empress Theatre, Columbus, Ohio, has begun "Book Night." Admissions certain days also bring gift certificates. The certificates, plus some money, bring the patron one volume weekly of a 20 volume encyclopedia.

Fox Wisconsin's Lloyd Theatre, Menominee, that state, has discontinued the chance games it featured Tuesday, Wednesday and Thursday evenings, following a critical resolution by the Twin City Ministerial Association.

Tampa Burlesque Shows Raided

About three weeks ago, following a protest by the Tampa Ministers' association, the police of Tampa, Fla., cracked down on two theatres presenting burlesque shows, arresting the managers of the Broadway and Rialto, as well as a number of performers appearing in the shows, charging them with allowing and presenting "indecent" performances. Fines were imposed on the managers and performers but B. E. Gore, manager of the Rialto theatre and eight members of the cast at that house, appealed.

Both theatres are regular motion picture theatres and are operated by the B. E. Gore company. The burlesque shows were presented only as special "midnight" attractions at which "adults only" were admitted.

Holt to Los Angeles

Nat Holt was to have arrived in Los Angeles this week to take over the management of the western theatre division for RKO. This position was formerly held by Charles W. Koerner, now general manager of RKO theatres in New York. Mr. Holt has been switched from a post as division manager in Cleveland and Columbus. Before he held this midwest position, he was stationed on the west coast at both San Francisco and Los Angeles.

Zischank Promoted

George Zischank has been promoted from the managership of the new Fox West Coast Grove Theatre in Redlands to the larger Studio theatre in San Bernardino. Charles Long moved from the Studio theatre to the California theatre in San Bernardino.

Games, Duals, Other 'Schemes' Cut Patronage in Ohio, Survey Shows

Bank nights, too many trailers, and double features keep 30.2 per cent of Akron, Ohio, adults and 35.6 per cent of the Kent State University, Kent, Ohio, students from attending movies more frequently, according to a survey by Dr. Harry Deane Wolfe, Director of the Bureau of Business Research at Kent University. 1,013 Akron adults, proportioned according to economic classes, and 692 students, ranging from freshman to graduate students, were queried.

Our findings of the study were:

1. 76.3 per cent of adults and 77.8 per cent of students prefer programs which last two and one-half hours or *less*.

2. 58.9 per cent of adults and 41.3 per cent of students feel that the motive behind patriotic pictures should be, "to build up *our* defense."

3. The vote on double features ended in a draw. 35.5 per cent approved, 36.2 per cent disapproved, and 28.3 per cent "don't care". The figures for adults were closely matched by the students.

4. 60.3 per cent of adults go to see the picture itself, with 36.8 per cent influenced because of the star. The student vote was slightly stronger for the picture, 65.9 per cent casting their ballots for the picture against 30.1 per cent for the star.

5. Light comedy and musical plays were most highly favored both by adults and students.

6. Men attend movies more frequently than women.

"Night of Stars" Plans Progress

The preliminary arrangements for the eighth annual "Night of Stars" show were outlined last week by the producing committee at the office of Marvin Schenck, chairman. The show, to be held November 26th at Madison Square Garden in New York, will be similar to its predecessors, with top-ranking radio, screen and stage personalities appearing.

Members of the committee are Robert Weitman, Don Albert, Philip Bloom, F. William Boettcher, Leo Cohen, Ruby Cowan, Ernest Emerling, S. Hurok, Lester B. Isaac, Benn Jacobson, Harry Kalcheim, Jesse Kaye, Arthur Knorr, Richard W. Krakeur, Leon Leonidoff, Harry Mayer, Sidney Phillips, Larry Puck, Frank Roehrenbeck, Harry A. Romm, Max Wolf, John Shubert and Allan Zee, Al Altman and Nat Kalcheim.

Governor Herbert H. Lehman and Mayor F. H. LaGuardia will be honorary chairmen of a sponsoring committee for the affair, it was announced this week by Nathan Strauss, chairman.

Honorary chairmen of the production commitee will be Barney Balaban, David Bernstein, Nate J. Blumenberg, Jack Cohn, George J. Schaefer and Albert Warner.

Three Firms Incorporate

Michael F. Walsh, Secretary of State in Albany, N. Y., has issued papers of incorporation to three motion picture concerns to do business in the state. They are:

Circle Panoram Soundies Corp., motion picture parts, $20,000 capital stock by Michael Popper, filing attorney, Philip Wiltchik and Betty Meyers, 475 Fifth Avenue, New York.

Irmay Amusement Corp., 200 shares, no par value, by Irving Jacobson, May Jacobson and Benjamin Schoenfeld, 166 Second Avenue, New York. Papers were filed by Morris Honig, 99 Wall Street.

Co-Venture Productions, Inc., 400 shares, 200 preferred at $5 par value and 200 common, no par value, by Norman Zeno, 1501 Broadway, Blevins Davis, 117 West 58th Street and Ralph McBain, 70 West 55th Street, New York. Papers were filed by Murphy and Romanow, 1501 Broadway, New York.

Theatre Deal Reported

The second big downtown San Francisco theatre deal in a month has been reported, with Irving Ackerman, for many years a principal in the firm of Ackerman & Harris, taking over the old Casino on a twenty-year lease from Hibernia Savings and Loan Bank. Approximately $90,000 will be spent completely remodelling the house for a Thanksgiving Day opening. The deal follows by a few weeks the sale of United Artists Theatre by Herman Cohen to United Artists Corporation, for a price of $150,000. The Casino, to be renamed the Downtown, will be operated by the Downtown Theatre Co., Inc., in which Mr. Ackerman will be associated with Otto Grossman and Charles De Hess. Improvements planned include installation of 2,000 new loge seats, a new ventilating system, and a ladies' parlor planned for spaciousness and beauty.

Theatre Has Short Subjects

Sherrill Cohen, manager of the Orpheum theatre in downtown Los Angeles, is producing a series of short subjects with Manchester Boddy, publisher of the Los Angeles *Daily News,* as commentator. The subjects are to be booked into the News-View theatre, Hollywood, and the Newsreel and News-Palace theatres, all operated by Cohen Brothers.

Church Shows Films

A new feature has been introduced at the Ninth Street Baptist Church, in Cincinnati, with the showing of the sound picture, "Barabbas," as a part of an experiment in the use of religious stories, based on Biblical incidents, for inspirational purposes.

Roach Budget Increased

Hal Roach plans to increase the production budget 25 per cent for his second group of streamlined features. "Hayfoot," an Army comedy, first of the new group, is scheduled to go before the cameras October 6th.

DRIVE-INS BECOMING MULTI-MILLION DOLLAR BRANCH OF U.S. EXHIBITION

Distributors More Willing to Sell Product as Circuits and Leading Exhibitors Experiment; Fifty New Units Now Building

Drive-in theatres, which eight summers ago started to combine the American pastime of a ride in the family automobile and an evening at the motion pictures, but only in a handful of places, are fast becoming established as a permanent branch of the entertainment business.

A steady increase in the number of the outdoor parking space-theatres and business in them during the season now ending, by far the most prosperous to date, seem to indicate that the drive-in theatre has passed the novelty stage. Distributors and circuit and independent operators who classed the drive-ins as "freaks," or unfair competition, almost from their inception, are now giving them considerable attention.

Opposition to them seems to be weakening today. Product is more readily available from the major distributors and some even admit, though cautiously, that there is a profitable market for their pictures among the drive-ins. Many established exhibitors, particularly in the South and California where year-long operation is possible, are themselves opening parking theatres. Several of the larger circuits are experimenting with the project, and sizeable independent drive-in circuits have been organized in Massachusetts, California and Florida. There are promises of others.

50 In Construction

Sixty-five additional drive-ins were in operation during the summer season just past. Another 50 are either under construction or have reached mature planning stages. Between $2,000,000 and $3,000,000 has been invested in land, equipment, and improvements for drive-ins over the last eight years. Variation in the value of land used for the projects makes an exact estimate of the total investment difficult.

Control of technical features through a patent covering the arrangement of automobiles on curved ramps for unobstructed sight lines, is held by Park-In Theatres, Inc., of Camden, N. J. Richard Milton Hollingshead, Jr., paint and polish manufacturer who invented the drive-in arrangement during mid-depression, and his cousin, Warren W. Smith, own 85 per cent of the Park-In stock. Mr. Smith is in active charge of the corporation, while Mr. Hollingshead continues at the head of the R. M. Hollingshead Company, manufacturer of automobile polishes.

Drive-in operators are licensed by the Park-In corporation and for a royalty of five per cent of the weekly gross are permitted to use the Park-In patent. It permits the arrangement of cars in semi-circular tiers, the front ends tilted by a slight ramp, facing a screen from 30 by 40 to 50 by 60 feet. Individual speaker systems bring the sound to the parked automobiles. Projection is usually from a booth sunk in the ground 125 to 250 feet from the screen. Licensees now total 104.

The first drive-in theatre was constructed by Mr. Hollingshead as an experiment, near Camden. Initially it used large speakers on top of the screen for sound. Protest from neighboring residents and business firms, however, led to the development of individual speakers that are either placed inside the parked car or are buried in manholes in the adjacent ground. The system is reported to give better sound fidelity than the large horns.

Cost of erecting a drive-in theatre, exclusive of the purchase or rental of the six to 15 acres of land required, runs from $20,000 to $165,000, it is reported. The figure varies according to size, equipment, and local labor and building material expenses. Largest of the drive-ins is the 1,160-car theatre near Evanston, Ill., opened this spring by Nate Barger, former Chicago burlesque operator and independent exhibitor. The theatre occupies a 20-acre tract at Waukegan and Golf Rds. near the rich north Chicago suburbs. It is reported to have operated at close to capacity since opening.

At the Chicago house two shows are given nightly. Prices are scaled at 40 cents for adults, 10 cents for children. The scale is well above the 25 to 30 cent admission prevalent in most drive-ins. During the best weeks Mr. Barger is reported to have grossed close to $15,000 a week. The estimate figures three persons per car. Hot-dog, soda, and oil and gasoline service are operated as a sideline.

The average drive-in theatre, however, typical of new construction in Florida and the Southwest, accommodates about 400 cars in 11 parking tiers. The smallest construction has an area for 145 vehicles. About a mile of gravel blacktop or bituminous pavement is used in each average theatre. Projection equipment, using special wide angle lenses and the largest projectors is estimated to cost a minimum of $15,000 for each installation.

Four or five automobile parking theatres have been opened in various sections of the country without applying to the Park-In corporation for a patent license. The company is currently engaged in litigation charging infringement and the most recent constructions have adopted the Hollingshead patents and equipment, manufactured by RCA.

At Los Angeles in July M. A. Rogers, operator of the drive-in theatre at Colton, Calif., won a victory in U. S. District court when he secured a dismissal on technical grounds of an infringement suit by the Park-in interests. Appeal is pending however.

Summer Shows Only

The drive-in theatres, with the exception of installations in Southern California and the deep south operate only during the warm summer months. Although operation is possible during rainy periods, weather is an important factor in the success or failure of a drive-in season. In Massachusetts this year an unusually cool June almost crippled the outdoor theatre season at the start. About 47 theatres operate all year.

The theatres are reminiscent of the "airdromes" popular during the early 20's when silent pictures were exhibited in roof gardens or in other outdoor locations. Most of these, however, were in conjunction with a regular year-round theatre, or were operated seasonly in resort sections not served by other film theatres, Mr. Hollingshad reports, however, that the idea was not inspired by this precedent. Reflecting during the depression of the early '30s upon what luxuries people would forego most reluctantly he decided that the family automobile and motion pictures were the last sources of relaxation to be cut from family budgets. Their combination in the drive-in plan followed.

The Camden theatre, erected by Mr. Hollingshead was successful almost from the start, and was in continuous operation at the same location until moved this spring to a new situation several miles away at Union, N. J., on Route 29, main artery to the Jersey beaches.

Product Is Problem

Chief difficulty in the operation of the drive-in theatres has been obtaining first grade current product. Many have been forced to operate with pictures from one to two years old. Others have relied on the output of the smaller producers, plus reissues and foreign product.

Until recently many distributors have refused to classify drive-ins in the same category as established theatres operating throughout the year. They have insisted in protecting all subsequent run accounts from the drive-ins and in most instances set clearances ranging from 30 to 180 days after the last subsequent run. With most drive-ins located in metropolitan areas where they can draw on heavy auto traffic this has placed their product up to a year behind release date.

There are signs, however, of a relaxing of

(Continued on following page)

SIDELINE SERVICES IN THE DRIVE-INS

Sideline services, offering drive-in theatre patrons food, drink and complete service for their automobiles, are an important part of the outdoor theatre operations. At the Barger Drive-In theatre in Chicago salesgirls in white satin hop from car to car with soft drinks, hot dogs, and what have you. Gas and oil is available at an entrance service station.

Night clubs are also part of the drive-in sideline. The Fabian circuit at Albany will erect an "after-the-show hot spot," with dance floor and cafe for patrons of its new drive-in. The night club can be operated all winter long. In Stewartsville, N. J., Harry Bannister, ex-Broadway producer and Ann Harding's ex-husband, has added an open air cafe to his drive-in near Easton, Pa. Customers may leave their cars and watch the films from tables laden with food and potables, Mr. Bannister reports. There is no cover charge.

Milton Harris, managing the Harlem Road drive-in at Buffalo, has installed a 30-acre picnic ground behind his theatre. He invites clubs, kiddies and family parties to use the rustic tables and shaded groves during the afternoons or before the evening film.

At Cleveland the West Side drive-in, adjacent to the airport, supplies cars for patrons. So plane passengers may see the show while waiting for connections, ushers park their cars in the first rows. If he is in a rush they even drive the customer across the road to his plane.

DRIVE-INS ATTAIN REGULAR STATUS

(Continued from preceding page)

the ban on product which the auto theatre operators have faced. Prompted variously by the interest of affiliated circuits in drive-ins, the increasing number of experienced exhibitors and circuits who have been experimenting with the theatres and the possibility of extensive revenue from them most of the major eight distributors and all of the smaller product sources are showing more interest in selling to and keeping drive-in accounts.

A possible factor also in the changing attitude towards drive-ins has been the threat of anti-trust actions, or arbitration proceedings under the New York consent decree voiced towards the distributors by some drive-in operators.

All of the major distributors are currently selling to drivein theatres. In some cases not more than half a dozen are on the account lists. In other companies the majority of the 65 drive-ins now operating are receiving product.

Key to the sales policy in most instances lies in the clearance given established theatres over the drive-ins. Most of the sales managers appear to place the drive-ins behind the last subsequent run, but where they meet admission and other standards are willing to sell.

Percentage Sale Only

Most major distributors currently will sell to drive-ins only on a percentage basis. Generally they ask 35 to 40 per cent of the weekly gross as film rental. The relatively high price, for subsequent run, has been the cause of many complaints from drive-in operators. In reply distributors assert that overhead at the plants is 40 per cent less than in a regular theatre and claim that the higher rental is fair protection for other accounts.

RKO, according to a company spokesman, is and has been for the past year, selling drive-ins current product, subject to local clearance situations, ability to pay, and contracts with regular subsequent theatres in the area. Previously the company had restricted drive-in sales to two-year-old product.

MGM commenced sales to drive-in theatres during the 1940-41 season. It had restricted its product formerly to established theatre operations. A sales department executive reported that the company now sells to the parking theatres without prejudice, usually on percentage. Regular admission scales, and a ban on "2-for-1," "children free" or similar cut rate practices are a condition of sale, however. Metro, although requiring admissions for all patrons, does not set any specified prices for the drive-ins.

Many Use "Revivals"

A Metro spokesman, admitting that most pictures playing the drive-ins are a year or more old, said that metropolitan clearance scales were responsible, but noted that many drive-in operators prefer to operate on a "revival" basis. Frequently, he said, the drive-in operations have proved more profitable using "return engagement" pictures a year or more after release, than when they operated with newer products.

At Universal an official of the company said that as long as drive-ins charge "legitimate admission" and are established operations they are handled the same as any other subsequent run.

Columbia Pictures, according to A. Montague, sales manager, treats each drive-in application for product the same as any other subsequent run. Terms, clearance, and other factors are determined locally as with other contracts.

Twentieth-Century Fox, according to a company executive, as selling to almost all drive-in theatres. Again contracts are localized and terms depend upon the branch salesman and local clearance scales. "They are treated just like regular theatres, and the price they can pay and the local situation are the dominating factors" as with most accounts, he indicated.

Warner Brothers executives were reluctant to discuss sales to drive-ins remarking that it was company policy not to discuss any product deals or terms. From the field, and from the home office it was learned, however, that Warner product is generally available, in subsequent run to the drive-ins. Exchange or district managers in most instances are responsible for the decision to sell or not to sell.

Paramount, a number of whose partners, including the Wilby and Kincy circuit, Richards, Sparks, Great States and Balaban and Katz circuits are operating or building drive-ins, is also selling a considerable amount of product to other drive-in operators. It is generally understood that Paramount has been granting the most favorable run of all distributors to drive-ins engaged in year-long exhibition, particularly in the south and in California. Like other distributors it sells chiefly on percentage and insists on minimum admission prices and operating practices.

Vigorous opposition to drive-ins has been voiced by many independent exhibitor organizations, with several attempts to invoke building codes, zoning laws, and other measures against the drive-ins. In most cases the efforts to close the theatres have failed.

CUT-RATE RIDES TO MOVIES QUESTIONED

The Pennsylvania Public Utility Commission has been called upon to decide whether residents of Norristown, which keeps its motion picture theatres closed on Sundays, should be given bargain bus transportation rates to attend the theatre in Conshohocken, which does a thriving business in its one cinema palace, operated by Harry Fried.

The Schuylkill Valley Lines has an arrangement with Norristown theatres whereby bus passengers from Conshohocken get a round trip plus admission to the theatre for 40 cents. The regular price for a round trip is 20 cents and the regular movie admission is 30 cents. Since that arrangement exists on weekdays, Mr. Fried sought to make a similar arrangement that would bring Norristown citizens to Conshohocken on Sundays.

The bus company was agreeable to such arrangement on weekdays, but refused the terms on any Sunday operation on the grounds that the sentiment of Norristown, as expressed by voters, was against Sunday movies. As a result, Mr. Fried, who operates a string of theatres in the Philadelphia suburban area, has appealed to the Public Utility Commission.

A drive to persuade distributors that some run for drive-in theatres should be one year after the completion of runs at regular theatres was launched last spring by Allied Theatres of Illinois headed by Jack Kirsch. Prompted by drive-in construction near Chicago the theatre group complained that drive-ins were not subject to many fire and building regulations, licenses and other curbs on theatres and were able to operate seasonally with an unfair competitive advantage.

The Ohio Independent Theatre Owners, through P. J. Wood, secretary, recently asked members to report instances of cut price operation at drive-ins and had reported to sales managers, with protests, all "children free" or other cut rate admission plans.

Not Under Building Code

At Middletown, Conn., in June the College Open Air theatre operated by Salvator Adorno won a victory in the state Supreme Court which upheld a lower court ruling that it was not subject to building codes. Edward J. Hickey, commissioner of state police had instituted the suit against the drive-in in an effort to establish that it was subject to the state building code. The theatre, built in 1939, opened for regular operaion for the first time this summer. Currently it is complainant in a some run arbitration case demand against the Big Five.

Chicago and its surrounding suburbs this summer was one of the most active centers of drive-in construction. In addition to the Barger drive-in outdoor theatres operate at Idylwood Park and Michigan Shores with construction planned in the northwest and at nearby Gary, Indiana.

A drive-in and a 900 seat enclosed playhouse is part of a $500,000 suburban shopping, residential and amusement center planned by the H. & E. Balaban Corporation, composed of Harry and Elmer Balaban, younger brothers of Barney Balaban, president of Paramount Pictures, Inc. The project, to be known as Drive-In Park, will cover 88 acres just east of the new $31,000,000 Buick aircraft engine plant in Melrose Park. Construction is expected to get under way by the first of the year with the drive-in theatre opening about May 1, 1942.

The drive-in theatre will have several innovations. Besides parking for 1,000 cars it will have 600 fixed seats. In the winter this seat area will be flooded for skating. The back of the high screen structure will have a floodlighted water curtain. The project, designed by Hal and W. L. Pereira, will include a department store, a super-market, bowling alleys, night club, nine store units, gas station and 100 homes costing around $6,000 each.

Grading has been started near East Chicago by the Indiana Drive-In Theatre Corporation, B. A. Lucas, president, for an 800 car drive-in to be constructed this winter for a May 1, 1942, opening. Known as the Star-Lite Drive-In Theatre, it will be located on a 37½ acre site, 12½ miles northeast of Gary, Indiana.

Iowa Firm Incorporates

Articles of incorporation have been filed with the secretary of state in Iowa by Research Associates, of Cedar Rapids, Iowa, who have organized to engage in radio broadcasting and television. Named as officers of the company are: Arthur Collins of Cedar Rapids, president; W. J. Barkley, South Orange, N. J., and Walter H. Wirkler of Cedar Rapids, vice-presidents, and F. M. Davis of Cedar Rapids, secretary.



"So you want boxoffice – eh, brother?"

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NATIONAL RELEASE OCT. 10

U.S. CHARGES UNION LEADERS WITH EXTORTING $1,000,000 FROM MAJORS

Circella, Kaufman Are Named Co-conspirators with Browne, Bioff by U. S. Grand Jury; Assessment Records Studied

George E. Browne and Willie Bioff, IATSE executives, have been named a second time in an indictment returned by the New York Federal Grand Jury investigating racketeering in the film industry.

Slated for trial next Monday in New York Federal Court under a jury indictment for extorting $550,000 from Loew's, Twentieth Century-Fox, Warners, and Paramount, the two men, president and West Coast representative of the IATSE, respectively, were named Monday as co-conspirators in another indictment bringing in two more IATSE figures, Nick Circella (alias Nick Dean), Browne's Chicago representative, and Louis Kaufman, Newark IATSE business agent.

The new indictment raised the sum alleged to have been extorted from film companies under threats of paralyzing strikes by IATSE and allied union members. It charges that Circella and Kaufman helped Browne and Bioff obtain "upward of $1,000,000."

As their international chiefs were meeting disaster, business agents of the Alliance studio locals met this week in New York with Pat Casey, producers' labor representative, over new wages and hours scales, following the IATSE's failure to reenter the basic studio labor pact and bargain for all its locals.

Disappeared July 3rd

Circella, previously wanted as a material witness by the jury that indicted him Monday, disappeared July 3rd. His police record includes convictions and prison terms for robbery, for murderous assault, and for parole violation. Matthias F. Correa, United States District Attorney, in charge of the investigation, said Monday Circella, 43 years old, had also operated Chicago night clubs, among them the Yacht and Colony.

Mr. Correa charged Circella received money from Browne, out of the funds resultant from a special two per cent assessment against the weekly wages of 125,000 IATSE members; an assessment vague in purpose, the proceeds of which were controlled solely by Browne, with no accounting.

Kaufman, 50 years old, business agent of the IATSE Newark local 244, disappeared August 14th, when he, too, was sought by the grand jury as material witness. He surrendered Monday afternoon.

Mr. Correa described Kaufman's way of living. He had three expensive cars, one for himself, one for his wife, another for his children. He received approximately $1,000 per month from his union, collected since his disappearance by his wife.

On surrendering Monday afternoon, Kaufman supplied the required $15,000 bail promptly. At arraignment Tuesday, he pleaded not guilty, and Federal Judge John W. Holland ordered trial to begin October 27th.

Specifically, Dean's police record is this: 1915, guilty plea to robbery charge; 1916, guilty plea to murderous assault charge—sent to reformatory; 1919, released, then reentered as parole violator; 1923, released; 1930, arrested in Miami with Al Capone, in police drive against undesirables.

UNION BECOMES WAGE GUARDIAN

To curb salary "kick-backs," the Philadelphia musicians' local has become cashier for its membership. All salaries, except those paid by theatres, are to go directly to the union—and 25 per cent of each salary will be held in escrow until the musician completes his engagement.

On Wednesday last, September 24th, Browne brought the records pertaining to the two per cent assessment into the New York Federal Court for grand jury inspection after a subpoena which he and his attorneys bitterly protested as a violation of his constitutional right not to be made to "testify" before trial. However, the U. S. District Attorney's office noted the jury investigation of racketeering in the film industry was special, related only somewhat to the Browne-Bioff indictment and Judge John W. Holland refused to allow Browne to be questioned beyond bounds of the financial records produced that day.

The Government estimated, last week, that the yearly total of the assessment was $6,500,000.

IATSE Expected to Aid Locals in Negotiations

Despite the refusal of IATSE locals to allow the international organization to represent them in the studio labor basic pact, renewed two weeks ago by seven internationals—a refusal which barred Alliance reentrance into the basic pact—the business agents of the locals this week asked the International for aid in negotiating with Pat Casey, producers' labor representative, it was reported in New York.

The business delegates, meeting Friday at the International's New York headquarters, were said to have decided to request assistance from the International officers, among them Lou Krouse, general secretary; Richard Walsh, vice-president; Carl Cooper, West Coast representative; and Steve Newman, former Coast agent.

On Monday agents for Local 44, property men, and Local 80, grips, met with Mr. Casey. It was said that day that six locals had, to then, submitted their demands and four more were expected to do the same. Negotiations are not to begin until all demands are before Mr. Casey and the producers.

On Tuesday, the cameramen and sound technicians presented their demands, completing the list.

Pursuing its suit in the New York supreme court to restrain James Caesar Petrillo and the American Federation of Musicians, of which he is president, from barring AGMA members from employment in radio, concert halls and recording studios, the American Guild of Musical Artists Tuesday moved to examine Mr. Petrillo before trial.

The AFM has ordered AGMA members to join, or suffer AFM punitive action.

In New York also, last week, the Screen Publicists Guild filed with the National Labor Relations Board a petition for certification as the bargaining agency for the advertising and publicity workers in Republic Pictures' home office, in that city.

The unit met Wednesday night, September 24th, to hear the advantages of American Federation of Labor affiliation outlined by Edward K. Flaherty, AFL organizer. This followed a previous meeting, at which CIO advantages were delineated. The Screen Guild Council, of New York, of which the Publicists Guild is a member, has advised CIO affiliation; and officers of the Guild favor it.

Meanwhile, Universal's exchange and home office workers have won a 10 per cent increase in wages, in the new contract signed with their company by their union, the American Federation of Office Employees, AFL. The contract runs from September 1st, for 18 months.

The company's employees are the only ones affiliated with an AFL union. Union movements in home offices of the other film companies disclose tendencies toward the CIO United and Professional Office Workers of America.

The NLRB last week ordered a bargaining agency election in Warners' home office. Petitioner was the Warner Brothers Associated Office Employees of Greater New York.

In the same city Monday, the Harris Circuit won its restraining suit, in New York Supreme Court, against arbitration by Local 306, projectionists' union, of a wage increase. The court stated: "A perusal of the contract of March 23rd, 1938, which sought to establish a 10-year relationship, failed to disclose any right in the petitioners to demand the arbitration."

The Pennsylvania State Labor Relations Board, after reviewing testimony taken at a hearing in Tamaqua, Pa., has decided that P. A. Maguzzi, owner of a theatre circuit in the Pennsylvania anthracite region, did not refuse to bargain collectively with Local 218, Motion Picture Operators, of Pottsville, Pa. The charges involved only the Ritz Theatre in Port Carbon, Pa.

William Sharp, secretary of Local 37, International Alliance of Billposters, Billers and Distributors of Wilkes-Barre, Pa., for many years, has been reelected to his third consecutive term as second vice-president of the international.

The New Haven officers of the Mullin and Pinanski, Warners, and Loew-Poli circuits have signed new contracts with stagehands and projectionists' locals in Springfield and Worcester, with projectionists only at New Haven, and with stagehands only at Hartford. Negotiations had occurred since Labor Day.

Projectionists Ask Increase

The Chicago projectionists' union, asking a 10 per cent wage increase, at mid-week awaited decisions of independents and circuits, after setting a deadline. What punitive action would follow failure to observe the deadline, was not disclosed at mid-week.

In Hollywood, the following committees have been appointed, by the Society of Motion Picture Art Directors:

Membership: Robert Usher, Para.; Robert Haas, Warners; (Jack Holden, Alt.), Warners; Perry Ferguson, Goldwyn; Robert Peterson, Columbia.

Co-ordinating: Stan Rogers, Metro; Maurice Ransford, Twentieth Century-Fox; Charles D. Hall, Roach; Perry Smith, Columbia.

By-Laws: Hugh Reticker, Warners; Rudolph Sternad, Columbia; McClure Capps, Goldwyn.

Grievance: Stan Rogers, Metro; Max Parker, Warners; Jack Okey, Korda-Gen. Ser.

Publicity: Leo Kuter, Warners; Richard Riedel, Universal; Alfred Herman, RKO; Lewis Creber, Twentieth Century-Fox.

The following have been appointed as stewards:

Robert Usher, Para.; Carl J. Weyl, Warners; Maurice Ransford, Twentieth Century-Fox; Alfred Herman, RKO; Robert Peterson, Columbia; Harold MacArthur, Universal; Stan Rogers, Metro; (Bill Farrari, Assist.), Metro; McClure Capps, Goldwyn; C. D. Hall, Roach.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Fisticuffs

In an endeavor to instill a note of fistic authenticity into sequences in "The Young Mr. Pitt," Bombardier Billy Wells, ex-heavyweight champion of England, and whose manly torso is seen by screengoers every time the gong is rung on the main lead of G. F. D. releases, brought to the Shepherds Bush Studios of Gaumont British, the film of his fight with Dick Smith in 1915.

Wells is coaching Robert Donat and John Mills for a scene ostensibly outside Gentleman Jackson's Bond Street Boxing Academy where they have a set-to brawl. Scenes have also been shot inside the Academy.

The film has now reached its tenth week under the directorial eye of Carol Reed. Events of a recent kaleidoscopic week included Nelson nodding off to sleep in a country church, Fox abusing Pitt in the House of Commons, George III being stoned in his carriage, French revolutionaries grinding their scythes and sickles for the coming onslaught, Queen Charlotte buying a gown, Welshmen at election fever pitch, Napoleon reviewing his troops at Calais, peasants marching on Paris, and a firework display in honor of the intended invasion against England!

"The Young Mr. Pitt" is being produced for Twentieth Century by Edward Black, with Maurice Ostrer in charge.

▽

Making the most of what sunshine yet remains out of the English year, the Leslie Howard Unit, making "First of the Few," the screen story built around the life and career of Reginald J. "Spitfire" Mitchell, has gone on location in the British Riviera at Cornwall. With them has gone Major David Niven, released from his military duties to take a leading role in the film. Niven plays two parts, that of test pilot—in the earlier sequences and a Wing Commander later in the story. Normally he would be engaged on special reconnaisance work with his regiment, the Rifle Brigade.

Leslie Howard not only produces the film and directs it, but also has the leading role, that of Michell, the aviation pioneer whose genius contributed so much to British air supremacy in the present war. Rosamund Johns, a latter-day discovery, has the role of Mrs. Mitchell.

October should see the film in the studio stage at Denham.

▽

A Wellington bomber, which has done something more than its bit for Britain, is doing it in another way at Denham, just now, where it is being used for sequences in "One of Our Aircraft Is Missing," a British National film which Michael Powell is directing with the aid of cameraman Ronnie Neame. R. A. F. experts have assisted the filming.

Among those taking part in the film are many Dutch refugees to Britain who, on location at Spalding, Lincs, have played scenes against a background strongly reminiscent of their native land.

▽

John Ojerholm, General Manager of Olympic Laboratories and who has one of the ripest American accents in town, has made his debut as a movie actor. He has played for a brief and glorious moment the role of newspaperman in Two-Cities "Unpublished Story," at Denham.

A. Havelock-Allan producer of the film wanted two men with genuine American accents to play a scene with Valerie Hobson and Richard Greene. Director Harold French spotted Ojerholm on the set with an American friend, a Lieutenant Alex Cherry, one of four Americans with his rank in the British Navy.

Both were persuaded to appear in the scene, Ojerholm as an American journalist and Cherry in uniform as himself.

Ojerholm ("Johnny's the name") says he still prefers the processing business!

Comedies Under Way

Taking off his comedy make-up, worn during the "Black Sheep of Whitehall," comedian Will Hay changed into a straight make-up and went on the set of Ealing Studios to play a dramatic role as skipper of a tramp steamer in Charles Friend's "The Big Blockade," which Cavalcanti is producing. Final sequences in the comedy cast Hay as a railway guard. The straight role is the first of its kind Hay has played on the screen.

Filmed during the week in "The Big Blockade" were Mr. David Bowes-Lyon, Leslie Banks, Robert Morley.

▽

New title for the Soskin film, dealing with Fleet Street and the War, is "Fate Knocking at the Door," which has been suggested to Soskin by the opening chords of Beethoven's Fifth Symphony. It is Soskin's intention to use the famous "V" symbol as one of the motifs in the picture.

The "V" symbol, short for "Victorie" and "Vrigheid," is also to form the subject for a film to be made at Ealing by producer Michael Balcon, who will dramatize the sabotage and revolt which are daily reported from Nazi-occupied territories.

▽

Front line radio and vaudeville stars Elsie and Doris Waters, Cockney Gert and Daisy to their fans, have gone into their first picture at Welwyn, "Gert and Daisy's Weekend," which Maclean Rogers is directing under the Butcher-Empire mark. Gert and Daisy started their screen adventures by going to a Town Hall to complain about some fish, coming out as voluntary war workers in the evacuation department.

Triple Role

George Formby, Britain's Box Office Champion, undaunted as the "gormless lad," essays no less than three roles in his current production, "South American George," which first production, under his own Hillcrest banner, will be given world release by Columbia. Formby plays not only the role of the "gormless" ("Goofy") lad, but the same individual impersonating an Italian opera singer, and then the opera singer himself.

For this last role the toothy comic essays something new for him. Having in previous films braved the terrors of the "Wall of Death," ridden round race tracks on supercharged motor-cycles, and risked his neck—and other places—on a racehorse, he has now had his hair waved into elegant Marcelle curls.

The metamorphosis has been necessary for his role as Alfredo, the opera star, and every morning he has had to suffer the ministrations of the studio's lady hairdresser and her waving machine.

In one sequence Formby sings in the Violetta death scene of "La Traviata."

Marcel Varnel directs and Ben Henry is associate producer.

▽

Losing no time in putting into practice his plans to ignore such incidentals as a shortage of technicians and the menace of a Blitzed Winter, 20th Fox producer Robert Kane has already, within two days of his arrival, announced that a location unit on his new British film—first of a series—"This Above All" is already getting ready for work.

Anatole Litvak is to direct, and Kane suggests that Margaret Sullavan may have the lead—much depending on exit permits, visas and other details of diplomatic and political machinery. Denham, says Kane, will be used for the studio sequences.

Nor is this his only baby. Kane intends to follow with "The Light of Heart" and Charles Morgan's "House of Peace." They all have English backgrounds.

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Mercury Pictures is a new company whose first production will go out under the title "Occasionally Yours." Author of the film is Roland Pertwee and director Harold Huth. Clive Brook and Judy Campbell have leading roles in the film. It is being shot at Denham.

▽

Cast in a vital role in the Gainsborough production "Hi Gang," in which Bebe Daniels and Ben Lyon with collaborator Vic Oliver are the stars, is a 17½ cwt prize bull, "Bapton Air Pilot," owner of which is Mr. J. V. Rank, who is associated with General Film Distributors, who will handle the picture on its release.

TECHNICIANS' DRAFT SPLITS BRITISH; EXHIBITORS DEMAND QUOTA REVISION

Protest Manpower Panel Report Which Recommends Calling All Men of Military Age; Changes in Films Act Sought

by AUBREY FLANAGAN
in London

At no time more than the present has the production side of the industry here faced, as it is facing now, the problem of how it is to carry on in the future, to what extent and under what circumstances. Concurrent with the announcement of ambitious production plans on the part of American interests here has come a virtual threat of extinction, if Government plans to denude the industry of its technical men are fructified.

After five months or more of sitting, the Man Power Panel, representing the industry and the Government, has reached a stage in its proceedings which is near to final, has been astonished by the Government's interpretation of its deliberations as a virtual invitation to remove all its men of military age.

Facing this extraordinary situation, the industry has presented a somewhat confused front, with disunities not only as between section and section, but no less remarkably within individual groups themselves.

Quota Revision Demanded

Meanwhile British exhibitors, concerned only with the product available for their operation, have reiterated their demand that the Quota Act be amended, so as to reduce their commitments to a 15 per cent British quota, instead of the current 17½ per cent.

The Man Power Panel has sat, veiled in an air of obscurity and secrecy, since April last, hearing the views of Government departments and the Services and of the industry itself, on the question of manpower and the military responsibilities of its individuals, no less also on the personal needs of the production groups. After the deliberations, which have been veiled in secrecy, but which it was hoped would result in some equitable solution of the problem, in a compromise being struck between the industry's right to survive on the one hand and the services' need for men on the other, it has reached a stage in which a report has been drawn up by a Government official, Mr. Sharpe of the Ministry of Labor. The report is a preliminary draft from which a final version is to be derived and signed by all parties concerned.

The recommendations contained in the report, it is stated, intrinsically suggest the readiness of the industry to sacrifice its men on the altar of military necessity, propose the immediate withdrawal from the studios of technicians hitherto reserved below the age of 26. All other men employed in British studios in reserved categories of military age—under 42—would be withdrawn for service with the Forces in two stages, some later this year, others in the Spring.

The report as outlined has met with the immediate disapproval of most of the parties concerned. The labor unions, representing all sections of the industry, view it with serious concern, insist upon the retention of sufficient employees to undertake the necessary productions for the Services, Government departments and the industry itself. The Shorts Producers, upon whom has rested the main burden of propaganda on behalf of the British war effort, are no less concerned, ask that at least 100 trained technicians be retained to operate the vital services. Both these parties are unlikely to sign the report as at present outlined.

Against and in direct contradiction to this attitude has come, surprisingly enough, an official statement from the British Film Producers' Association, who not only generously and altruistically back up the Government's point of view, insist that everything must be done to assist the Government in finding men for the Services, but deprecate the views expressed by every other section of the industry that the call-ups proposed by the Government would denude the industry of its essential men and mean a shut-down of the major volume of production.

Opposition by Producers

The official B. F. P. A. attitude, however, does not represent the views of every individual producer. It is in direct opposition to those of leading producer Michael Balcon, sponsor of the theory of rationalization, who foresees a virtually complete cessation of production activity if the present drainage goes on unrestricted. Balcon himself, at loggerheads with other members of the association, has presented his own views to the Board of Trade in the form of a memorandum soliciting their intervention to prevent the industry being wiped out, does not at all speak for American producers here.

The British Film Producers' Association, who do not of course represent all British producers and represent no American producers, agree that the situation has been made difficult by the calling-up of men of military age, but insist that everything should be done by the industry to assist the Government in mobilizing its manpower. They are willing to collaborate, willing even to replace the younger men by women trainees, ask only that the older men shall not be called up until women have been trained to replace them in key positions.

It is the official view of the B. F. P. A. that the Government are fully aware of the important role which the industry is playing in the national war machine and they are sure that sufficient men will be left to operate it.

On the other hand, the Short Film Producers, on whom, as already suggested, has rested the main burden of propaganda of British war aims, not only in Britain but Overseas, take a directly opposite standpoint. Upon them and their personnel, who have in the main conducted screen propaganda on behalf of the Ministry of Information and other Government departments, who have assisted in making technical and training films for the three Services, they contend, the future presentation of the British case hangs. During the past few years the volume of short film production has swollen considerably, so much so that British short films are being produced highly in excess of the quantity called for by the Act.

A minimum guarantee of 100 men, they suggest, would be a guarantee that the Government's screen message would be projected and propagated for the course of the war. Otherwise pecially that for the Ministry of Information, will be brought to a standstill.

The industry has not yet, it would seem, got down to brass tacks on the mechanical process of training women to occupy technical positions in the studios. At Shepherd's Bush, one of the most constantly active of British studios, only six women have been trained, two as projectionists and the others as sound assistants and assistant directors.

Hollywood's Plans Set

Meanwhile, concurrently with this virtual ultimatum and the intrinsic suggestions to the industry that it shall capitulate its territory, American interests here have, probably coindentally, chosen the moment to announce imposing production programs in Britain. Robert Kane, on behalf of Twentieth Century-Fox, has this week arrived and announced three major films for production in continuity, the first of these to be launched at once. Teddy Carr, on behalf of United Artists, has announced plans for the spending of much of United Artists' frozen money in the making of British pictures in Britain, all these of an expensive caliber. On the tapis, too, is a Metro proposal to bring over Ben Goetz and Clarence Brown to revive their hitherto notable production activities at Denham. How far all these plans are likely to materialize, if the Government insists on taking away the technicians, it is extremely difficult to forecast.

Meanwhile, the exhibitors continue their pressure for the alteration of the Act, contending that there will not be sufficient product available for them to operate competitively. Their demand is that the Board of Trade alter the schedules of quota percentages so that the exhibitor is only compelled to find 15 per cent instead of the existing 17½ per cent. The Board of Trade has the power to alter the schedules of the Act without recourse to Parliament, but it must be done before the end of 1941, otherwise it cannot be tackled before 1944.

Any amendment of the schedules would apply for the year beginning October 1, 1942, and continue to apply during the two following years, years which may well prove to be the most difficult from the point of view of the industry and that of the war.

Fifteen per cent is the lowest figure to which they can reduce the exhibitors' quota.

The Films Council, which at the moment has not issued its report upon its last operative period, has recently been considering the question of individual quota defaults.

FILMS COUNCIL URGES PLANNED PRODUCTION

Surveying the British film industry situation in the light of the war year ended March 31, 1941, the Cinematograph Films Council in its third report, published this week, emphasizes the need of a planned scheme of British production. The report stresses as two main reasons for the present conditions the lack of finance and the lack of coordination between Government departments interested in films.

The Council rejects suggested cuts in quota percentages as not the basic solution and recommends that the Government materialize plans to preserve the nucleus of the industry at the agreed level.

The report recorded 12 quota defaults by distributors and 316 by exhibitors in the year ended March 31, 1941.

MEXICAN STRIKE AFFECTS TWO MORE U.S. MAJORS

Paramount, RKO Offices Closed in Mexico City; Withdrawal from Country Not Expected

by LUIS BECERRA CELIS
in Mexico City

The Mexican film workers' union on Monday extended its strike to Paramount and RKO, and these companies have closed their local offices. Five American companies are now affected by the strike which went into effect early in September against Loew's Warners and Columbia.

Union officials have extended the strike deadline against the remaining three major companies until October 14th pending further wage negotiations. The action against Paramount and RKO was taken following inability to reach an agreement, it was said.

Meanwhile, the 30 days of discontinuance of film service given Mexican theatres by the distributors was to expire on Thursday. The companies remaining open will not be required to service theatres thereafter.

Withdrawal Not Expected

The opinion is spreading in local film circles that Mexico will not be deprived of major American pictures. It is believed that the eight companies do not intend to withdraw from this country, though there have been reports for some time that they would. One theory is that the distributors would move to other cities where labor is not so strongly organized.

This plan, it is argued, is entirely feasible because distribution could be done here and elsewhere in the republic through agents with just a desk, a hat rack and perhaps a telephone. These agents, it is explained, could function easily by having the exhibitors call for the pictures, pay for them C.O.D., sign iron-clad contracts that they assume all responsibility for the films while they were in their possession, and return them to the agent. Likely spots for the Americans to hold forth under this arrangement are Puebla City, capital of Puebla state, and Toluca, capital of the State of Mexico, both of which are short distances from here. Monterrey, a little way down from Laredo, Texas, an important industrial center, is also mentioned in this regard.

Pessimism about the outcome of the situation continues among the exhibitors though the government has announced that it intends to provide sufficient films by stepping up domestic production and granting special import facilities for Spanish language pictures.

Leading exhibitors here have asked Municipal Treasurer A. Yañez to allow them a 25 per cent cut in their current civic taxes, explaining that their business has fallen off alarmingly since the troubles of the eight major Americans began because the public is not taking kindly, in number or enthusiasm, to present film fare.

The treasurer has taken this request under advisement.

The industry was jolted by the announcement of suspension of all its activities by German Camus y Compañia, the distributors headed by German Camus, a French-Mexican, that were pioneers in the field in Mexico. For nearly 30 years this company handled most of the European pictures, principally French, that were exhibited in Mexico. The firm enjoyed an enviable reputation. Lack of films because of the war and demands of its employees, similar to those made upon the American majors, forced the suspension, it was explained by the company.

The plan for a government bank here to finance the picture industry for greater and more rational production, distribution and exhibition that has been more or less dormant since it appeared four years ago has come to life again with the endorsement of ten prominent congressmen who are soon to present a concrete plan for the opening of such a bank to President Manuel Avila Camacho. The new plan calls for the government to entirely finance the bank, providing for it a capital of $415,000.

Sponsors of the proposition say it is entirely feasible and that the government would easily be able to amortize its investment within ten years from profits the bank would enable the Mexican industry to make.

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Mexican film laborites have lost at least one strike of late with the declaration by the Sinaloa state work board that the closure of the Cine Teatro Rubio at Mazatlan, an important port of the Pacific state, was illegal. The board found that the workers had no reason for striking against this theatre, the biggest in the port, and ordered them back to work. The attaches promptly obeyed.

Mexican labor laws provide that when the labor authorities declare a strike legal, the employers are obligated to pay wages during the time of the shutdown. The strike against MGM and Columbia was declared legal.

▽

As a tribute to his work for better pictures during the past ten years, Director Juan Bustillo Oro was awarded a special diploma of honor by "El Universal," important local daily newspaper. The prize remarked that Sr. Bustillo Oro had done particularly well in directing since 1938.

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Miliza Korjus, the noted Polish grand opera singer and picture player, is here for the announced purpose of playing with Ramon Navarro the principal roles in a film, "Musica para la Emperatriz" ("Music for the Empress"), based upon the life in Mexico of the unfortunate Empress Carlota, wife of the Emperor Maximilian who, after a brief and bizarre career as Emperor of this country, died before a Mexican Republican firing squad on June 19th, 1867.

▽

Importance of the picture industry to Mexican economy is demonstrated by figures showing that:

The industry directly supports 12,300 persons and has an average annual payroll of about $2,225,000; gross receipts of the 1,009 active theatres in the country total around $13,300,000 a year. It had been said that Mexico has 958 active theatres. The industry explains that the exact number is 1,009, of which 67 are in the Federal District, which includes this city. Investment in the industry for production, distribution and exhibition is calculated at upward of $13,300,000.

Picture exhibition in Mexico began in 1903 in a tent and with films that were advertisements for business houses. Theatres began to be modernized in 1916. But it was not until about 1923 that they began to be patterned along American lines.

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Emilio Azcarraga, head of the company that operates the Cine Teatro Alameda, leading local first run theatre, and radio stations XEW and XEQ here, Mexico's largest stations, is a director of the Anglo Mexican Bank that British interests are to inaugurate here this month with an initial capital of $615,000.

Film Copyrights Before Lawyers

A report of its Committee on Copyrights was considered by the Section of Patent, Trade-Mark and Copyright Law at the annual convention of the American Bar Association in Indianapolis this week. The report was presented by Edward A. Sargoy, of New York, Chairman of the committee, and discussed a number of matters affecting the motion picture industry as well as other industries concerned with copyright. It dealt not only with proposals for the United States to join the International Copyright Union, but with some ten bills pending in the present Congress pertaining to copyright properties.

Among the legislative proposals disapproved by the Committee are: adherence at this time to the International Copyright Union; a uniform $2.00 registration fee; price fixing of musical performing rights by the Federal Trade Commission where licensed by a marketing combination; the elimination or reduction of the present pre-stated minimum statutory damage provisions; creation of five regional copyright libraries; making it a criminal offense to market or make recordings of radio programs without written consent of the performers; and calling for the deposit of copies in the U. S. Copyright Office at Washington not later than the date of publication.

The committee recommended approval of the Kramer-Bone bill which would permit the President to extend, by Presidential proclamation because of war emergencies, the time during which native and foreign authors may file renewals of copyright or applications for *ad iterim* copyright. Another Kramer bill which would permit the public to secure certified copies of registered prints and labels from the Copyright Office is also approved.

Mr. Sargoy, who is general counsel to the Motion Picture Copyright Protection Bureau, has been chairman of the aforementioned bar association copyright committee since 1938.

George Arliss Fined $18,000

George Arliss, British stage and screen star for more than 50 years and familiar to the audiences of this country for the many American made pictures in which he appeared, was fined approximately $18,000 in Police Court in London, England, last week for having failed to register holdings of American securities worth $52,640. He was also assessed $42 cost.

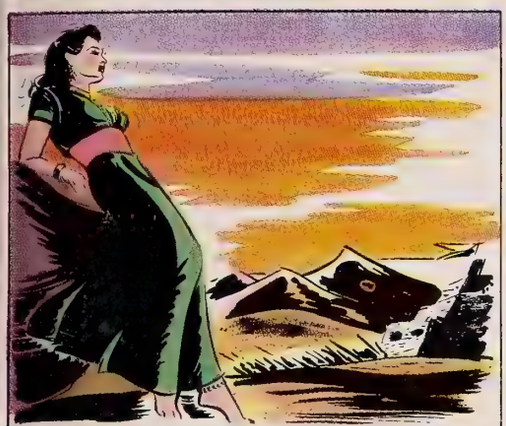
The prosecutor said that early in 1941 Mr. Arliss wrote that he was surprised that his full list of securities had not been registered, and that he said he had left everything to be done by his agent in the United States.

MGM Promotes Bookers

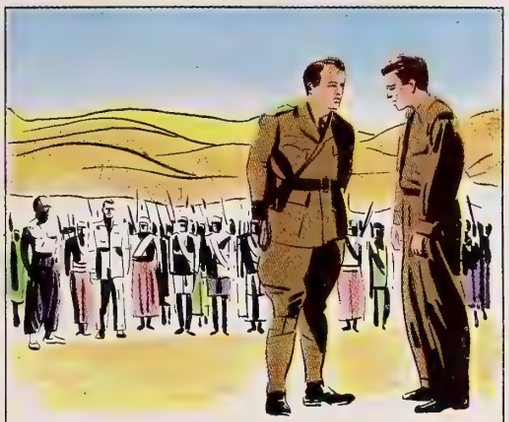
Two new booker promotions at Metro Goldwyn Mayer have been announced by Alan Cummings, in charge of exchange operations. William Schwartz, second booker in Indianapolis, will move to the second booker's desk in Kansas City, replacing Walter Lambader, who has entered military service. Robert Rigsbee, booking clerk in Indianapolis, will succeed Mr. Schwartz. In New York, William Frankel has been transferred from the home office to the booking department at the local exchange.



HIGHLIGHTS from the Year's Greatest Adventuromance!



MYSTERY WOMAN OF THE DESERT . . alluring Zia (Gene Tierney) knows the white men's hidden danger . . but will she use her power to save them?



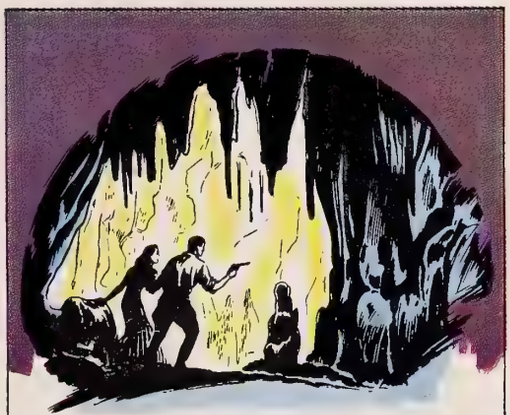
PERIL MOUNTS as Coombes (George Sanders) takes command of the garrison substituting rigid discipline for the tolerance of Crawford (Bruce Cabot) toward the natives.



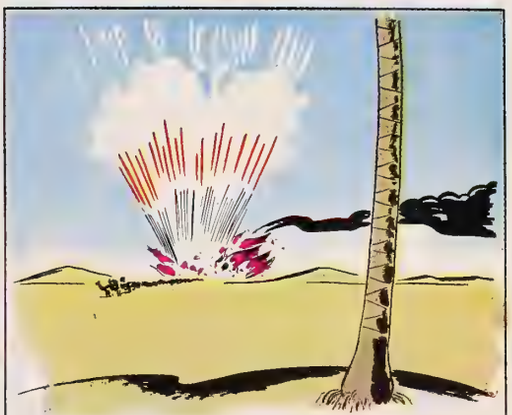
DOOM IS FORECAST by the native *habari*. "Of these five men, one must die . . one must meet the fate that advances relentlessly out of the jungle!"



ALONE AND UNAFRAID, Crawford lures his assassin to the image in the mirror. Will Abdi Hamud's bullet find him to fulfill the portent of the *habari*?



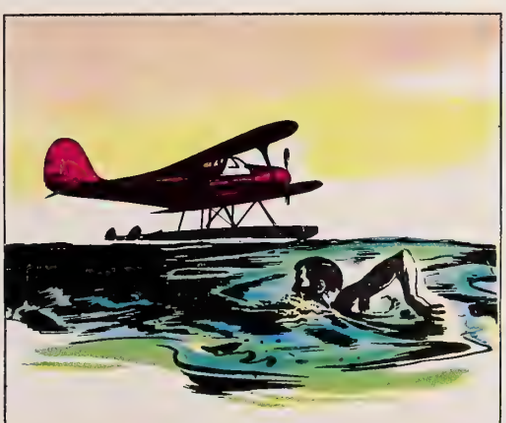
TRAPPED IN THE SECRET CAVE . . Crawford finds Zia and now together they gaze into the eyes of death. (Breath-taking moments of awesome action.)



CARAVAN ABLAZE . . explosion rents the sultry air . . across the desert sand, fire rises. Zia's luxurious camel train is spectacularly destroyed!



THE MAN WHO FEIGNS SUICIDE in an escape from a merciless enemy that is screen melodrama fraught with an almost unbearable suspense!



THE PLANE MEANS SAFETY if he can reach it . . but can he . . before a machine gun in the savage hands of natives finds him as its target?



SENSE-SWOONING ROMANCE as Crawford learns the fervor of Zia's love and unravels the baffling secrets of this exotic woman's amazing past.

Sundown *is The Action Picture That Has Everything!* It's Walter Wanger's 1941 smash hit to match the grosses of "Foreign Correspondent". It's *your* action picture for box-office action . . . and we've already put action into its great pre-selling campaign . .

THE ADVENTURE PICTURE *that has Everything*

THIS FULL COLOR AD IN "LOOK" IS PART OF A SMASH $100,000. CAMPAIGN!

. . . 15,000,000 Look readers will see it! 20,000,000 Life readers will see another full page color ad! There's a big fan schedule! Color newspaper ads! A full-color comic book distributed by one of the foremost publishers in that field . . . sold on thousands of newsstands to attract young people! "Sundown" merchandise in hundreds of stores! An idea-crammed pressbook!

Take Full Advantage of This $100,000 Pre-Selling Investment By Playing The Picture Smack on Release Date

OCTOBER 31st!



WALTER WANGER'S Great Adventur*omance* of Today

SUNDOWN

starring GENE TIERNEY

BRUCE CABOT • GEORGE SANDERS • HARRY CAREY • JOSEPH CALLEIA

Reginald Gardiner, Carl Esmond, Marc Lawrence and SIR CEDRIC HARDWICKE

Directed by Henry Hathaway • From the Saturday Evening Post story "Sundown" and screenplay by Barre Lyndon

A HENRY HATHAWAY PRODUCTION • Released thru United Artists

PRINTED IN U.S.A.

Paramount Shares Sold by Bank

A series of sales whereby Manufacturers Trust Company, New York, disposed of 122,000 Paramount Pictures 1947 convertible debentures in August was reported by the Securities and Exchange Commission October 1 in its first report for that month.

At the close of the month, the report showed, the bank still held 3,202,800 of the debentures, and 5,710 shares of Paramount preferred stock.

Also in Paramount, Henry Ginsburg, Hollywood officer, reported the purchase of 200 shares of common stock giving him a total of 700 shares.

The next heaviest transaction reported was the acquisition by William Hurlbut, Detroit, director in Monogram Pictures, through Monogram Pictures of Detroit, of 3,829 shares of the company's common stock, giving him a total so held of 8,644 shares of common and 7,141 options for common.

Other Transactions

Other Monogram transactions included the acquisition of 2,634 shares of common by Trem Carr, Hollywood director, giving him a total of 22,792 shares and 22,823 options; and the sale of 300 shares of common by Samuel Broidy, Hollywood officer, reducing his holdings to 7,600 shares and 11,129 options, together with the sale of another 500 shares held through Monogram Pictures of Massachusetts.

In Loew's, Inc., J. Robert Rubin, New York officer, reported a series of sales totaling 2,800 shares of common stock which reduced his interest to 17,715 shares, while Loew's, Inc., itself, reported rounding up another 83 shares of Loew's Boston Theatres common stock, giving it a total of 118,509 shares.

Samuel J. Briskin, Hollywood officer in Columbia Pictures, was shown to have bought 700 shares of its common stock, at the close of the month holding them and 13,133 options for common.

Other transactions reported included the purchase by the Atlas Corporation, Jersey City, of 400 shares of Radio Keith Orpheum common and 400 shares of preferred stock, holding, at the close of the month, 822,023 shares of common, 327,812 warrants for common and 46,071 shares of preferred, together with 268,230 shares of common held through the American Company; and the purchase by Preston Davie, New York director, of 50 shares of Universal Pictures common stock, giving him a total of 150 shares of common and 50 shares of preferred.

A report on Columbia Broadcasting System showed that H. Bayard Swope, New York director, disposed of 500 shares of Class A common held through the Keewaydin Corporation.

A report on the holdings of persons becoming officers or directors of companies showed that Peyton Gibson, New York, held 1,400 Universal Corporation common voting trust certificates direct and 26,500 certificates and 111,283 warrants for certificates through the Standard Capital Corporation; and 230,927 shares of Universal Pictures common stock, 220 shares of first preferred and 20,000 shares of second preferred through the Universal Corporation, when he became an officer in those two companies August 7.

Alliance Executives to Coast

S. J. Gregory and R. H. Brant of the Alliance Theatre Circuit in Chicago left last week for California where plans are under way for the addition of several theatres to the chain.

Upstate New York Theatre Expansion

Two locations, operated during the summer months by the Kallet circuit of Oneida, N. Y., have closed under their fall operators. Alec Taylor, who took over Bolton Landing on Lake George after Labor Day, has closed the theatre, while the Long Lake theatre has also been shut down by John Becker.

The Kallet circuit has taken over the Mineville location from Alan Sirrine and will open with "Charley's Aunt" on Friday, October 3rd. The circuit has also renamed the Rialto, which will now be the Rivoli.

Mitch Conery, who operates a chain of theatres in Schoharie and Otsego counties, N. Y., has taken over the operation of the Casion in Waterford from Vic Bunze.

Harry Lamont, independent operator with theatres at Hudson, Greenville, Athens and Berlin, has taken over the Bradley at Fort Edward, N. Y.

Saenger, Warner Unit Sign RKO First Block

The Saenger circuit of 169 theatres in Louisiana, Mississippi and Florida, and Warners West Coast Theatres, a circuit of 15 houses, in California, Washington and Oregon, have closed for RKO's first block of five films, Ned E. Depinet, RKO distribution head, has announced.

Robert Mochrie, Eastern sales manager; Dave Prince, Southeastern district manager, and Page Baker, New Orleans branch manager, represented RKO in the Saenger deal. J. H. McIntyre, Western district manager for Warners, negotiated the Warner contract.

RKO Stars Kay Kyser

Harold Lloyd, RKO Radio producer, has closed a deal to star Kay Kyser, orchestra leader in a comedy-spy film, "My Favorite Spy," it was announced this week by RKO. Mr. Lloyd's last production was "A Girl, a Guy, and a Gob." The band leader made his film debut in RKO's "That's Right, You're Wrong," in 1939 and followed it last year with "You'll Find Out." His most recent picture is "Playmates."

Schwalb with "Screen Gems"

Columbia Pictures announces the appointment of Ben Schwalb as general manager of "Screen Gems," the Hollywood cartoon unit of the company. Mr. Schwalb previously produced shorts for Columbia in New York. He succeeds George Winkler, resigned. Frank Tashlin is production manager of the organization.

"Yard Bird" for Gross

"The Yard Bird" will be the first of a series of features Ed Gross' newly-organized Capital Productions will produce for release through Monogram. It will be based on "Snuffy Smith" character in the newspaper comic strip, "Barney Google."

Magner with NBC

Martin Magner, former director of the Radio Workshop at the National Music Camp, Interlochen, Mich., has joined the National Broadcasting Company's Chicago production staff replacing Tom Hargis, recently resigned.

Pathe Stock Plan Finally Approved

Holders of more than the required 66 2/3 per cent of the outstanding shares of Pathe Film Corporation common stock have signified approval of the company's plan to exchange its holdings of du Pont Film Manufacturing Corporation common for shares of E. I. du Pont de Nemours and Company common and to dissolve Pathe Film, it was announced last Friday by Kenneth M. Young, president of Pathe.

Proxies in the indicated amount were received by the management in time to be voted at a special meeting Wednesday, in New York.

Under the proposal, Pathe transfers 3,500 shares of du Pont Film to E. I. du Pont, receiving in return 56,750 shares of E. I. du Pont common stock.

In the dissolution of Pathe, holders of 7,469 shares of preferred stock receive from current cash resources payment of $100 per share plus accrued dividend. Holders of each share of Pathe common receive one share of E. I. du Pont common for approximately each 10.3 shares of Pathe held.

The shares of du Pont Film and cash constitute virtually the entire assets of Pathe. Upon conclusion of the exchange, E. I. du Pont de Nemours and Company will have 100 per cent of the du Pont Film stock.

Producers Sets Releases for 12

Producers Releasing Corporation has set release dates on 12 productions. They are: "Jungle Man," starring Buster Crabbe, Oct. 10; "Hard Guy," with Jack La Rue, Oct. 17; "Billy the Kid Wanted," Buster Crabbe, Oct. 24; "Mr. Celebrity," Doris Day and Johnny Burke, Oct. 31; "Lone Rider Fights Back," George Houston, Nov. 7; "The Miracle Kid," Tom Neal and Carol Hughes, Nov. 14; "The Ghost and the Guest," Nov. 21; "The Blonde Comet," Dec. 5; "The Swamp Woman," Ann Corio, Dec. 5; "Lone Rider No. 1," George Houston (first of the 41-42 series), Jan. 2, 42; and "Frontier Marshall No. 1," Bill (Radio) Boyd, Dec. 26, and "The Strangler," British, Nov. 28.

"New Wine" Opens New Theatre

"New Wine," United Artists' latest release, has been chosen as the opening attraction for the new Lux theatre in Panama City, Walter Gould, foreign manager for the company, was advised by Fabian Velarde, managing director of the theatre.

W. A. Summerville Promoted

W. A. Summerville, Jr., manager of the Prince of Wales theatre in Toronto, has been appointed general supervisor of the 18 theatres operated in Toronto by B. & F. Theatres, Ltd., in affiliation with F. P. C.

Charity Film Title Changed

The British war charities feature which RKO is to release and which was produced with the aid of English motion picture stars in Hollywood, has been retitled "Forever and a Day." The film was originally "This Changing World."

DANCING IN THE STREET FOR 'YANK IN THE RAF'

20th-Fox Premiere at Roxy, New York, Supported by Ball, Carnival; "Tarzan" Tour On

Twentieth Century-Fox, last Friday, figuratively moved Coney Island to Broadway, with carnivals and concessions to color the opening of its new "Yank in the R. A. F.," and with extra special attention coming from the Army, Navy and the Marine Corps, the press and people of British-American society. Proceeds from the $10-top tickets went to the British-American Ambulance Corps.

The trimmings put on for the world premiere, at the Roxy Theatre, drew 100,000 persons, according to a police estimate, as reported by Hal Horne of Fox's special promotional department.

NBC televised. The United States Army lit the sky with 800-million candlepower from anti-aircraft searchlights from Fort Totten. And the $10-per mezzanine sitters each received extra special invitation to a Midnight Military Ball held later in the large rotunda of the highly gilted Roxy Theatre. This event was attended by social registerites, commandants and their staffs of military posts in the eastern area, and a contingent of army, navy and air officers and officials from Washington, plus an assortment of state and city officials, Broadway names of stage, radio and screen, and executives from Hollywood and New York.

Broadcast from Lobby

Before the showing the Roxy rotunda was jammed with ticket-holders who witnessed the regular Vox Pop broadcast, with guests Elsa Maxwell, Dorothy Kilgallen, Carole Landis and Tony Martin. Following this, celebrities were escorted to a regular studio set with full lighting equipment. Managing director Irving Lesser of the Roxy detailed six stalwarts of his uniformed staff to escort the "glamor" names. Besides, there was a detail of 200 soldiers.

The carnival in adjacent parking space was going until three o'clock Saturday morning, with 26,000 tickets at 25c each sold for more ambulances. Thirty concession booths occupied the "midway," where a stage was rigged up for the outdoor appearances of Joe Lewis, Miss America, Ella Logan, Art Greene, Ted Steele, Neil Farnsworth, Jimmy Savo and Dick Todd, et al. Casts of five Broadway shows did individual turns, from "A Lady in the Dark," "Panama Hattie," "Pal Joey," "It Happens on Ice," and "Hellzapoppin."

Fox points out that this was one premiere whose overflow failed to benefit opposition theatres, for the turnaways found excitement out front and in the carnival.

Nine Crummond fighter planes, in an aerial salute, flew over Broadway. The planes came from Floyd Bennett Field. Some 500 cadets and 200 officers from Fort Totten, Governors Island, Mitchel Field, Floyd Bennett Field and the First Army Area attended.

Among British and American officials invited were Air Marshal A. T. Harris, R.A.F.; Sir Vivien Gabriel, Read Admiral Henry E. Lackey, U.S.N. (retired); Hon. Leander McCormick-Goodhart, U.S.A.; British Consul General Lewis Bernays, of Chicago; Wing Commander Guy Du Boulay, R.A.F.; Admiral Sterling Yates, Jr., U.S.N. (retired), and Colonel W. Stewart Roddie, C.V.O.

A sponsoring committee, headed by Governor Herbert H. Lehman, Mayor Fiorello H. LaGuardia and Under Secretary of the Navy James V. Forrestal, included figures in political, social and theatrical circles.

"Tarzan" Tour Starts

Metro-Goldwyn-Mayer's "King Tarzan" national jungle tour got underway Wednesday in Wilmington, Del., as a highlight of the grand opening of Loew's Aldine theatre. The stunt, conceived by Howard Dietz, in charge of company promotion, and supervised by William R. Ferguson, will pre-sell the forthcoming "Tarzan's Secret Treasure," the new Johnny Weissmuller-Maureen O'Sullivan vehicle.

The itinerary thus far announced for October is:

October 1st, Wilmington; 6th, Easton, Pa.; 7th, Allentown, Pa.; 8th, Reading, Pa.; 9th, Harrisburg, Pa.; 10th, Wilkes-Barre, Pa.; 11th, Scranton, Pa.; 13th, Bridgeport and New Haven, Conn.; 14th, Waterbury and Hartford, Conn.; 15th, Springfield and Worcester, Mass.; 16th, Providence, R. I.; 17th, Boston; 18th, Pittsfield, Mass.; 20th, Albany and Troy, N. Y.; 21st, Schenectady and Amsterdam, N. Y.; 22d, Utica and Rome, N. Y.

Buffalo, Cleveland and Detroit territories will be next to see the caravan.

At each show "King Tarzan" ascends a simulated tree branch and traverses a 28-foot stretch toward a crouching painted figure representing the character played in the film by young Johnny Sheffield.

"Yank" on Double Bill

Twentieth Century-Fox double billed "A Yank in the RAF" at Loew's State theatre in downtown Los Angeles and Grauman's Chinese in Hollywood and presented the picture as a single bill in the Four Star theatre, situated midway in distance between the two theatres, simultaneously on September 26th pre-showing as a test for policy of booking into other key situations. The admission remained at the same level at all three theatres during the test.

If justified by results, this procedure will be tried with other Fox productions such as "How Green Was My Valley."

The innovation will not be continued if it results in losses, but if returns warrant it after the triple day and date test in the Los Angeles area, the experiment will be continued to test patrons preference for double bill and single bill policies. The suggestion was first made by Darryl Zanuck and was accepted by Charles Skouras and Herman Wobber. A full dress premiere was held on September 25th at the Chinese theatre.

"Heaven" Premiere Set

Martha Scott, who is co-starred with Fredric March in Warner Brothers screen version of the Hartzell Spence novel, "One Foot in Heaven," arrived in Washington, D. C., Tuesday to attend the world premiere of the film. Miss Scott flew east from the coast. On Thursday evening the picture was to have its world premiere in the nation's capital.

"One Foot in Heaven" was filmed with the assistance of a technical adviser, Dr. Norman Vincent Peale, selected by a committee of representative Protestant clergymen, since the photoplay is the story of the family of a midwestern minister. Irving Rapper, who directed the film, Mrs. Fredric March and many persons of the entertainment and journalistic world will join governmental figures at the premiere.

The Hollywood premiere of "One Foot in Heaven" will be held at Warner's Hollywood and Downtown theatres upon completion of the run of "Sergeant York" at these two houses, according to present plans. Premiere of picture will be at a $2.20 top.

A single feature policy at both theatres will be adopted for the run of the picture. The premiere date cannot be determined at the present time due to unprecedented grosses being piled up by "Sergeant York" at the two theatres, with the length of the "York" engagement indefinite. It is probable that "York" will set a new mark for extended playing time in these two spots, Warners said.

"Sundown" Opening Set

The world premiere of Walter Wanger's "Sundown" will be held at the Four Star theatre in Los Angeles on Thursday evening, October 16th. The admission for the opening will be on a $2.20 basis, and the event will be attended by many of the film capital's personalities.

"Sundown" is the production based on the *Saturday Evening Post* serial by Barre Lyndon, and was directed by Henry Hathaway. Gene Tierney, Bruce Cabot and George Sanders are in the leading roles, with a cast that includes Harry Carey, Sir Cedric Hardwicke, Reginald Gardiner, Joseph Calleia, Carl Esmond and Marc Lawrence.

"Blues" Opens in Memphis

The world premiere of Paramount's "Birth of the Blues," starring Bing Crosby, Mary Martin and Brian Donlevy, will be held in Memphis, Tenn., on Wednesday evening, October 31st. After much discussion this city was chosen over New Orleans as the "birthplace of American jazz music."

In choosing Memphis over New Orleans, Paramount intruded upon the controversy that has split the music world ever since jazz became popular enough to rate a history. The Tennessee city had claims as the home town of W. C. Handy, composer of "St. Louis Blues," and the locale of Beale Street, the special Tin Pan Alley of "hot music." The decision was arrived at after a special studio conference between Robert M. Gillham, director of advertising and publicity, and George Brown, west coast publicity head.

"Dumbo" Art Show

Exhibitions of Walt Disney originals from his forthcoming RKO Radio release "Dumbo" will be placed on public view current with local playdates in twenty cities over the country, it is announced by RKO.

The New York showings will be held at Harlow, Keppel & Co., and Kennedy Galleries. Following the showings in major key cities, the Disney originals will be routed to approximately thirty other cities.

In addition to the "Dumbo" originals, which will stress a marked surrealist note, especially in the Pink Elephant sequence, which is a highlight of the new feature-length cartoon, water colors and celluloids from "Fantasia," "Pinocchio" and other Disney productions will be included. Private collectors and museums consider Disney works among the most representative of contemporary Americana.

Dealers set to display the "Dumbo" array include Grace Horne Galleries, Boston; Arthur Ackerman & Sons, Chicago; Fine Arts Gallery and J. L. Hudson Company, Detroit; J. J. Gillespie, Pittsburgh, and the Whyte Galleries, Washington, D. C. Courvoisier & Co. is agent for the originals.

"Dumbo" will be released late in October by RKO.

"Freedom" Affair Set

Service men formerly employed in the theatre, motion picture and radio fields will be the guests of Fight for Freedom at "Fun to Be Free," the patriotic carnival, which the Stage, Screen, Radio and Arts Division of Fight for Freedom is staging at Madison Square Garden in New York on Sunday, October 5th, according to an announcement by Louis Schaffer, secretary of the group. Mr. Schaffer said that arrangements have been completed whereby tickets will be given free to those men in the country's forces who write in to Fight for Freedom, 1270 Sixth Avenue, New York City.

LEGAL NOTICE OF TRADE SHOWINGS

Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

ALBANY—

Oct 6	The Prime Minister (Warner)	79 N. Pearl St.	9:30 am
Oct 6	The Maltese Falcon (Warner)	79 N. Pearl St.	11:15 am
Oct 6	One Foot in Heaven (Warner)	79 N. Pearl St.	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	1052 Broadway	2 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	1052 Broadway	2 pm

ATLANTA—

Oct 6	The Prime Minister (Warner)	191 Walton St.	9:30 am
Oct 6	The Maltese Falcon (Warner)	191 Walton St.	11:15 am
Oct 6	One Foot in Heaven (Warner)	191 Walton St.	2:30 pm
Oct 16	Moon Over Her Shoulder (20th-Fox)	197 Walton St. N.W.	11 am
	Hot Spot (20th-Fox)	197 Walton St. N.W.	2 pm
Oct 17	Small Town Deb (20th-Fox)	197 Walton St. N.W.	11 am
	Swamp Water (20th-Fox)	197 Walton St. N.W.	2 pm

BOSTON—

Oct 6	The Prime Minister (Warner)	115 Broadway	9:30 am
Oct 6	The Maltese Falcon (Warner)	115 Broadway	11:15 am
Oct 6	One Foot in Heaven (Warner)	115 Broadway	2:30 pm
Oct 16	Moon Over Her Shoulder (20th-Fox)	115 Broadway	11 am
	Hot Spot (20th-Fox)	115 Broadway	2:15 pm
Oct 17	Small Town Deb (20th-Fox)	115 Broadway	11 am
	Swamp Water (20th-Fox)	115 Broadway	2:15 pm

BUFFALO—

Oct 6	The Prime Minister (Warner)	290 Franklin St.	9:30 am
Oct 6	The Maltese Falcon (Warner)	290 Franklin St.	11:15 am
Oct 6	One Foot in Heaven (Warner)	290 Franklin St.	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	290 Franklin St.	2 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	290 Franklin St.	2 pm

CHARLOTTE—

Oct 7	The Prime Minister (Warner)	308 S. Church St.	9:30 am
Oct 7	The Maltese Falcon (Warner)	308 S. Church St.	11:15 am
Oct 7	One Foot in Heaven (Warner)	308 S. Church St.	2:30 pm
Oct 16	Moon Over Her Shoulder (20th-Fox)	308 S. Church St.	1:30 pm
	Hot Spot (20th-Fox)	308 S. Church St.	3:00 pm
Oct 17	Small Town Deb (20th-Fox)	308 S. Church St.	1:30 pm
	Swamp Water (20th-Fox)	308 S. Church St.	3:00 pm

CHICAGO—

Oct 6	The Prime Minister (Warner)	1307 S. Wabash	9:30 am
Oct 6	The Maltese Falcon (Warner)	1307 S. Wabash	11:15 am
Oct 6	One Foot in Heaven (Warner)	1307 S. Wabash	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	1260 S. Wabash Ave.	10:30 am & 2:15 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	1260 S. Wabash Ave.	10:30 am & 2:15 pm

CINCINNATI—

Oct 6	The Prime Minister (Warner)	Palace Th. Bld. E. 6 St.	9:30 am
Oct 6	The Maltese Falcon (Warner)	Palace Th. Bld. E. 6 St.	11:15 am
Oct 6	One Foot in Heaven (Warner)	Palace Th. Bld. E. 6 St.	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	1638 Central P'kway	9:00 am & 1:30 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	1638 Central P'kway	9:00 am & 1:30 pm

CLEVELAND—

Oct 6	The Prime Minister (Warner)	2300 Payne Ave	9:30 am
Oct 6	The Maltese Falcon (Warner)	2300 Payne Ave.	11:15 am
Oct 6	One Foot in Heaven (Warner)	2300 Payne Ave.	2:30 pm
Oct 16	Hot Spot & Moon Over Her Shoulder (20th-Fox)	2219 Payne Ave.	2 pm
Oct 17	Swamp Water & Small Town Deb (20th-Fox)	2219 Payne Ave.	2 pm

DALLAS—

Oct 6	The Prime Minister (Warner)	1803 Wood St.	9:30 am
Oct 6	The Maltese Falcon (Warner)	1803 Wood St.	11:15 am
Oct 6	One Foot in Heaven (Warner)	1803 Wood St.	2:30 pm
Oct 16	Moon Over Her Shoulder (20th-Fox)	1801 Wood St.	10 am
	Hot Spot (20th-Fox)	1801 Wood St.	2 pm
Oct 17	Small Town Deb (20th-Fox)	1801 Wood St.	10 am
	Swamp Water (20th-Fox)	1801 Wood St.	2 pm

DENVER—

Oct 6	The Prime Minister (Warner)	21st & Stout Sts.	4:00 pm
Oct 6	The Maltese Falcon (Warner)	21st & Stout Sts.	8:00 pm
Oct 6	One Foot in Heaven (Warner)	21st & Stout Sts.	9:40 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	2101 Champa St.	1:30 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	2101 Champa St.	1:30 pm

DES MOINES—

Oct 6	The Prime Minister (Warner)	1300 High St.	9:30 am
Oct 6	The Maltese Falcon (Warner)	1300 High St.	11:15 am
Oct 6	One Foot in Heaven (Warner)	1300 High St.	2:30 pm
Oct 16	Hot Spot (20th-Fox)	1300 High St.	12:30 pm
	Moon Over Her Shoulder (20th-Fox)	1300 High St.	2:00 pm
Oct 17	Swamp Water (20th-Fox)	1300 High St.	12:30 pm
	Small Town Deb (20th-Fox)	1300 High St.	2:00 pm

DETROIT—

Oct 6	The Prime Minister (Warner)	2310 Cass Ave.	9:30 am
Oct 6	The Maltese Falcon (Warner)	2310 Cass Ave.	11:15 am
Oct 6	One Foot in Heaven (Warner)	2310 Cass Ave.	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	2211 Cass Ave.	10:30 am & 1:30 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	2211 Cass Ave.	10:30 am & 1:30 pm

INDIANAPOLIS—

Oct 6	The Prime Minister (Warner)	116 W. Michigan	9:30 am
Oct 6	The Maltese Falcon (Warner)	116 W. Michigan	11:15 am
Oct 6	One Foot in Heaven (Warner)	116 W. Michigan	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	326 N. Illinois St.	1:30 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	326 N. Illinois St.	1:30 pm

KANSAS CITY—

Oct 6	The Prime Minister (Warner)	1720 Wyandotte	9:30 am
Oct 6	The Maltese Falcon (Warner)	1720 Wyandotte	11:15 am
Oct 6	One Foot in Heaven (Warner)	1720 Wyandotte	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	1720 Wyandotte St.	10 am & 2 pm
Oct 17	Swamp Water & Small Town Deb (20th-Fox)	1720 Wyandotte St.	10 am & 2 pm

Legal Notice of TRADE SHOWINGS continued

LOS ANGELES—

Oct 6	The Prime Minister (Warner)	2025 S. Vermont	9:30 am
Oct 6	The Maltese Falcon (Warner)	2025 S. Vermont	11:15 am
Oct 6	One Foot in Heaven (Warner)	2025 S. Vermont	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	2019 S. Vermont Ave.	10 am
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	2019 S. Vermont Ave.	10 am

MEMPHIS—

Oct 6	The Prime Minister (Warner)	151 Vance Ave.	9:30 am
Oct 6	The Maltese Falcon (Warner)	151 Vance Ave.	11:15 am
Oct 6	One Foot in Heaven (Warner)	151 Vance Ave.	2:30 pm
Oct 16	Moon Over Her Shoulder (20th-Fox)	151 Vance Ave.	10:30 am
	Hot Spot (20th-Fox)	151 Vance Ave.	2:30 pm
Oct 17	Small Town Deb (20th-Fox)	151 Vance Ave.	10:30 am
	Swamp Water (20th-Fox)	151 Vance Ave.	2:30 pm

MILWAUKEE—

Oct 6	The Prime Minister (Warner)	212 W. Wisconsin Av.	9:30 am
Oct 6	The Maltese Falcon (Warner)	212 W. Wisconsin Av.	11:15 am
Oct 6	One Foot in Heaven (Warner)	212 W. Wisconsin Av.	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	1016 N. 8th St.	1:30 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	1016 N. 8th St.	1:30 pm

MINNEAPOLIS—

Oct 6	The Prime Minister (Warner)	1104 Currie Ave.	9:30 am
Oct 6	The Maltese Falcon (Warner)	1104 Currie Ave.	11:15 am
Oct 6	One Foot in Heaven (Warner)	1104 Currie Ave.	2:30 pm
Oct 16	Hot Spot & Moon Over Her Shoulder (20th-Fox)	1015 Currie Ave., N.	2 pm
Oct 17	Swamp Water & Small Town Deb (20th-Fox)	1015 Currie Ave., N.	2 pm

NEW HAVEN—

Oct 6	The Prime Minister (Warner)	70 College St.	9:30 am
Oct 6	The Maltese Falcon (Warner)	70 College St.	11:15 am
Oct 6	One Foot in Heaven (Warner)	70 College St.	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	40 Whiting St.	10 am
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	40 Whiting St.	10 am

NEW ORLEANS—

Oct 6	The Prime Minister (Warner)	200 S. Liberty St.	9:30 am
Oct 6	The Maltese Falcon (Warner)	200 S. Liberty St.	11:15 am
Oct 6	One Foot in Heaven (Warner)	200 S. Liberty St.	2:30 pm
Oct 16	Moon Over Her Shoulder (20th-Fox)	200 S. Liberty St.	1:30 pm
	Hot Spot (20th-Fox)	200 S. Liberty St.	3:00 pm
Oct 17	Small Town Deb (20th-Fox)	200 S. Liberty St.	1:30 pm
	Swamp Water (20th-Fox)	200 S. Liberty St.	3:00 pm

NEW YORK—

Oct 16	Hot Spot & Moon Over Her Shoulder (20th-Fox)	345 W. 44th St.	2 pm
Oct 17	Swamp Water & Small Town Deb (20th-Fox)	345 W. 44th St.	2 pm

OKLAHOMA CITY—

Oct 6	The Prime Minister (Warner)	10 N. Lee Ave.	9:30 am
Oct 6	The Maltese Falcon (Warner)	10 N. Lee Ave.	11:15 am
Oct 6	One Foot in Heaven (Warner)	10 N. Lee Ave.	2:30 pm
Oct 16	Hot Spot (20th-Fox)	10 N. Lee Ave.	10 am
	Moon Over Her Shoulder (20th-Fox)	10 N. Lee Ave.	2 pm
Oct 17	Swamp Water (20th-Fox)	10 N. Lee Ave.	10 am
	Small Town Deb (20th-Fox)	10 N. Lee Ave.	2 pm

OMAHA—

Oct 6	The Prime Minister (Warner)	1502 Davenport St.	9:30 am
Oct 6	The Maltese Falcon (Warner)	1502 Davenport St.	11:15 am
Oct 6	One Foot in Heaven (Warner)	1502 Davenport St.	2:30 pm
Oct 16	Hot Spot & Moon Over Her Shoulder (20th-Fox)	1502 Davenport St.	1:30 pm
Oct 17	Swamp Water & Small Town Deb (20th-Fox)	1502 Davenport St.	1:30 pm

PHILADELPHIA—

Oct 6	The Prime Minister (Warner)	1220 Vine St.	9:30 am
Oct 6	The Maltese Falcon (Warner)	1220 Vine St.	11:15 am
Oct 6	One Foot in Heaven (Warner)	1220 Vine St.	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	302 N. 13th St.	10:30 am & 2:30 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	302 N. 13th St.	10:30 am & 2:30 pm

PITTSBURGH—

Oct 6	The Prime Minister (Warner)	1727 Blvd. of Allies	9:30 am
Oct 6	The Maltese Falcon (Warner)	1727 Blvd. of Allies	11:15 am
Oct 6	One Foot in Heaven (Warner)	1727 Blvd. of Allies	2:30 pm
Oct 16	Moon Over Her Shoulder (20th-Fox)	1715 Blvd. of the Allies	11 am
	Hot Spot (20th-Fox)	1715 Blvd. of the Allies	2 pm
Oct 17	Small Town Deb (20th-Fox)	1715 Blvd. of the Allies	11 am
	Swamp Water (20th-Fox)	1715 Blvd. of the Allies	2 pm

PORTLAND, ORE.—

Oct 6	The Prime Minister (Warner)	1947 N.W. Kearney	9:30 am
Oct 6	The Maltese Falcon (Warner)	1947 N.W. Kearney	11:15 am
Oct 6	One Foot in Heaven (Warner)	1947 N.W. Kearney	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2 pm

SALT LAKE CITY—

Oct 6	The Prime Minister (Warner)	216 E. 1st So.	9:30 am
Oct 6	The Maltese Falcon (Warner)	216 E. 1st So.	11:15 am
Oct 6	One Foot in Heaven (Warner)	216 E. 1st So.	2:30 pm
Oct 16	Moon Over Her Shoulder (20th-Fox)	216 E. 1st South St.	1 pm
	Hot Spot (20th-Fox)	216 E. 1st South St.	2:15 pm
Oct 17	Small Town Deb (20th-Fox)	216 E. 1st South St.	1 pm
	Swamp Water (20th-Fox)	216 E. 1st South St.	2:15 pm

SAN FRANCISCO—

Oct 6	The Prime Minister (Warner)	221 Golden Gate Av.	9:30 am
Oct 6	The Maltese Falcon (Warner)	221 Golden Gate Av.	11:15 am
Oct 6	One Foot in Heaven (Warner)	221 Golden Gate Av.	2:30 pm
Oct 16	Moon Over Her Shoulder (20th-Fox)	245 Hyde St.	10:30 am
	Hot Spot (20th-Fox)	245 Hyde St.	2 pm
Oct 17	Small Town Deb (20th-Fox)	245 Hyde St.	10:30 am
	Swamp Water (20th-Fox)	245 Hyde St.	2 pm

SEATTLE—

Oct 6	The Prime Minister (Warner)	2318 Second Ave.	9:30 am
Oct 6	The Maltese Falcon (Warner)	2318 Second Ave.	11:15 am
Oct 6	One Foot in Heaven (Warner)	2318 Second Ave.	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	2421 2nd Ave.	1:30 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	2421 2nd Ave.	1:30 pm

ST. LOUIS—

Oct 6	The Prime Minister (Warner)	3143 Olive St.	9:30 am
Oct 6	The Maltese Falcon (Warner)	3143 Olive St.	11:15 am
Oct 6	One Foot in Heaven (Warner)	3143 Olive St.	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	SRENCO Screening Rm. 3143 Olive St.	1 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	SRENCO Screening Rm. 3143 Olive St.	1 pm

WASHINGTON, D. C.—

Oct 6	The Prime Minister (Warner)	13th & E Sts., N.W.	9:30 am
Oct 6	The Maltese Falcon (Warner)	13th & E Sts., N.W.	11:15 am
Oct 6	One Foot in Heaven (Warner)	13th & E Sts., N.W.	2:30 pm
Oct 16	Moon Over Her Shoulder & Hot Spot (20th-Fox)	932 New Jersey Av., N.W.	1 pm
Oct 17	Small Town Deb & Swamp Water (20th-Fox)	932 New Jersey Av., N.W.	1 pm

VAUDEVILLE IN FILM HOUSES IS UP AS MUCH AS 30% ON SOME CIRCUITS

Bookers Report Best Season in Years for Personality Shows; RKO Theatres Have Road Units of Stage Play

With the new motion picture season under way circuit bookers report that vaudeville booking for houses on a combination picture-show policy has increased over last year as much as 30 per cent. Bookers all agree that the new season promises to be the best the business has had in ten years but disagree in offering reasons for the upsurge. Some say it's just another indication of "good business" everywhere, as a result of the national defense production program; others think that the customers are indicating their boredom with "duals" by clamoring for "personalities" stage shows, particularly those migrants from Hollywood and radio and of course, the special "name bands." A few declared it was still too early to tell whether the new selling policy, under consent decree provisions, was a factor.

William Howard, chief booker for RKO, reported this week an increase of 30 per cent over last year in show schedules, listing the following theatres as having a regular picture-show combination: RKO, Boston; Palace, Cleveland; Shubert, Cincinnati; Colonial, Dayton; Empire, Syracuse, and Golden, San Francisco. In addition to these houses, RKO also will handle spot booking, one or two shows a month, for the Palace, Albany; Proctor's, Schenectady; Palace, Columbus and Temple, Rochester.

Revival in Boston

The RKO theatre in Boston returned to a policy of vaudeville and motion pictures on August 29th. Last season this was the only Hub house using stage shows. During the 41-week season the RKO took in almost $480,000 for 222 vaudeville days.

Some of the shows already booked for RKO theatres from now until January 1st include: "personalities" shows, which Mr. Howard believes are tops in audience preference with "name band" and girl units next; George White's Scandals: Earl Carroll's Vanities; Folies Bergere; Carmen Amaya; John Boles; The Three Stooges; "Hollywood Sweater Girls," a unit brought from the West Coast, featuring June Preisser and Barbara Pepper; Billy Gilbert; Brenda and Cobina of radio fame; Horace Heidt; Tony Pastor and the Inkspots.

At Paramount, chief booker Harry Kalcheim reported that his office was booking shows for the following theatres: Strand, Brooklyn, four days a week, on a "pool" basis with Warners; the Paramount, Toledo, all week; Olympia, Miami, four days a week; Metropolitan, Boston, which has not booked a stage show for more than a year, with exception of the Bob Hope appearance there last spring, is reopening this week with band shows; Michigan, Detroit, full week, closed to vaudeville for about six months, reopening this autumn; the Chicago theatre in Chicago, Paramount in New York and State Lake and Regal houses in Chicago, all booked for full week with name band stage presentations. Mr. Kalcheim's office also books spot shows for the following: Orpheum, Minneapolis; Orpheum, Omaha, and Buffalo theatre in Buffalo. These schedules, according to Mr. Kalcheim, indicate an increase over last year's bookings and point to greater box office receipts for Paramount houses.

At Warners', chief booker Harry Mayer announced that stage presentations this season would run approximately the same as last year, with bookings already scheduled for the Earle, Philadelphia; Earle, Washington; Stanley, Pittsburgh and the Strand theatres in Brooklyn and Manhattan. Warners' spot bookings are at the following theatres: in Pennsylvania, Capitol, Lancaster; Strand, York; Ambridge, Ambridge; Butler, Butler; Columbia, Erie; Manos, Greensburg; Majestic, Johnstown; Columbia, Sharon; Library, Warren and State, Washington. In West Virginia, Fairmont, Fairmount; Smoot, Parkersburg; Warner, Morgantown. In Ohio, Palace, Lorain; Leroy, Portsmouth and Madison, Mansfield.

Sidney Piermont, booker for Loew's, Inc., said his company's bookings for this season would have a few additions to last year's schedule: Loew's State in New York and Capitol in Washington, full week shows combined with pictures; spot bookings in Loew's, Richmond; State, Norfolk, and Broad, Columbus. Band show units and some personalities feature in stage presentations.

Predicts Good Season

As one booker for the William Morris agency, theatrical booking office, remarked, "The general outlook for stage shows this season is more promising than for the past few seasons. This can be attributed to certain aspects of the consent decree, also, the general upturn in business conditions throughout the country. Certain towns which have not had stage shows for some time or intermittently, such as Boston, Detroit, Syracuse, St. Paul, Interstate Theatres in Texas, Omaha, Minneapolis and several others, are now in the market for band attractions and screen and radio names. Our attractions have been booked up farther in advance this year than usually has been the custom this early in the season."

In discussing the Fanchon and Marco new season schedule, Jessie Kaye, chief booker, said: "For the first time in years, it's beginning to look as though vaudeville is coming back, but if motion picture houses are to enjoy a resurgence of the good old days, their chief problem will be to get the proper number of *good* performers. Good material is lacking. For the last ten years performers left the business and went into other lines or retired. Many acts went to Hollywood where they've been living in the hopes of getting one or two picture jobs a week. The increase of booking activity this year is a good sign and I hope it means that vaudeville will stage a come-back."

The Fanchon and Marco circuit for this year remains approximately the same as last year with shows going into the following houses: St. Louis, Fox; Paramount, Los Angeles, and Roxy, New York. Additional units are sent from New York to Warner's Earle theatre in Washington, and Fay's in Philadelphia.

Activity in the Field

M. M. Rubens, vice president, Publix-Great States circuit, Chicago, reported that his circuit played approximately sixty days more of stage attractions during the past season than it had for several years previously and that Great States intends to play as many top attractions this year as are available. For the coming season stage shows, bands and legitimate shows will be used at the circuit's Palace Theatre, Peoria, Ill; Orpheum, Springfield, Ill.; Rialto, Joliet, Ill.; Palace, South Bend, Ind.; Coronada, Rockford, Ill.; Palace, Danville, Ill.; Lincoln, Decatur, Ill.; Orpheum, Galesburg, Ill.; Genesee, Waukegan, Ill., and Paramount, Aurora, Ill.

In addition to Great States, other theatres outside of Chicago that plan band and show presentations whenever available, are the Bay, Green Bay, Wis.; Oshkosh, Oshkosh, Wis.; Kenosha, Wis., all of Standard Theatres circuit; Rio, Appleton, Wis.; Capitol, Madison, Wis.; Capitol, Manitowoc, Wis., operated by Bob Guiterman; and the Elco, Elkhart, Ind., an Indiana-Illinois chain house.

Other harbingers of renewed vigor in vaudeville bookings have come in from the field. In Pittsburgh, the Stanley theatre will handle acts booked through the National Theatrical Exchange, and Tri-State theatres are making stage dates available for their houses with district manager Harry Kalmine, of Warner's, reporting that suitable talent is scarce. Other cities in the area also will book shows with pictures, including the following spots: Johnstown, Butler, Altoona, Mt. Carvel, Mahanoy City, Williamsport, Sharon, Erie, Braddock, Greensburg, Cumberland, Wheeling, Washington and Morgantown.

Several Comerford houses in Pennsylvania already have resumed vaudeville, while at least one other is scheduled to inaugurate a stage policy this week. The theatres are: the Capitol, Binghamton, N. Y.; Lyric, Endicott, N. Y.; Capitol, Waverly, N. Y.; Enjoy, Johnson City, N. Y., and Keystone, Towanda, Pa. Three-day-a-week vaudeville will be started at the Colonial in Lebanon, Pa. The Irving theatre in Wilkes-Barre, Pa., has been running vaudeville for two consecutive years without a stop, while the Family in Scranton, Pa., and the Hippodrome in Pottsville, Pa., also have three-day-a-week policy.

In Detroit, the Fox and Michigan, which have not had stage shows in months, adopted a policy of playing stage attractions whenever suitable "name" bills can be booked. In addition, the Broadway-Capitol, a 3,500-seat second-run downtown house, operated by United Detroit Circuit, signed for regular shows using units and vaudeville acts whenever available. The Colonial, downtown 25-cent subsequent-run house, operated by Raymond Schreiber, signed to open this week with full-week vaudeville, using a trio of film stars including Michael

(Continued on following page)

OLD FAMILIAR FACADES

Buffalo's 37-year-old theatrical landmark, Shea's Court Street Theatre, which has been dark since its last vaudeville program ten years ago, will be razed and its site at Franklin and Court streets used for a parking lot. Wrecking begins this week.

In its vaudeville heyday, Shea's was widely known in the show business and housed virtually every noted performer of today and of the last generation in dramatic, comedy and musical comedy fields. Motion picture and radio stars, at one time or another, frequently played at Shea's before the house ceased operations.

TREND TOWARD LEGITIMATE SHOWS

(*Continued from preceding page*)

Whalen, Lya Lys and Isabel Jewell to open together with four other acts.

Edgar Bergen, heading a variety show, will open the winter season at the Shrine Auditorium, Des Moines, on October 3d. In Newark, N. J., the Adams theatre, at its reopening August 29th, presented Sonny Dunham's band and Dennis Day as the stage attraction. The second week included Rochester (Eddie Anderson), Dick Stabile's orchestra and Gracie Barrie. Eddie Duchin's orchestra came in the third week and Cab Calloway is slated for the fourth. The house will operate on a vaudeville policy on weekends.

In Fort Wayne, Ind., the Palace reopened with stage shows on September 5th. Jan Garber's band was the first attraction. Then Billy Gilbert, screen comedian, teamed with Reggie Child's band, followed. Tony Pastor appeared for one week and Raymond Scott was presented for four days beginning September 25th.

Glenn Miller's orchestra played a four-day engagement at Fabian's Palace, Albany, ending last Monday, the first time in months that this theatre has booked a stage unit.

Stanley Band Buildup

Pittsburgh's Stanley, a Warner theatre, probably will set a record this season for stage-show broadcasts when Glenn Miller's orchestra arrives at the house for a week's engagement. Four radio shows will be aired from the Stanley stage before the regular audience, three for bandleader Miller's commercial show over Columbia Broadcasting, via WJAS, and one a sustaining program for the National Broadcasting's Red network, via WCAE. Two additional broadcasts will emanate from the theatre's backstage.

Most name bands which appear at the Stanley, when booked for network broadcasts, play in local radio studios. On the few occasions when orchestras aired from the stage, Warner Bros. publicized the program in advance and discovered that box office receipts increased greatly.

Theatres which have not booked stage shows in years are resuming the film-vaudeville policy. The Palace and Loew's in Canton, Ohio, are reviving stage presentations after an absence of six years. Shows were dropped in both houses when the local musicians' union demanded a 100 per cent standby band in the pit. The union has now agreed to allow a 50 per cent standby band under a new set up which will provide stage units to the two theatres alternate weeks.

In Toledo, both the Rivoli and Paramount are offering occasional show units this season for the first time in some years, and in Portland, Maine, the Civic plans to book shows out of RKO in Boston. The Wilmer and Vincent circuit in Richmond, Va., resumed a split-week policy of stage presentations for four days and second-run features three days.

AFM Interference

In spite of renewed activity in bookings, it is reported that locals of the American Federation of Musicians appear likely to disrupt any recent ideas of a moderate vaudeville come-back. Musicians in several situations are demanding a wage increase of 15 per cent with nearly all new deals coming up shortly.

A number of independent theatre operators, meanwhile, have indicated a willingness to try stage shows in an effort to boost box office receipts, but only if the unions will cooperate, until the policy is sufficiently established to warrant a pay raise.

Meanwhile, in Canada, considerable thought is being given to the advisability of restoring life, in some degree, to the stage and pit of appropriate theatres as an auxiliary to screen entertainment.

The handicaps for vaudeville in Canada are: actors of enemy origin cannot get into the country from the United States. British subjects now in this country on immigration permits cannot set foot outside the country during their period of license because their certificates would be cancelled automatically and they could not return until new entry permits are granted by American authorities. The foreign exchange situation works against residents of the United States because pay in Canadian funds would be virtually 10 per cent less. Tourists can come and go at will, providing they arm themselves with personal credentials, but those who fill engagements in the Dominion have to go through the red-tape intricacies. Thus, vaudeville, of the week-to-week touring type, can be regarded as out.

Canadian audiences, however, are taking it for granted that rival circuits will adopt some form of stage presentations because of new rivalry situations and because there is a growing belief that give-aways are due for an exit. It is expected that the Government will prohibit all forms of premiums and theatre give-aways under the heading of regulation war measures. Hence, the consideration of stage shows restoration.

RKO Books Shows In Nine Theatres

Bookings for the legitimate Broadway show, "Life With Father," have been completed by Oscar Serlin, theatrical producer, and RKO. Charles W. Koerner, RKO circuit chief, in discussing the schedule, said that as far as he knew nine RKO theatres would get the play, four in Iowa and the rest in Providence, Rochester, Columbus, Lowell and Syracuse. The play engagements represent a new departure in circuit bookings and Mr. Koerner declared that if "any other Broadway show, equally as successful as "Life With Father" came along, the company would consider it for similar operation, depending, of course, on the success of the Serlin show in motion picture houses.

Following is the complete schedule:

October 9th and 10th: Albee, Providence (seats 2,700); 1 matinee, 2 evening shows.

October 11th: Keith, Lowell, Mass. (seats 2,200); 1 performance.

October 30th and 31st: Empire, Syracuse, N. Y. (seats 2,200); 2 performances.

November 5th, 6th, 7th and 8th: Temple, Rochester, N. Y. (seat 2,000); 2 matinee, 4 evening shows.

December 1st to 6th: Grand, Columbus, Ohio (seats 1,800), 2 matinees, 4 evening shows.

February 18th: Orpheum, Cedar Rapids, Ia. (seats 2,600); 1 performance.

February 19th: Orpheum, Davenport, Ia. (seats 1,600); 1 performance.

February 20th: Orpheum, Waterloo, Ia. (seats 2,000); 1 performance.

February 23rd: Orpheum, Sioux City, Ia. 1 performance.

Louis Calhern, screen and stage star, and Dorothy Gish, who headed the Philadelphia and Detroit runs of the show will co-star in all engagements with the exception of the Columbus and Iowa bookings, where Percy Waram and Margalo Gilmore will head the company in those "one-night stands."

Philadelphia gets a third theatre for a full season of legitimate stage attractions with the Shubert theatrical interests taking over the dark Walnut Street Theatre, as reported last week. Already operating the Forrest and Locust Street houses, the Shuberts will reopen the Walnut on September 29th with "Separate Rooms" for an indefinite run, following with a series of six Theatre Guild revivals, the first of which willl be "Ah Wilderness," featuring Harry Carey, screen player.

Pittsburgh's legitimate show season got under way this week at the Nixon with the Cornell presentation, "The Doctor's Dilemma." The following shows are slated for subsequent engagements: Ed Wynn's "Hold on to Your Hats," "Meet the People," with Hollywood talent, Al Jolson in "Boys and Girls Together," "My Sister Eileen," "Panama Hattie," "Louisiana Purchase," "Arsenic and Old Lace," "Pal Joey," "Tobacco Road," "Ziegfeld Follies," "Johnny Belinda," "The Corn is Green," "There Shall be No Night," and "Watch on the Rhine." Last year's 22-week season grossed approximately $350,000 for the Nixon.

Broadway Plays Presented

In addition to name bands which will be booked from time to time along with films, Keith's Butterfield in Grand Rapids, Mich., is set to present three legitimate shows this autumn. "Boys and Girls Together," goes in for October 17-18, to be followed on November 12-13 by "Life With Father," and in December, by "My Sister Eileen."

For the first time in 15 years, legitimate houses in Alabama are preparing for an active season, with nine plays already booked, the first of which is "Blossom Time."

St. Louis' drama season will open October 6th with "My Sister Eileen" at the American, the only legitimate theatre in the city. To date nearly 1,200 reservations were placed by the Playgoers, a non-profit group organized to bring Broadway shows to St. Louis through guaranteed audiences. Other shows scheduled for the season include: "Arsenic and Old Lace," "The Corn Is Green," "Separate Rooms," "Claudia," "Pal Joey," "Panama Hattie," "Louisiana Purchase," "Hold on to Your Hats," "Boys and Girls Together," and "Native Son."

The Taft and Cox theatres in Cincinnati also have a number of Broadway plays booked for the season and in Columbus, the Hartman theatre will open its autumn drama run with "Father's Day," formerly named "Western Union," which is on a try-out tour, enroute to Chicago, prior to coming into New York for its Broadway run.

Warner Circuit Prizes Awarded in Philadelphia

New automobiles were presented by Joseph Bernhard, Warner circuit general manager, to three managers of Philadelphia and Camden theatres at a zone meeting for 121 theatre managers in Philadelphia on September 24th. Four other prizes, also for leadership in exploitation campaigns, were presented by Ted Schlanger, zone manager.

Irving Blumberg, Oxford theatre, Philadelphia, Joseph Murdock, Stanley theatre, Camden, and Joseph Dougherty, Towers theatre, Philadelphia won the cars. Paul Castello won the $700 annual zone prize with second award of $300 going to Morris Gable. Quarterly drive prizes of $500 and $250 went to Morris Gable and Al Plough, respectively.

Mr. Bernhard after warning managers to practice economy this year, announced a drive for the coming season to be titled "Warner Theatres Academy Award Drive."

Other Warner circuit leaders present included Joseph Feldman, J. Ellis Shipam, Ed Hinchy, Sam Schwartz, A. J. Vanni, Everett Callow, Bob Mills and Bill Charles.

De Bra Predicts Business Rise, Doubles Doomed

Increase in movie admissions and doom for the double features was predicted by Arthur DeBra, public relations executive of the MPPDA office in New York. Both developments, he said, will result from the operation of the consent decree. Speaking last week in Philadelphia at the Ritz-Carlton Hotel before the Motion Picture Forum, Mr. DeBra declared that since it costs more to sell cans of films in small batches of five than it did to get rid of the entire budget once a year, this might result in increased movie admissions.

Another development of the consent decree, he said, would be elimination of double features, which will mean 300 feature films a year turned out by Hollywood instead of 600. "If there are to be only half as many," he said, "they should be at least twice as good."

Public Given Voice

Mr. DeBra also pointed out that the consent decree would give the public a greater voice in the pictures bought by the theatre manager.

"'One Foot in Heaven' will be a test case," Mr. DeBra thinks. "While not a prestige picture, it is grand entertainment, but because it is about a Methodist minister, some theatres probably will be afraid to book it for fear that it won't draw big houses.

"If they try to tell you that it won't do business in their communities, you—the movie fans—must prove to them they are wrong. Now, more than ever before, groups such as the Motion Picture Forum, whose purpose is to bring to the attention of the public the finer pictures and 'to encourage public support for all fine pictures' must know their pictures."

Mr. DeBra also touched on the Senate hearing on movie propaganda. "This is a curious investigation," he said. "Of course movies could hardly be said to be a secret or hidden. Anybody can go to a picture and decide for himself. I think this investigation will be short and will end as unhappily as it began.

"Since movies are all censored by the Hays Office before they are released, and the fans know this, it does not take them long to come out and say what they think."

The Senate committee investigation was also attacked by the Philadelphia Motion Picture Preview Study Group at its first meeting of the season on September 24th. Under the leadership of Mrs. Arthur Goldsmith, the group unanimously passed a resolution "against the un-American, unethical and un-democratic probe of an industry which at the present time is the last to deserve such a form of inquisition."

The group voted to send a formal protest to the committee in Washington and also discussed plans to send a delegation to Washington to protest in person.

Abe Harris Feted

Abe Harris, who is being shifted from the Syracuse, N. Y., territory to Rochester by Metro-Goldwyn-Mayer, was guest of honor at a testimonial dinner at the Hotel Syracuse last week.

Trout With Operadio

Wesley Trout, Enid, Oklahoma, has been appointed exclusive representative for Operadio Sound Equipments for Oklahoma.

SAILORS ON LEAVE

A REPUBLIC PICTURE



LINDA: Why do I have anything to do with sailors! My grandmother did—she regretted it. My mother did—she was sorry. I only saw my father twice before he looked down the wrong end of a sixteen inch gun.



GIRL: I just got back from the beauty parlor.

SAILOR: It's too bad you weren't waited on.



CHUCK: That may not mean anything to you two mental midgets—but I like this navy. I like working for Uncle Sam—especially right now.

William **LUNDIGAN** ★ *Shirley* **ROSS**

CHICK CHANDLER • RUTH DONNELLY • MAE CLARKE

CLIFF NAZARRO • TOM KENNEDY • MARY AINSLEE

BILL SHIRLEY • JANE KEAN • DIRECTED BY ALBERT S. ROGELL

Screen play by ART ARTHUR and MALCOLM STUART BOYLAN • Original story by HERBERT DALMAS

Buy U. S. Defense Bonds

Return of Ascap Music to the Air Again Put Off

Return of the catalog of the American Society of Authors, Composers and Publishers to the airlanes has been delayed again. ASCAP and network officials now look to October 15th, at least, for the Society's music to return to the major networks. Both NBC and CBS mailed out ASCAP contract forms to their affiliated stations last week. The delay now hinges on the speed with which each station signifies its intention of signing up with ASCAP after studying the forms.

On Monday, NBC announced that WFIL in Philadelphia was the first affiliate of that network to sign with the Society.

Meanwhile, ASCAP and Irving Berlin, Inc., released the score for Walt Disney's forthcoming RKO Radio release, "Dumbo," which was trade shown this week. "Dumbo" is the first instance of a musical score being made available for unrestricted broadcasting since ASCAP music went off the air. It was released for immediate use of all radio stations, networks and orchestras throughout the country. The following songs are included in the score: "When I See an Elephant Fly," "Baby Mine," "Look Out for Mister Stork" and "Song of the Roustabouts."

Released for Football

Last Saturday, ASCAP also cleared the way for the release of its music in connection with football games broadcast by radio stations which do not have contracts permitting the playing of ASCAP music.

In addition to the copies of the proposed network and station blanket contracts with ASCAP, CBS sent to its affiliates a 10-page letter signed by Edward Klauber, executive vice president, which discussed in detail terms of the agreement.

The letter cited the two and three-quarter per cent payment of affiliated stations to CBS for ASCAP music; it reiterated that "Broadcast Music, Inc., should be strongly and adequately supported by the entire industry in order that we may never again find ourselves without an alternate competitive source of music"; and explained the "principle of clearance at the source" which was attained "in a manner that leaves each affiliate free to broadcast ASCAP music in network programs, so long as the network is licensed, and to have a local license and play ASCAP music or to have no license and do without it on local programs."

Mr. Klauber's letter pointed out, "Heretofore, in the licenses which ASCAP has issued to broadcasters, there has never been any warranty on their part as to just what rights they were granting to us." Now, he said, "ASCAP will indemnify broadcasters on any tunes copyrighted by ASCAP members and so designated in the ASCAP index, which is to be brought up to date, and also on any tunes copyrighted by ASCAP members after the date of the agreement.

"For the purposes of the present comparison," the letter said, "we are taking our present BMI payments and our ASCAP payments under the new contract. Adding these sums together our increased cost for BMI and ASCAP on the basis of our 1940 revenue is $237,000.

"On your receipts from Columbia you have heretofore paid ASCAP 5 per cent. Under the new ASCAP deal we are asking you to agree to reimburse us 2.75 per cent of the same payments. You are now paying BMI on the basis of 1.66 per cent of your payments from us. 1.66 per cent plus 2.75 per cent equals 4.41 per cent, which is a reduction of nearly 1.2 per cent from the flat 5 per cent which you paid to ASCAP on your network receipts in 1940."

HERALD PEOPLE



By Staff Photographer

HERBERT FECKE—advertising representative of Motion Picture Herald, including, of course, such related institutions as International Motion Picture Almanac and Fame—has, like QP, long been a figure in the tight and busy world of the motion picture made up by the home offices between Times Square and Columbus Circle. He has been in his present post since 1928.

Mr. Fecke made his motion picture beginnings in Boston with the distribution service of the product of the World Film Corporation in 1917, the era of Ricard Gradwell. Mr. Fecke was then associated with his father, George M. A. Fecke, who continues in motion picture activities in Massachusetts.

Our Mr. Fecke the younger, of The Herald, is the only member of the staff, and the motion picture community, to be so prepared for war as to own a cave in Westchester County. It is a hole in a great rock in his back yard. The arrowheads spaded out of the adjacent garden indicate it has been under fire before. Excellent golfer that he is, Herbert has turned now to rockgardening, which means he will be in the rough from now on.

Screen Cooperates With The Stage

Reciprocating for their cooperation, Jules Levey, head of Mayfair Productions, has acted on the request of Olsen and Johnson that the film version of "Hellzapoppin," which Universal is releasing, be withheld for a few more weeks in order not to conflict with two stage companies now on the road.

Originally scheduled for release October 10th, "Hellzapoppin" will now not open anywhere until the first week in November.

Sees No Monopoly In Broadcasting

Luther Hill, vice-president of the Iowa Broadcasting Co., affiliated with the Des Moines *Register-Tribune,* last week told the Federal Communications Commission that radio advertising, if handled intelligently, was as valuable to a newspaper as it was to any other product or commodity on the open market.

Mr. Hill under questioning by FCC counsel, said that newspapers and broadcasting companies in Iowa had an advertising trade agreement for promotion of the publications and the stations. Asked if his station was in competition in Des Moines, Mr. Hill said that WHO was so far superior as a station that "you could hardly call it competition."

The FCC counsel continued the introduction into the record of the various letters to and from individuals interested in the Des Moines Register Corp. Mr. Hill denied that the station owned and operated by the *Register-Tribune* had any advantage over others. He said that the determination of policy followed by the station was ultimately made by the stockholders of the corporation.

CIO Member Brings Charges

Allan S. Haywood, director of organization for the CIO, on Thursday, September 25th, charged before the FCC that radio broadcasting facilities have repeatedly been denied union affiliates "on the flimsy ground that the programs were controversial."

Representing labor in the FCC's investigation into newspaper ownership of radio stations, Mr. Haywood charged that the "same monopoly control" was being built up in radio as in newspapers. He urged the commission to "use its powers to act to protect freedom of speech on the air as it affects labor" and expressed the hope that the commission would make a further investigation into the whole question of anti-labor discriminations by all radio stations.

New Investigation Planned

The Federal Communications Commission will open hearings October 6th on the multiple ownership of broadcasting stations, with a number of operators of two or more stations scheduled to be heard.

These interests, it was indicated, will challenge the commission's jurisdiction to take any action on the question, and it is expected that the hearings will extend considerably longer than the one day which FCC Chairman James L. Fly this week estimated would be required.

Notices of intention to appear have been filed by the Oregon Publishing Company (Stations KGW and KEX); Buffalo Broadcasting Corporation; Westinghouse Radio Stations, Inc. (WOWO and WGL); Johnson Kennedy Radio Corporation (WIND); WJJD, Inc. (WJJD); Louis Wasmer, Inc. (KHQ and KGA); Reading Broadcasting Company (WRAW) and Berks Broadcasting Company (WEEU); Delaware Broadcasting Company (WILM) and WDEL, Inc. (WDEL); Gene T. Dyer; Pittsburgh Radio Supply House (WJAS) and KQV Broadcasting Company (KQV); West Virginia Broadcasting Corporation (WWVA) and Monongahela Valley Broadcasting Company (WMMN); National Broadcasting Company; Massachusetts Broadcasting Corporation (WCOP) and Broadcasting Service Organization, Inc. (WORL); International Broadcasting Corporation (KWKH) and Tri-State Broadcasting System, Inc. (KTBS); Fisher's Blend Station, Inc. (KOMO and KJR), and Evansville on the Air, Inc. (WGBF and WEOA).

FROM READERS

PLEADS FOR MORE SHOWMANSHIP

TO THE EDITOR OF THE HERALD:

This is the first time in 13 years of theatre work I am addressing a trade paper representative.

May I offer my unimportant but sincere appreciation for your editorial, "Publicity," in the MOTION PICTURE HERALD issue of August 30th.

Despite the fact that in my humble opinion your article was a masterpiece of constructive criticism, I fear that far too many theatre men will say, "He's a crackpot, he's crazy, we've been using that stage wedding gag for years and we always get loads of publicity with it."

For years I have condoned the right to fight back with my employers whenever I felt they were wrong. I have frequently been referred to as a crackpot, radical, bolshevik and anti-everything, simply because I cannot agree with numerous ideas which have permeated our industry and have become generally accepted as the right ideas.

It is therefore heartening when occasionally someone like yourself will take a stand on one of the smaller issues.

How about priming your pen and aiming it at some of the bigger causes of declining box-office receipts? Offhand, I might be able to offer a half-dozen suggestions for your editorial headings that may have some bearing.

The first editorial would be a sockeroo, titled, "If your theatre is not getting good grosses, why not try a change of policy?" (Policy would refer to number of changes and change dates, prices, stimulants, etc.)

Of course, a lot of theatre men would disagree on this, too; because home office routine could never permit an individual policy for an individual theatre, even if it did help the gross. Then again the policy that's in right now was okay two years ago and grosses are now down because business is bad in general and when business picks up again the policy will be right again. So why change it now?

Cordially yours,
C. W. FRIEDMAN, Fortway Theatre, Brooklyn, N. Y.

TO THE EDITOR:

I have just finished (4:30 a.m.) reading MOTION PICTURE HERALD of September 20. There are many times after reading the weekly issue I feel I must write you, but because of duties, neglect it. This time, I felt, in spite of the hour I must go to my desk and write.

I have read much, and varied articles on the Clark-Wheeler Senate Investigations but, up until today, could not say Bravo! Your editorial is as fine a presentation from all angles as I could ever have asked for. Thank you.

Your report on Allied Convention, the Coast Independents, and articles of September 13th issue also are splendid.

Today, at 10:30 A.M. our Group convenes for its first fall session, at which time I expect our Group to act upon a resolution of protest to the Clark-Wheeler Senate Probe. I shall use MOTION PICTURE HERALD for all the data I need in our meeting today. May I again thank you for as fine a publication one could read which keeps a poor non-industry(-ite) right in the middle of the road so that she can present the facts to a group who are doing all in its power to further a splendid medium—the motion picture.

MRS. ARTHUR GOLDSMITH, Chairman Philadelphia Motion Picture Preview Group

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Phil Burg Resigns

Phil Burg, booker at the United Artists exchange in Los Angeles for the past four years, resigned recently. He has announced no further plans.

Yorke on Defense Films

Emerson Yorke Studio has completed location production "in a defense plant somewhere in the East" on the first three of five films on essential machine shop practice for the U. S. Treasury Department. The crew consisted of Edward Hyland, Thomas Browne, Larry O'Loughlin, Sam Browning, Russell Spaulding, Sam A. Datlowe, Julius Potter, and Albert Miller. Mr. Yorke directed the films which are for use by the U. S. Office of Education in its national program on visual training of defense workers.

McConville to Buenos Aires

J. A. McConville, Columbia Pictures' foreign sales manager, left New York Monday, September 29th, to preside over the company's second Latin American convention which will take place during October 23rd, 24th and 25th in Buenos Aires, Argentina.

Ernst To Fight Ban

Morris Ernst, lawyer, will handle the appeal of Joseph Burstyn and Arthur Mayer to the New York Board of Regents against their ban on the Mayer-Burstyn film, "Forgotten Village," produced by Herbert Kline and John Steinbeck.

Philadelphia Changes

In personnel changes at the Philadelphia film exchanges this week Buddy Ottenberg was promoted to the booking department at the Warner Brothers exchange and Eli Ginsburg resigned as salesman for Producers Releasing Corp.

Friedman Is New Comerford Manager

Samuel Friedman, manager of the Capitol Theatre at Pottsville, Pa., for 14 years, has been appointed district manager for nine houses of the Comerford circuit in the area from Hazleton to Mauch Chunk, Pa., it was announced Monday by J. J. O'Leary, general manager of Comerford-Publix Theatres, Inc. Mr. O'Leary said Mr. Friedman will maintain headquarters in Hazleton.

Mr. Friedman, who started as an usher in Scranton under the late M. E. Comeford, founder of the chain which bears his name, will supervise the Capitol, Grand and Feeley in Hazleton; Strand and Lyric in Shenandoah, Capitol in Mauch Chunk, and Capitol, Hippodrome and Hollywood in Pottsville.

His promotion coincides with his 34th anniversary in the Comerford organization. He has served in every capacity with the chain, ranging from usher to manager of its largest theatres. He formerly was stationed in Scranton.

French Film Opening

"The Man Who Seeks the Truth," French film starring Raimu, will open October 6th at the World theatre in New York. The premiere will be a benefit for the French War Veterans. Dome Films, Inc., is the distributor.

Schwalm for City Council

John A. Schwal, manager of the Northio theatre, in Hamilton, Ohio, is a candidate for reelection to the city council in his home town.



Griffith Circuit Managers Convene

The attendance of managers of the H. J. Griffith Theatres, Inc., and wives, was almost 100 per cent at the second annual convention last week. Business sessions at the Hotel Ambassador in Kansas City, were filled with discussions of numerous subjects, and in each case a manager presented the basic idea which was further elaborated by others in attendance. Harold Harris, general manager, presided at the sessions while H. J. Griffith, president, was frequently called upon for suggestions in the course of the meetings. Mr. Griffith delivered the closing talk on "Responsibiilties of the Theatre Manager."

Entertainment was provided for the visiting ladies while the men were attending the business sessions. The convention closed with a banquet and dance on the final day.

The topics and speakers at the convention were as follows: Barnes Perdue, "It Can Be Done"; Stanley McSwain, "Kiddie Club Shows"; Louis Higdon, "Outline and Dispatch the Duties of Your Personnel"; Harold Sachse, "Promoting Benefit Shows"; R. W. Ferguson, "Roadshow Ballyhoo"; Frank Nelson, "Putting the Cooling System to Bed—Preparing to Turn on the Heat"; Bill Wagner, "Preparation and the Use of Newspaper Advertising"; David Dallas, "The Church and Theatre — Co-workers"; Harry Wareham, "Glamorizing Each Performance"; J. A. Sanders, "Popcorn as a Source of Theatre Revenue"; Mark Cadle, "Building Rural Patronage," Glen Leonard, "Control of Free Advertising."

Also, Bern Wilson, "Keeping Down the Nut"; Francis Wright, "Institutional Advertisting by Word of Mouth"; Irwin Tucker, "Amateur Shows and Promotional Tie-ups"; Mark Jennings, "Entering Into Civic Activities,"; Howard Stribling, "Selling Seats with a P.A. System"; Elmer Wald, "Home Town Movies"; Otis Cowan, "The Five-Year Plan—Kids of Today, The Adults of Tomorrow"; John Necomer, "How to Set Up an Attractive Lobby Display"; Jack Jeffry, "Everyday Courtesy in the Theatre"; Harold Harris, "Budgeting Controllable Expenses"; W. G. McKinney, "There's Nothing Wrong With Show Business"; H. J. Griffith, "Responsibilities of a Theatre Manager," and Al Lohman, "The Importance of Accuracy and Detail."

Four Motion Picture Firms Incorporate

Four motion picture companies, including one talk-a-vision operating outfit, have been granted papers of incorporation to do business in New York State, according to Michael F. Walsh, Secretary of State. They are:

Talk-A-Vision Operating Co., Inc., motion pictures and sound pictures by Frank W. Potts, Benjamin C. Milner, Jr., and Henry A. Johnston, New York City. Attorneys filing were Fearey, Johnston and Smyth, 70 Pine Street, New York.

R&B Theatre Corp., 100 shares, no par value, by Milton Sheen, Marie DiNapoli and Louis Hoffman, all of Brooklyn. Filing attorney was Milton Sheen, 66 Court Street, Brooklyn.

Kant Amusement Corp., 200 shares of stock, no par value, by Jesse L. Stern, Richard S. Temko and Frances Franco of New York. Filing attorney wat Jesse L. Stern, 545 Fifth Avenue, New York.

Gaslight Productions, Inc., originally incorporated at Los Angeles, Calif., has filed statement and designation with Michael F. Walsh, Secretary of State. New York office is at 150 Broadway, with Albert Grossman as secretary. Capital stock consists of $25,000 in $10 par value shares, according to the report filed by Charles Golding and Albert Grossman, Los Angeles.

FOX WEST COAST SETS BONUS PLAN

"Partners instead of employees," that is what Charles F. Skouras told the district managers of Fox West Coast recently.

The head of the theatre circuit told the district managers that five per cent of the gross, above a past-performance-par will be given to the managers. Seventy-five per cent of this override will go to the theatre managers, 20 per cent to the district managers and five per cent to the district booker.

A total of $10,600 will also be given for making par. Six thousand will go to the southern California territory and the balance to northern California. Four special weeks have been designated, September 21st, October 19th, November 16th and December 7th on which days an additional bonus of five per cent of the gross over par is to be divided.

National Decency Legion Classifies 14 Films

Of the 14 motion Pictures classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage, four were classified as unobjectionable for adults and one was found to be unobjectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Bandit Trail," "Billy the Kid Wanted," "Birth of the Blues," "Burma Convoy," "Glamour Boy," "Let's Go Collegiate," "Nine Lives Are Not Enough" and "Saddle Mountain Roundup." Class A-2, Unobjectionable for Adults; "Dangerous Lady," "Ladies in Retirement," "You'll Never Get Rich" and "Weekend in Havana." Class B, Ojectionable in Part: "Honky Tonk."

Members of the Motion Picture Department of the International Federation of Catholic Alumnae, the reviewing group for the Legion of Decency, attended, on Saturday, September 27th, a special Votive Mass in St. Patrick's Cathedral in New York, to inaugurate the autumn season for the Legion's film reviewers.

Republic Joins A.M.P.P. on Coast

The Association of Motion Picture Producers in Hollywood, have elected Republic Productions, Inc., to membership. M. J. Siegel of Republic was also elected to the board of directors.

At the same time it was announced Robert S. Taplinger has been elected chairman of the publicity directors' committee of the Association, with Howard Strickling, vice-president.

The executive committee will consist of Harry R. Brand, chairman; John Joseph, Perry Lieber, Mr. Taplinger and Mr. Strickling.

Gardner To Open Theatre

A new motion picture theatre will be opened at Conway, N. C., early in October by W. G. Gardner.

Weitman Urges 'Insuremanship'

Robert Weitman, managing director of the Paramount theatre in New York and guest of honor at the first luncheon of the season of the Association of Motion Picture Advertisers at the Hotel Edison, New York, last week, told members and guests it was the job of the showman to sell his audiences on the show before they reach the theatre.

"Barnum realized the value of advance buildup," Mr. Weitman said. "The circus parade through the town prepared the audiences for the big show to come. Really, it's a kind of 'pre-conditioning.' In this business, however, we call it 'insuremanship' instead of 'pre-conditioning.'

"Some showmen take the attitude," Mr. Weitman continued, "that if a show is bad nothing will help, and that if a show is good it doesn't need any help. This condition exists in our industry while every other business is constantly borrowing leaves from the showman's book and using it to advantage."

When pictures out of the usual run come along, he said, theatre men ask "How are we going to sell this one?" Actually, Mr. Weitman aserted, "there is nothing new in show business" and there are means by which unusual pictures can be sold.

"At the Paramount," he said, "we treat the patron as a customer from the time he steps under the marquee. The true traditions of showmanship call for making the theatre a community institution."

Mr. Weitman paid tribute to his staff at the Paramount, mentioning Harry Kalcheim, stage show booker; Bob Shapiro, assistant manager, and Ben Greifer, now manager of the Paramount in Newark, N. J.

Vincent Trotta, Ampa president, opened the meeting, later turning the gavel over to Ed Sullivan, New York *Daily News* columnist, who was the master of ceremonies. Other guests included Olsen & Johnson and Vivian Dela Chiesa.

Barrist Negotiating For Six Theatres

Dave Barrist, operator of the Ritz and Mayfair theatres, Philadelphia, and one of the active partners in Quality Premium Distributors, is closing a deal calling for the acquisition of a string of six independent theatres in the Philadelphia territory. First of the houses acquired is the Embassy Theatre, Philadelphia, which will be remodeled and reopen as the Airport Theatre.

The deal, one of the biggest series of changes of its kind in this territory, is reported to involve well over $500,000. Mr Barrist is well known in national exhibitor circles, being active in Eastern Pennsylvania Allied.

Percy Taylor with UA

Percy Taylor, formerly general manager of RKO Distributing Corp. of Canada, who retired from active business several years ago, has become United Artists branch manager in Salt Lake City.

Fire Damages Theatre

The Clinton theatre in Portland, Ore., was damaged to the extent of $1,000 when a fire in the adjoining apartment building spread to the theatre.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Associated British Film Producers

LET GEORGE DO IT!: George Formby—See review on "Gold Rush Maisie," MGM.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia. Industrial and mining town patronage.

Columbia

ADAM HAD FOUR SONS: Ingrid Bergman, Warner Baxter, Susan Hayward—Excellent. Perfect cast. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

ELLERY QUEEN, MASTER DETECTIVE: Ralph Bellamy, Margaret Lindsay—Not bad. Rather weak in spots. Should hold its own with a few shorts. Running time, 69 minutes. Played September 10-11. —Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

NORTH FROM THE LONE STAR: Bill Elliott—A fair western. Played on dual bill on week-end to fair business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Rita Hayworth—A very fine picture. We played second run at the Park Theatre. Business fair.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—Worth your best days and extra advertising. Don't miss this picture. Good comedy relief throughout picture. Running time, 120 minutes. Played September 14-16.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce, Margaret Lindsay—Played second run with "Only Angels Have Wings" to fair business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

TWO IN A TAXI: Anita Louise, Russell Hayden—A fair program picture that will get by on a dual bill.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

First National

BAD MEN OF MISSOURI: Dennis Morgan, Wayne Morris, Jane Wyman—Not as good as its predecessors; neither is the business. Running time, 74 minutes. Played September 12-13.—Steve Chorak, Etna Theatre, Etna, Calif. Rural patronage.

HIGHWAY WEST: Arthur Kennedy, Brenda Marshall, Olympe Bradna—Good program picture and fair business. Running time, 63 minutes. Played September 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WAGONS ROLL AT NIGHT, THE: Humphrey Bogart, Sylvia Sidney, Eddie Albert—Another natural for me. A picture that will satisfy, even the most discriminating of audiences, but has the action for a lower type of audience. Did very well, and would have done better, if it hadn't been milked in prior runs. Warner Bros. is my favorite major producer; they know how to combine excellence in production with real red blood action. Played August 21-23.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

Metro-Goldwyn-Mayer

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—Beautiful photography, good acting and fast moving action that combined to make good entertainment. Taylor, though miscast, did well. Attendance suffered because picture has been made too many times. Running time. 95 minutes. Played August 31-September 1.—A. C. Edwards, Winema Theatre, Scotia, Calif. Lumber town patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—We did quite well with this feature and our folks liked it. Some thought Taylor not too well suited to the part. Color was excellent and action good. Most of our patrons go for pictures like this. Played August 24-26.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—A very good picture for the ladies, but it has a questionable draw because of the sad episodes and ending. The color was very good, acting flawless and the story moves along at a good clip. Not worth what Metro charged us for it because of reasons mentioned above. Go easy on this one. Running time, 100 minutes. Played September 14-16.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—It's a great show. Should get the "Oscar." Lives up to Metro's trailer, "It is aimed at your heart, and it does the job." Some came twice to sob it out. Running time, 100 minutes. Played August 31-September 1.—Steve Chorak, Etna Theatre, Etna, Calif. Rural patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Superlative acting by Greer Garson. Unfortunately, it is a picture that will appeal only to very high class patronage. It is a human, beautiful story of the children born out of wedlock, and a woman's fight for them. For us, it was on the wrong run (Friday and Saturday). It is a Sunday-Monday picture, for the small towns, for those are the days that our clientele will support a picture such as this, better than the week-end patrons.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DR. KILDARE'S WEDDING DAY: Lew Ayres, Lionel Barrymore, Laraine Day—Drew about on a par with the others of this series. As good as any and worth a date, but not for top playing time. Run it, if Metro puts a fair allocation. Played September 12-13.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GOLD RUSH MAISIE: Ann Sothern, Lee Bowman, Slim Summerville, Virginia Weidler—Dualled this with George Formby in "Let George Do It!" with result that everybody left the theatre saying it was the best money's worth in months. Those wisecracks of Maisie's get wide circulation. Formby also big draw. Excellent business on poor date. Running time, 82 minutes. Played August 4-6.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney—The best picture of a long time. Played to biggest crowd of months. What the industry needs is more of this type of picture. Running time, 107 minutes. Played September 14-15.—Woodrow Proffer, Star Theatre, Ft. Branch, Ind. Small town patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney—This is one picture that everyone's comments were "that was a good picture." The school saw it and every child liked it. I hope Metro will make another of the sequel. Business good. Running time. 106 minutes. Played September 17-18.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

PENALTY, THE: Edward Arnold, Lionel Barrymore, Marsha Hunt—Good program picture with surprising results. Approved by majority here. Running time, 80 minutes. Played September 3-4.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

PEOPLE VS. DR. KILDARE, THE: Lionel Barrymore, Lew Ayres, Laraine Day—Personally thought this not so good as others of this series, but most of the customers liked it and it did average business. Played Augut 29-30.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

PHILADELPHIA STORY: Katharine Hepburn, Cary Grant, James Stewart—A fine picture, drew a different class audience, and pleased very much, but the box-office was not good. Hepburn has a doubtful rep with my patrons, and it will take several pictures as good as this one to make her anything but a liability as far as draw is concerned. Played July 29-30.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

PHILADELPHIA STORY: Katharine Hepburn, Cary Grant, James Stewart—Very good comedy with greatest glory going to dialogue and production. Would have been just as good without Hepburn and Grant. Very few complaints and average business. Running time, 111 minutes. Played July 30-August 2.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

RAGE IN HEAVEN: Robert Montgomery, Ingrid Bergman, George Sanders—Played this with fingers crossed, remembering chilled reception of "Night Must Fall," and did excellent business. Montgomery's stock away up now that he is doing his bit in the war. But don't think very many of these psychopathic things will go over. Running time, 84 minutes.—Played September 15-17.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

RAGE IN HEAVEN: Robert Montgomery, Ingrid Bergman, George Sanders—No rage at box office. Good acting by Montgomery to empty seats. Another good reason for the down trend in pic. business. Running time, 75 minutes. Played September 3-4.—A. C. Edwards, Winema Theatre, Scotia, Calif. Lumber town patronage.

RAGE IN HEAVEN: Robert Montgomery, Ingrid Bergman, George Sanders—A good program picture. Robert Montgomery's acting was better than usual. George Sanders really should be given a good break. Ingrid Bergman is really good. Business good. Played September 8-9.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

RINGSIDE MAISIE: Ann Sothern, George Murphy —Maisie always gets her customers. Running time, 95 minutes. Played September 5-6.—Steve Chorak, Etna Theatre, Etna, Calif. Rural patronage.

WASHINGTON MELODRAMA: Frank Morgan, Ann Rutherford, Kent Taylor—I haven't figured out yet why this picture drew so many unless it was Frank Morgan. He's good boxoffice here. Running time, 80 minutes. Played September 12-13.—Woodrow Proffer, Star Theatre, Fort Branch, Ind. Small town patronage.

WOMAN'S FACE, A: Joan Crawford, Melvyn Douglas, Conrad Veidt—A tortuous, nerve-wracking form of punishment apparently designed to turn movie patrons away from the movies. No entertainment value by a washed up star. The sound was poor due greatly to the thick foreign accents of some of the characters. Running time, 105 minutes. Played September 14-15.—A. C. Edwards, Winema Theatre, Scotia, Calif. Lumber town patronage.

WOMAN'S FACE A: Joan Crawford, Melvyn Douglas—This is a superbly done picture with an interesting plot and plenty of excitement in the last half. A fair-sized audience thought it was great. The only difficulty is the use of multiple accents by each person in the cast. Some of it was quite hard to understand. It should bring back some of Joan's previous popularity. Ran it with "Dance Hall" which made a pretty good program. Running time, 106 minutes. Played September 17-18.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

ZIEGFELD GIRL, THE: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—Very good dramatic story, but is a bit too long. Lana Turner did well with a tough part. These gorgeous musical settings don't impress the public any more. They like the musical comedies better. Would have been a hit picture a few years ago. Played September 1-2. —S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

(Continued on following page)

(Continued from preceding page)

Monogram

BOWERY BLITZKRIEG: East Side Kids—Turned in the biggest Sunday in months for me. Perfect for a small town, or a neighborhood house. Don't fail to play this, and build it up; it will go to town for you. Running time, 63 minutes. Played September 21-24.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

DEADLY GAME, THE: Charles Farrell, June Lang—A fairly good little spy picture, good for the go-cart trade. Farrell has no following now, so concentrate on the spy angle. Play a good strong picture with it, and you'll be all right, and it shouldn't be so expensive for you. Played September 21-24. —Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall—Outstanding color, beautiful scenery, nice "hula" girls, bad dialogue. Very good show and everybody liked it. Running time, 75 minutes. Played September 14-15.—Steve Chorak, Etna Theatre, Etna, Calif. Rural patronage.

BORDER VIGILANTES: William Boyd, Russell Hayden, Andy Clyde—A "Hopalong Cassidy." See review on "The Invisible Woman," Universal.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—One of the best comedies of the year. Was enjoyed by all. Box office was above average. Did me good to hear my patrons say "let's have one like that every week." Played September 10-11.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

CHEROKEE STRIP: Richard Dix, Florence Rice, Andy Clyde—Very late in running this western, but they're never old and our patrons like it very much. Had one of our best week-ends in a long time. Worth a date but not on preferred time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FORCED LANDING: Richard Arlen, Eva Gabor —This for a so-called aeroplane picture is a cluck of the first magnitude. It is 99 per cent stupid dialogue, little action and a short sequence of flying. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FORCED LANDING: Richard Arlen—Here is a real palooka. Not one good thing about it. The direction was poor and the acting miserable. Sure was a let-down from "Power Dive." We want no more like this. Played September 12-13.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

ONE NIGHT IN LISBON: Madeleine Carroll, Fred MacMurray—Our patrons thought this picture about as good as any we have shown for a long, long time. Maybe it was the dirt that got them, but there was plenty of comedy and the title hurt the draw some. We had tough competition that hurt our gross considerably, but the patrons who did show up were more than satisfied.—Mayme P. Musselma Princess Theatre, Lincoln, Kan. Small town patronage.

ONE NIGHT IN LISBON: Madeleine Carroll, Fred MacMurray—Enjoyable picture that did average business. Fred MacMurray never disappoints and I thought Madeleine Carroll was better than I had ever seen her before. Most of our folks miss a good deal of this double talk. Good picture. Played September 7-8.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

ROAD TO ZANZIBAR, THE: Bing Crosby, Bob Hope, Dorothy Lamour—Good picture. Excellent draw. Running time, 90 minutes. Played September 3-4. —Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ROUND-UP, THE: Richard Dix, Patricia Morison, Preston Foster—Very good. A little different than the ordinary western. Running time, 90 minutes. Played September 12-13.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SHEPHERD OF THE HILLS: John Wayne, Betty Field, Harry Carey—All I can say for this one is that Paramount, in setting it up for a high percentage. thought more of it than the public did. Too many walkouts, and if that does not tell the story of what they thought of it, it is useless for me to pan it an more.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SHEPHERD OF THE HILLS: John Wayne, Betty Field, Harry Carey—Here was the surprise of our lives. Everybody liked it. We did not have a single complaint. It's really a swell picture. Saw it four times myself and liked it every time. Pulled people from south of the Snake that we haven't seen since we ran "Jesse James." Held up well for a three-day run and gave us the best receipts of any picture since "Northwest Passage" a year and half ago. Played September 14-16.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

To the Editor of the Herald:

I recently took over the Vacaville Theater in Vacaville, California, the exact date being September 14, 1941. I was somewhat surprised not to say amazed that I found no recent issues of the Motion Picture Herald on hand, the last edition carrying the date of June 14, 1941. This is quite a mystery. Did the former owner allow his subscription to lapse? (Unbelievable!) More logical is the answer that he probably took the recent issues with him.

Anyway, you know as well as I that you can't very well run a theatre without your most splendid magazine. Please enter my subscription at once starting with the issue of August 30.

DOM ISABELLA
Vacaville Theatre
Vacaville, Cal.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—This film should certainly bring renewed demand for the book, because the way it leaps from incident to incident leaves an awful lot to the imagination. Theme, as played, rather stupid. Inspired performance by Betty Field; interesting every minute she's on the screen. John Wayne and Harry Carey certainly prove that cowboys grow up to be darn good actors. Even my old gangster friend, Marc Lawrence, did well. Running time, 98 minutes. Played September 18-20.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

THIS WAY PLEASE (REISSUE): Fibber McGee and Molly—Pleased most of our patrons. A good musical. Running time, 72 minutes. Played September 19-20.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

VICTORY: Fredric March, Betty Field—Very unusual production that pleased everyone. Running time, 79 minutes.—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

WEST POINT WIDOW: Anne Shirley, Richard Carlson—Weak picture and weak cast. Good only for double bill. They tried hard but there wasn't much to it. Played September 5-6.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

Republic

COUNTRY FAIR: Eddie Foy, Jr., June Clyde—Very good. Lulubelle and Scotty drew, but they didn't sing enough. People like to hear them sing, and why not give it to them? Running time, 70 minutes. Played September 20-21.—Glenn Martin, Badger Theatre, Badger, Minn. Rural patronage.

COUNTRY FAIR: Eddie Foy, Jr., June Clyde—Just another picture, but strong box-office for me, easily adaptable to a flashy style of exploitation. Made more money on it than on any major picture, to date. Played August 14-16.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

FRIENDLY NEIGHBORS: Weaver Brothers and Elviry—Very good picture of its kind. Pleased everyone. Good business.—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

GREAT TRAIN ROBBERY, THE: Bob Steele—This picture has a few boners, but otherwise seemed to please everyone. Running time, 67 minutes.—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

PITTSBURGH KID, THE: Billy Conn—Fair picture and good business. Billy Conn no shakes as an actor, but okay when he gets in the ring. Running time, 76 minutes. Played September 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette—We don't do the land-office business on Autry that some claim, but do some extra, and they seem to like him better with each picture. The direction is improving and the pictures show results from an upped budget, and if they show a profit, that's about all we can ask out here where they wonder "What War?"—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—Republic did all right on this, although some of the old-timers were disappointed, as there is little resemblance to the old Rose Melville stage hit. But everything was right about it, and I did all right with it. Canova has a future. Running time, 99 minutes. Played September 18-20. —Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette—Good picture and good business. Runnin time, 64 minutes. Played September 19-20.—E. M Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHO KILLED AUNT MAGGIE?: John Hubbard, Wendy Barrie, Edgar Kennedy—Very entertaining little picture that seemed to please everyone. Running time, 68 minutes.—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

YOUNG BILL HICKOK: Roy Rogers, George "Gabby" Hayes—Good, but for some reason Rogers is not as popular here as he should be. His westerns are all good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

RKO Radio

ALMOST A GENTLEMAN: Ace, the Dog, James Ellison, Helen Wood—Get in touch with your dog lovers. It will do extra business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

CYCLONE ON HORSEBACK: Tim Holt—About on a par with other westerns that we play, not tops, but seems to satisfy and the kids like Tim. This series of westerns have a pretty good cast and direction and don't look so amateurish as some. Worth a date on your week-end double bill or bargain night. Played September 12-13.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DEVIL AND MISS JONES, THE: Jean Arthur, Robert Cummings, Charles Coburn—We did fair business on this top allocation, but not enough to warrant the allocation RKO placed on this picture. It is just a good program picture that will satisfy almost any audience and could be made to stand up on Sunday, if you just had to have a picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

IRENE: Anna Neagle, Ray Milland, Roland Young —No draw in this picture. Main lack is not having any names worth drawing. Story good. Running time, 101 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

JUNGLE CAVALCADE: Frank Buck—A good percentage of our patrons still remembered this combined jungle picture. Not much enthusiasm shown by those who attended. Running time, 78 minutes. Played September 21-22.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

LEGION OF THE LAWLESS: George O'Brien, Virginia Vale—Business fair for week-end trade. Played as a double bill. Seemed to satisfy. Played September 12-13.—Miss Clea Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

LI'L ABNER: Granville Owen, Martha O'Driscoll, Buster Keaton—Just another program picture which attracted the children. Played as a double bill with "Legion of the Lawless." Box office fair. Running time, 78 minutes. Played September 12-13.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

MELODY FOR THREE: Jean Hersholt, Fay Wray —This was our first "Dr. Christian" and we ran it with "Cherokee Strip" to extra business. Don't know where to put the credit for the increase, but was sure happy to get it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SUNNY: Anna Neagle, John Carroll, Ray Bolger—Good picture. Miss Neagle fine, but my patrons don't come to see her in large numbers.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

WAGON TRAIN: Tim Holt, Ray Whitley—A very good western that pleased the week-end trade. Played as a double-bill with "San Francisco Docks." Business just fair. Running time, 59 minutes. Played September 19-20.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

YOU'LL FIND OUT: Kay Kyser, Peter Lorre, Boris Karloff, Bela Lugosi—Just a program picture that really was a day lost. Why do we have to play pictures like this? Everyone wanted to know why Kay Kyser could not stick to his music altogether. Running time, 97 minutes. Played September 15-16.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Twentieth Century-Fox

BLOOD AND SAND: Tyrone Power, Linda Darnell, Rita Hayworth, Nazimova—This was a good show (of its kind, perfect) but it did not do business. Perfect cast, beautiful color.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

BRIGHAM YOUNG: Tyrone Power, Linda Darnel,

Dean Jagger, Mary Astor—This picture certainly surprised me. Drew business as well as "Grapes of Wrath."—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

CHAD HANNA: Henry Fonda, Linda Darnell, Dorothy Lamour—Good picture, good business. Was a little bit sorry that it didn't have more circus action. Running time, 88 minutes.—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

CHARLEY'S AUNT: Jack Benny, Kay Francis—Our patrons got a big kick out of this comedy and some complained that they missed a lot of laughs because others made too much noise. Drew very well the first night but fell off quite badly the next two and I can't explain it because we never heard a word against the picture. Buy it right, give it your best time, and you'll be satisfied. Played September 7-9. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DANCE HALL: Cesar Romero, Carole Landis—Quite a few people saw this although they came to see "A Woman's Face" which played with it. It is quite good for a low allocation picture. Some good surprises and comedy moments made it easy to sit through, although I do not suppose anyone would have missed it if I had not played it. It is mostly concerned with a girl and fellow in friendly feuding and the tricks they play on each other. I can put away the red ink now as college opens next week. However, I'll keep it close by me as it may be necessary anyway. Such a business! Running time, 73 minutes. Played September 17-18.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—An excellent Withers picture. Our customers enjoyed this one very well.—George S. Caporal, Yale Theatre, Okalahoma City, Okla. Neighborhood patronage.

MOON OVER MIAMI: Don Ameche, Betty Gable, Robert Cummings—Our patrons liked this musical comedy and praised it highly. The specialty acts, the songs and ensembles, together with the very good color, pleased them, and in a big way. Did not do exceptional business, but was better than average. Picture is worth a date on your best days and can be bought right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MOON OVER MIAMI: Don Ameche, Betty Gable, Robert Cummings—Not bad. Business fair. Running time, 91 minutes. Played September 7-8.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Gene Tierney, Jackie Cooper—A good week-end feature. Running time, 87 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Virginia Gilmore, Charlotte Greenwood, Milton Berle —Very good picture. Was enjoyed by all. Should be doubled with a western or something with drawing power. Running time, 78 minutes.—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

TOBACCO ROAD: Gene Tierney, Charley Grapewin, Marjorie Rambeau—Received many complaints, but did big business. The picture seemed quite interesting to me. I would suggest that this type picture be doubled with something that is sure to please.—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

United Artists

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan—Nice business in spite of walk-outs. Drew with middle-aged people who seldom darken a theatre door. Running time, 85 minutes. Played September 15-17.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

GREAT DICTATOR, THE: Charles Chaplin, Paulette Goddard, Jack Oakie—This show is very poor for rural trade and do not recommend it. Did fair business, but dissatisfied customers. Running time, 129 minutes. Played September 1-3.—Glenn Martin, Badger Theatre, Badger, Minn. Rural patronage.

HOUSE ACROSS THE BAY, THE: George Raft, Joan Bennett, Lloyd Nolan—A good feature for its type. Should be run on week-end, which I did.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

INTERMEZZO, A LOVE STORY: Leslie Howard, Ingrid Bergman, Edna Best—Since the popularizing of the song, this picture did well on a second-run. —Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

POT O' GOLD: James Stewart, Paulette Goddard, Horace Heidt—Opened the Park with a band on "Pot O' Gold." Fair business for second run.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

THAT UNCERTAIN FEELING: Merle Oberon, Melvyn Douglas, Burgess Meredith—A terriffic box-office flop like so many of the sophisticated comedies, in this situation. Three days did not take in what some pictures do on the opening night. Running time, 85 minutes. Played September 7-10.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson—Just fair. Almost not as much as being called fair. Running time, 90 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Universal

BACK STREET: Margaret Sullavan, Charles Boyer, Richard Carlson—A fair feature. Not so good as I had believed. Running time, 87 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

BACK STREET: Margaret Sullavan, Charles Boyer, Richard Carlson—Brought the woman in, in droves, and pleased everyone. Not a good man's picture, and that is the type of house I have. I am glad I played it, however, purely as a prestige picture. Played August 7-9.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

BOSS OF BULLION CITY: Johnny Mack Brown —A good western. Enjoyed by all. Running time, 59 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

FLAME OF NEW ORLEANS, THE: Marlene Dietrich, Roland Young, Bruce Cabot—Played on Sunday-Monday to an indifferent small crowd. Dietrich doesn't draw here. Should have had it on Bargain Nite. Running time, 78 minutes. Played September 7-8.—Woodrow Proffer, Star Theatre, Ft. Branch, Ind. Small town patronge.

HIRED WIFE: Rosalind Russell, Brian Aherne, Virginia Bruce—Excellent for people who like higher type of entertainment. Running time, 96 minutes. Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

INVISIBLE WOMAN, THE: John Barrymore, Virginia Bruce, John Howard—No draw. Liked by those who saw it. Doubled-billed with a "Hopalong Cassidy," "Border Vigilantes," Paramount. Westerns no good here. Played September 11-13.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

LADY FROM CHEYENNE: Loretta Young, Robert Preston, Gladys George—Just what our customers had been waiting for. Should have played on Sunday-Monday. Running time, 86 minutes. Played September 9-10.—Woodrow Proffer, Star Theatre, Ft. Branch, Ind. Small town patronage.

MARCIE: Tom Brown, Nan Grey, Mischa Auer—This picture had a good start, but didn't get anywhere. Would never have booked it if I had previewed it. Running time, 59 minutes.—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

ONE NIGHT IN THE TROPICS: Abbott and Costello, Allan Jones, Nancy Kelly—Double-billed with "Men Against the Sky," RKO, but I had already played "Buck Privates," and Abbott and Costello were known. Thanks to this team, we had three days of good business. Running time, 88 minutes. Played September 4-6.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

ONE NIGHT IN THE TROPICS: Abbott and Costello, Allan Jones, Nancy Kelly—A good little feature for anybody. Running time, 72 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

SANDY GETS HER MAN: Baby Sandy, Stuart Erwin, Una Merkel—Very entertaining picture for the second half of a double bill. Business O. K. Running time, 66 minutes.—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

SAN FRANCISCO DOCKS: Burgess Meredith, Irene Hervey—Played as a double bill with "Wagon Train" for the week-end trade. Just a poor program picture that had to be played. Business fair. Played September 19-20.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

TIGHT SHOES: John Howard, Binnie Barnes, Brod Crawford—A real picture for exploitation. Did nice week-end business. Tied up with shoe stores and drug stores.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

TRAIL OF THE VIGILANTES: Franchot Tone, Warren William, Mischa Auer—Very good western with lots of comedy. It seems that last year's Universal product excels '40-'41 product. Running time, 75 minutes.—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

YOU'RE NOT SO TOUGH: Dead End Kids, Little Tough Guys—Good picture. Pleased everyone. Running time, 72 minutes.—Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

Warner Brothers

DEVIL DOGS OF THE AIR (REISSUE): James Cagney, Pat O'Brien—A little out of date, but still among the best. Running time, 86 minutes. Played September 5-6.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

GREAT LIE, THE: Bette Davis, George Brent—First-class entertainment for a situation such as mine. The best from this actress. Also, must compliment Mary Astor for a superb performance. Would recommend this one. Running time, 100 minutes. Played September 6.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

KISSES FOR BREAKFAST: Dennis Morgan, Jane Wyatt—Good comedy that keeps them laughing. But business not so good. Running time, 82 minutes. Played September 10-11.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MANPOWER: George Raft, Marlene Dietrich, Edward G. Robinson—Good picture and business a little above average. Shows the stars at work as linemen on the high voltage derricks. Much comedy and action. Running time, 105 minutes. Played September 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck—A very fine picture; excellently acted, but did an out and out brody for me. Can't understand it, as the word of mouth was excellent. Played September

(*Continued on following page*)

RCA

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(*Continued from preceding page*)
14-15.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck—Another grand picture from Frank Capra. If you boys have got time, better go to your nearest exchange and "Meet John Doe." You will never be sorry. It has everything a picture needs to put it over. Running time, 123 minutes. Played September 7-9.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan—Business below expectations. Didn't think this picture so hot for small localities. Cooper's drawing power stretched to offset miscasting. Small town customers do not care to spend money to receive a "message." Played September 7-8.—A. C. Edwards, Winema Theatre, Scotia, Calif. Lumber town patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—Just a picture. No two people had the same reaction. Comments were from good to bad. Running time, 98 minutes. Played September 21-22.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SHOT IN THE DARK: Ricardo Cortez, William Lundigan, Nan Wynn—Very good picture. Rather short, but no dull moments. Running time, 57 minutes. Played September 12-13.—Guy C. Black, Plaza Theatre, Lyons, Neb. General patronage.

Shorts

Artkino

RED ARMY: Russian Educational—Very timely right now. Just a fair newsreel, most all the shots have been in American newsreels. But you can exploit it. It will get you money if handled right. Running time, 22 minutes.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

Columbia

TOM THUMB'S BROTHER: Color Rhapsody—An excellent little color cartoon. Kids liked it, and everyone was satisfied. Columbia cartoons haven't been talked of much, but they are all right. Haven't really seen a poor one. Running time, 7 minutes.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patroange.

Metro-Goldwyn-Mayer

ABDUL THE BULBUL AMEER: Color Cartoons—Just an average cartoon which interested the children.—Miss Cleo Manry, Buena Vista Thetare, Buena Vista, Ga. Small town patronage.

ALLURING ALASKA: FitzPatrick Traveltalks—Plenty good. I have not yet seen a poor FitzPatrick Traveltalk. Photography excellent and his voice is clear and easy to understand. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NEWS OF THE DAY: Not enough American news and too much war.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NEWS OF THE DAY: No. 302, Vol. 12—This news is O. K., but why the following comment while showing a negro baptizing? The narrator says, "For them the old time religion is good enough." This statement was very unnecessary. There are a lot of people who think the "old time religion" is good enough!—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

NEWS OF THE DAY: This is the only newsreel they have passed us in the past year worth mentioning.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

QUIZ BIZ: Pete Smith Specialties—Was a very interesting short and my patrons tried to answer the questions before the answer was given.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

ROOKIE BEAR: Technicolor Cartoons—Very good cartoon comedy. It's "Caught in the Draft" boiled down to cartoon size and worth running. Has a lot of laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THIRD-DIMENSIONAL MURDER: Metroscopix—A real novelty and had them screaming. No exhibitor should pass this up. Can be used on a single feature bill, advertised, and is a real draw.—The glasses are a nuisance, but well worth the trouble. Running time, 7 minutes.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

WILLIE AND THE MOUSE: Passing Parade—Instructive. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WILLIE AND THE MOUSE: Passing Parade—Good short; worth a playdate.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Paramount

CRADLE OF CHAMPIONS: Grantland Rice Sportlights—A strong unit for any show. Everyone goes for animals, and this is well made, and interesting. These shorts give a touch of variety to a bill. Play them once in a while. Running time, 10 minutes.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

FEMININE FITNESS: Grantland Rice Sportlights—Very good. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

I'LL NEVER CROW AGAIN: Popeye the Sailor—Good Popeye cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KING FOR A DAY: Gabby Color Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MARINE ROUND-UP: Sportlights—Good sport reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PEST PILOT: Popeye the Sailor—Good cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POPULAR SCIENCE: No. 1—Interesting. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUIZ KIDS, THE: No. 1—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHOOTING MERMAIDS: Sportlights—Entertaining swimming reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWO FOR THE ZOO: Gabby Cartoons—Just a cartoon. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WESTERN DAZE: Madcap Models—Very, very good.—Sammie Jackson, Jackson, Flomaton, Ala. Small town and rural patronage.

WITH POOPDECK PAPPY: Popeye the Sailor—Pretty good cartoon but not worth Paramount's prices. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Producers Releasing Corp.

ALIVE IN THE DEEP: Documentary—Interesting, and was well received. Fills in very nicely for a second feature, and can be exploited. Photography bad, but patrons seemed to overlook it. Need more of this type of short. Running time, 20 minutes.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

RKO Radio

INFORMATION PLEASE: No. 1—Good, but my patrons didn't seem to care for it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

MARCH OF TIME, NO. 1: "Thumbs Up, Texas"—This March of Time was entertaining enough, giving Texas a big boost and will probably rate extended time there. It looks authentic from what I have seen of Texas and that's a lot of it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MARCH OF TIME, NO. 12: New England 8 Million Yankees—Poorest of the series for 1940-41. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

OFFICER DUCK: Walt Disney Cartoons—A very good cartoon.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

PRAIRIE SCHOONERS: Ray Whitley Comedies—A very good short.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.



Twentieth Century-Fox

ARISTOCRATS OF THE KENNELS: Sports Reviews—Might go in some spots. For us it was just a filler.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HORSE FLY OPERA: Terrytoons—Nothing to laugh at. Just seven wasted minutes. Running time, 7 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SOLDIERS OF THE SKY: Adventures Newscameraman—Pretty good, but everything is full of service shots and some of my patrons don't like it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Universal

SALT WATER DAFFY: Color Cartoons—Just fair. I'm stretching a point when I say "fair." Running time, 7 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Vitaphone

BOB HOPE RE-ISSUES SERIES: These are good two reelers and are worth playing.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

HENRY BUSSE AND ORCHESTRA: Melody Masters Bands—Best of the series. Would recommend this one. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

PORKY'S ANT: Looney Tunes Cartoons—One of the poorest Porky Pigs assembled. Running time, 8 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

IN THE STRETCH

Decisions of the Judging Committee for the Third Quarter of the 1941 Quigley Awards are set down on another page. Now the boys are gathering all of their energies for the "stretch run"—the fourth and last Quarter of the year.

Up to now, the leaders are fairly well bunched. As usual, the final will see a lot of neck-and-neck running. And, as usual, the running should see "stayers" in the rest of the field come up solidly during the Fourth Quarter to demand serious attention in the Grand Awards judging. It's that kind of a show.

Theatremen who want it that way are saying the race is far from over. Which is true. There never was a time in the history of the Awards that the winners finished all by themselves. In all the years of the Competitions, it is seldom that the judges have had an easy time of it.

Nothing unique about that. It just happens that the Awards have attracted a lot of top-line showmen who may differ in mode of attack but hardly in effectiveness. They may say it in different ways. In every case, it spells boxoffice.

▽ ▽ ▽

A MATTER OF SELLING

It is not too often that the theatreman is singled out for public acclaim. Thus, your Round Table is pleased to applaud the honors bestowed upon Bob Weitman by the A.M.P.A. at the organization's first luncheon meeting of the season. The managing director of the New York Paramount, importantly credited for the theatre's success, came up the "hard way" and what he had to say about showmanship before the gathering rates earnest attention. Said Weitman:

"Barnum realized the value of the advance buildup. The circus parade through the town prepared the audiences for the big show to come. Really, it's a kind of preconditioning. In this business, however, we call it 'insuremanship' instead of preconditioning.

"Some showmen take the attitude that if a show is bad nothing will help, and that if a show is good it doesn't need any help. This condition exists in our industry, while every other business is constantly borrowing leaves from the showman's book and using it to advantage."

Weitman confirms that a showman, who counts himself one, makes little distinction between pictures easy to sell and those hard to sell. He knows only that each show must be sold, can be sold, and insures his "pitch" by proceeding accordingly.

The Famous Players Canadian Capitol theatre, of Kingston, Ontario, Canada, has just turned 20, in celebration of which an extensive redecoration program was completed. And, as often is usual, the local papers came out with special issues. What was not so usual, however, was the fine publicity shared by Manager Ernie Smithies, at the helm of the theatre all of the years. Seems as though everyone, from the Mayor down, had something to say about the Round Tabler, filling quite a few columns of news and advertising space to say it.

It is a fine thing that a theatreman and his operation become identified in the public mind as one, a position not too easy to reach. Ernie accomplished it by applying himself exclusively to the welfare of his theatre. And that would be as good a reason as any.

MOST EXCELLENT ANSWER

Even after a weekend away from it, the impact of the New York Roxy campaign on "A Yank in the R.A.F." remains slightly terrific. Promoted with a military ball in the theatre, plus an open-air carnival right next to it, the world premiere saw the theatre packed, the surrounding streets thoroughly and delightfully jammed.

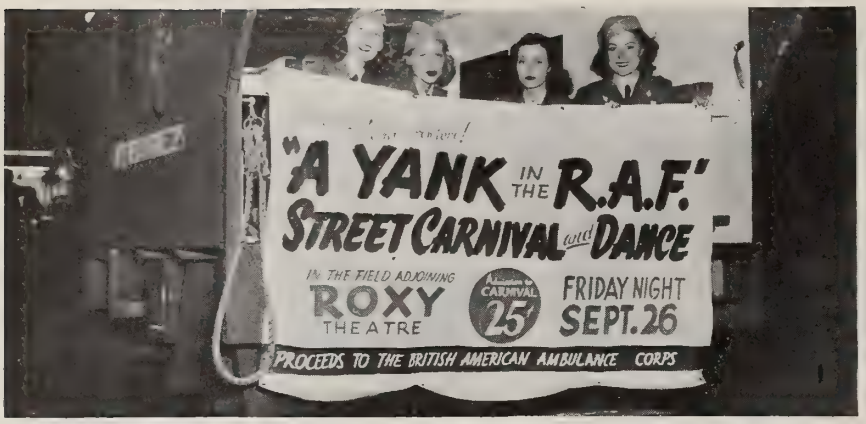
The job done by the Hal Horne exploitation forces with Twentieth Century-Fox is a complete answer to those who pine to know what has become of the old-fashioned, kick-in-the-pants showmanship. Viewed from any angle, the entire show was nothing less.

▽ ▽ ▽

THE largest "gate" in years at the Steuben County Fair, in Bath, N. Y., gave considerable attention to the colorful theatre exhibit arranged, for the fourth successive year, by Manager Hal Lee on behalf of Schine's Babcock. Programs on current shows were distributed and information given on coming attractions. Lee finds reason to endorse the promotion as a valuable boxoffice stimulant.

A-Mike Vogel

Round Table In Pictures



On behalf of the benefit premiere and street carnival which headlined the elaborate promotion for the New York Roxy world premiere of "Yank in the RAF," a street parade sponsored by Mayor LaGuardia was held along Broadway headed by 12 of the British-American ambulance units. Each ambulance carried eight-foot banners, crews of each car including well-known models and local debutantes in RAF uniforms.



Covering streets of Evansville, Ind., were six of H. W. Reisinger's ushers dressed as ghosts ahead of "Hold That Ghost" at Loew's Theatre. Gag copy on backs of staff read "Big Ghost Convention at," etc. etc. Boys also walked the aisles during showing of trailers.



Contacting local furniture store, City Manager Frank Bickerstaff at the Lyric Palace, Athens, Ga., for "Moon Over Miami" secured beach chairs, umbrellas, etc., for lobby beach scene. Cutouts of Grable and two other girls in bathing attire completed atmospheric display.

Street stunt that proved attractor for George Kallman, RKO manager, in Manilla, P. I., ahead of "Parachute Battalion" at the Avenue Theatre, was dummy hanging from open parachute stretched atop two buildings in downtown area.



Promoting use of plane which had crashed in nearby Oneonta, N. Y., Herman Addison at Schine's Oneonta planted it atop his marquee ahead of "Dive Bomber." Both sides of plane and wing-spreads carried six-sheets carrying copy on cast, title and playdates.

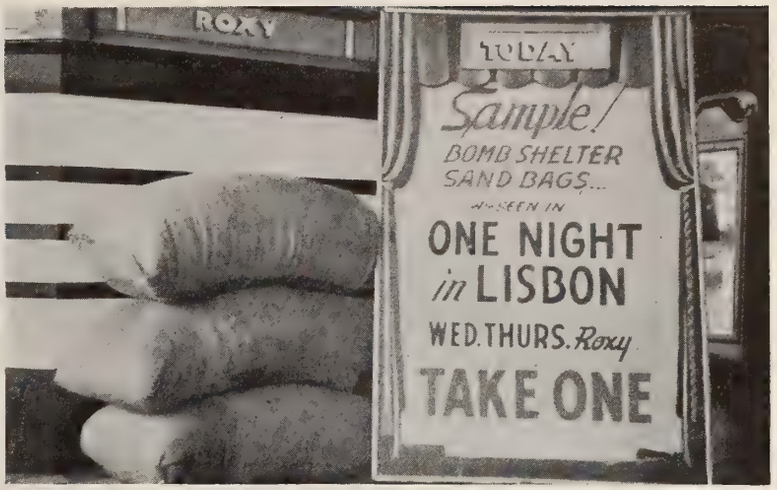




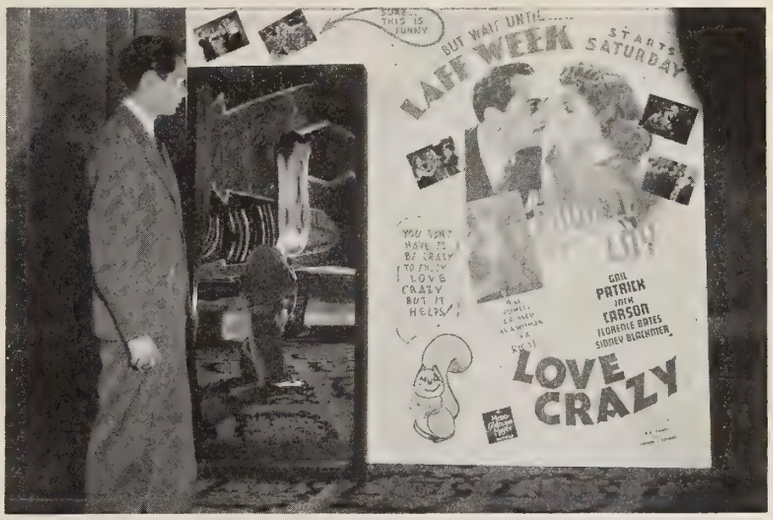
Figures and chart clipped from the financial page of the Los Angeles Times *providing factual evidence of motion picture's leadership in the entertainment field were used by Manager Dave Martin and his assistant, Jack Case, for lobby of the Fox Granada, in Englewood, Cal.*

As part of Tommy Read's advance exploitation for date on "Parachute Battalion" at the L. & J. Fox Theatre, in Atlanta, members of the 501st Parachute Battalion, located at Fort Benning, were invited to attend opening night. For edification of his patrons, demonstration of parachute folding was held.

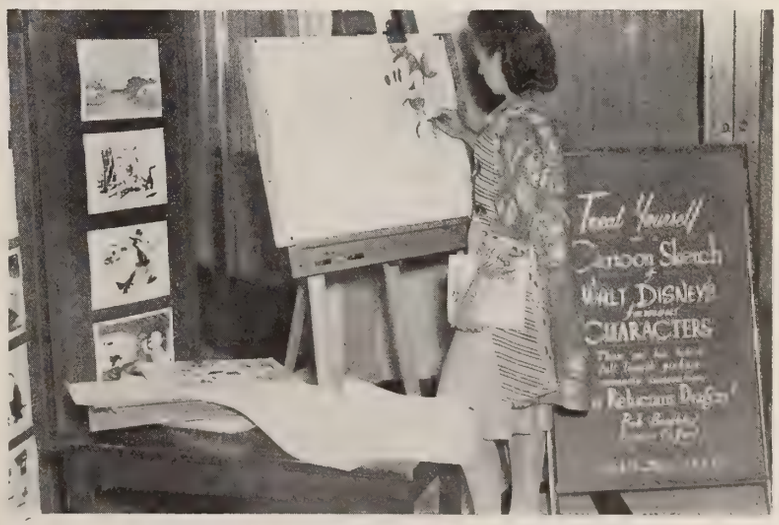




Tickling the risibilities of his patrons seems to be the forte of Dick Mullins at the Roxy Theatre, in St. Petersburg, Fla., as witness photo above. Planting sandbags in front of his boxoffice, Mullins set copy alongside reading: "Sample. Bomb shelter sandbags as seen in 'One Night in Lisbon.' Take One." Filled with 200 pounds of sand they were spotted outside week ahead.



Last assignment in Moline, Ill., before shoving off for the army was a distortion mirror which was planted in the lobby of the LeClaire Theatre by Round Tabler Francis Gillon as advance on his date of "Love Crazy". Directly next to mirror were cutouts of Powell and Loy.



For run of "The Reluctant Dragon" at the Norbury Theatre, in Ellenville, N. Y., a novel cartoon contest was held in the lobby. Cash and U. S. Defense Stamps were offered to those drawing best Disney characters, so judged by leading localites.

THEATREMEN DUPLICATE SUCCESSES IN QUIGLEY AWARDS THIRD QUARTER

Judging Committee's Decisions Give Honors to 73 Entrants; Harold Thomas Voted Third Successive Plaque for 1941

by A-MIKE VOGEL

ALL of the hard, week-to-week digging done by the Awards-conscious theatremen in the last three months is indicated in the results of the Third Quarter judges' findings, detailed on this page, with 75 entrants named for the 74 Awards in the three classifications, Plaques, Medals and Citations. The winners were listed principally in the Fortnight periods of the Quarter. Their combined exploitations over the Quarter entitled them to further consideration.

Among the Plaque winners, Hal Thomas, Kentucky Malco-man scores again and thus becomes the first Round Tabler this year to take down these honors for the third successive Quarter. Ed Fitzpatrick enters the Plaque division for the first time and with his previous wins of Medals in the two previous Quarters becomes another sterling contender for the Grand Awards. Jimmy Redmond is another Plaque first-timer, adding to his previous scores of a Medal and Citation in the first two Quarters.

Leaders Improve Standings

Repeaters are also strongly in evidence in the Medal group, "Bic" Bickerstaff winning to duplicate his First Quarter success and Second Quarter Citation. Carmon Phillips adds another Medal to his score of the Second Quarter and Citation of the First. Morris Rosenthal, a Second Quarter Plaque winner also takes a Medal now to line up with his First Quarter Citation. Chuck Shannon dittoes his Second Quarter Medal plus his First Quarter Citation and Arnold Stoltz increasing his Citation pace over the first two Quarters now moves into the Medal class.

In the Citations are noted some of the boys who have already taken down Plaques and Medals in the preceding Quarters. Since they are in a good position to finish strongly in the last Quarter no doubt these competitors will be girding themselves to go all-out for the finish. To be noted also is that newcomers again make themselves felt in the Citation listings although for the most part the "regulars" predominate. In addition, theatremen in Canada continue to bulk strongly upon the Awards horizon and to be stressed is the participation of independents among the many circuits listed.

The Third Quarter Judges were Oscar A. Doob, Loew's theatre advertising director; David Lipton, Columbia Pictures advertising and publicity director and Leon J. Bamberger, sales promotion manager, RKO Radio Pictures. As has been the procedure in the past, the Committee considering everything else equally, leaned more to those entrants scoring most often in the Fortnight periods.

VOTED QUARTER-MASTER PLAQUES

ED FITZPATRICK
Poli, Waterbury, Conn.

JIMMY REDMOND
Bonham, Fairbury, Neb.

HAROLD H. THOMAS
Malco Fulton, Fulton, Ky.

VOTED QUARTER-MASTER MEDALS

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

CARMON PHILLIPS
Onate, Belen, N. Mex.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

ARNOLD STOLTZ
Avon, Utica, N. Y.

VOTED QUARTER-MASTER CITATIONS

IVAN ACKERY
Orpheum, Vancouver, B. C., Canada

H. M. ADDISON
Schine's Paramount, Glens Falls

DAVE BACHNER
Warner's, Cleveland, Ohio

STAN BENFORD
Warner's Colonial, Philadelphia, Pa.

BOB BEREZIN
Elgin, Ottawa, Ont., Canada

HARRY BOTWICK
State, Portland, Me.

LIGE BRIEN
Warner's Belmar, Pittsburgh, Pa.

BILL BURKE
Brant, Brantford, Ont., Canada

ROBERT BUSCH
Warner's Jeffery, Chicago, Ill.

EV CALLOW
Warner's, Philadelphia, Pa.

LESLIE CAMPBELL
Strand, Trail, B. C., Canada

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

LOU COHEN
Loew's Poli, Hartford, Conn.

BEN COHN
Warner's Frolic, Chicago, Ill.

MARLOWE CONNER
Warner's Sheboygan
Sheboygan, Wis.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

JACK COTTER
Colonial, Erie, Pa.

MAURICE CREW
Strand, Waterloo, Ia.

JULES CURLEY
Strand, Albany, N. Y.

A. D. DEASON
Liberty, Tyler, Tex.

FRANCIS DEERING
Loew's, Houston, Tex.

BARNEY DE VIETTI
Huish, Price, Utah

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's, Boston, Mass.

EDWARD DOWLING
Capitol, Pittsfield, Mass.

MAURICE DRUKER
Loew's State, Cleveland, Ohio

ED DUNN
Paramount, Des Moines, Ia.

PETE EGAN
Palace, Calgary, Ont., Canada

BILL ELDER
Loew's, Indianapolis, Ind.

TED EMERSON
Omaha, Omaha, Neb.

FRANCIS FAILLE
Paramount, North Adams, Mass.

DICK FELDMAN
Schine's Paramount, Syracuse, N.Y.

J. H. FEULNER
DesPlaines, DesPlaines, Ill.

JACK FLEX
Schine's Keith, Syracuse, N. Y.

HERMANN E. FLYNN
Capitol, Melbourne, Australia

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

JERRY GORDON
Palace, Newport News, Va.

JACK GRANARA
RKO Keith Memorial, Boston, Mass.

FRED GREENWAY
Loew's State, Boston, Mass.

JOHN J. HAMILTON
Schine's Paramount, Glens Falls

GUY D. HAMMITT
Strand, Crawfordsville, Ind.

MILT HARRIS
Drive-In, Buffalo, N. Y.

LOU HART
Schine's Hipp, Gloversville, N. Y.

ROY S. HELSON
Voge, East Chicago, Ind.

GEORGE D. IRWIN
Paramount, Grand Forks, N. D.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

GEORGE LABY
Victory, Holyoke, Mass.

JULIUS LAMM
Warner's Uptown, Cleveland, Ohio

JACK LYKES
Loew's Valentine, Toledo, Ohio

ED MAY
Schine's Russell, Maysville, Ky.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

J. K. O'DONNELL
Haines, Waterville, Me.

CHARLES PINCUS
Utah, Salt Lake City, Utah

KEN PRICKETT
Long-Griffith's El Rancho
Victoria, Tex.

H. T. RASTETTER
Warner, Erie, Pa.

H. W. REISINGER
Poli-Bijou, New Haven, Conn.

HARRY ROSE
Globe, Bridgeport, Conn.

DAVID R. SABLOSKY
Norris, Norristown, Pa.

JOE SAMARTANO
Poli Palace, Meriden, Conn.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

FRANCIS B. SCHLAX
Kenosha, Kenosha, Wis.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

DAN TERRELL
Loew's, Washington, D. C.

CHICK TOMPKINS
Elco, Elkhart, Ind.



REALLY your best friend and severest critic!

THE human ear is a critical judge of sound — it won't put up with poor sound in pictures. *Good* sound, added to good pictures, has made millions of friends as well as millions of dollars for the motion picture industry.

Through making available many *basic contributions* that assured finer sound recording and higher quality reproduction, ERPI has been privileged for fifteen years to help you in pleasing the ears of theatre audiences throughout the world.

Electrical Research Products Inc.
195 Broadway, New York, N. Y.
Subsidiary of
Western Electric Company

First of a series of advertisements covering basic developments in the art of talking pictures.

Fall Flower Show Staged In Foyer and Mezzanine



SPONSORED with the cooperation of leading garden clubs in the city and ten surrounding communities, a Fall Flower Show, staged by Matt Saunders in the commodious foyer and mezzanine of Loew's Poli, Bridgeport, aroused added boxoffice interest among those attracted to the theatre mainly by the colorful display. Planned long in advance with the heads of individual clubs, the exhibition was given further stimulus through local committees in each situation in the selection of entries and judging of the various classes. Members also assisted in the arrangements of the flowers and decoration of the theatre (see cut above). Entries were also had from school children and their teachers.

Judging was held in the morning before the house opened, with winning and honorable awards cards placed alongside the selected entries. Over 100 entries were reported for the cash prizes, donated to charities, others receiving guest tickets to the theatre. The show coincided with the opening of "Belle Starr" and, since Gene Tierney is a Bridgeport girl, Matt landed page one with a two-column shot around an interview with the star's sister at the theatre.

Lightman Distributes Passes Via Parachutes on "Kane"

M. A. Lightman, Jr., of the Malco Theatre, Memphis, Tenn., used a plane to fly over the city and distribute passes as a phase of his campaign or "Citizen Kane." One hundred miniature chutes with passes were dropped from the plane.

A thirty-foot-high figure of Orson Welles was constructed on the main street, directly across from the Peabody Hotel, one of the most traveled streets in Memphis.

Budgets for newspaper advertising and posting were stepped up and the campaign included a big mailing to a select list, and radio time.

"LET'S HEAR FROM YOU"

Charninsky Host to Pilots At "Power Dive" Date

A special invitation to all R. A. F. pilots in training in Dallas, to attend opening of "Power Dive" at the Capitol Theatre, was extended by Louie Charninsky, who also promoted taxicabs to pick the men up and deliver them to their barracks at end of the show. Photos of the men were taken at the theatre, and good for newspaper breaks which also carried stories.

Whistling Contest Held By Murphy for Skelton

A three-day amateur radio whistling contest was one of the features of the "Whistling in the Dark" campaign put over by Frank Murphy at Loew's State, in Syracuse. Murphy also announced that the first 10 red-headed men accompanied by auburn-haired girls would be admitted free opening day. In addition, an old jalopy bannered with copy reading: "Don't laugh at this—Save all your laughs for," etc., was sent around town.

"LET'S HEAR FROM YOU"

Old Salt Street Stunt Sells "Barnacle Bill"

An eye-catching street ballyhoo for "Barnacle Bill" was the one used by Arthur Sanford, Majestic, Grand Rapids, Mich. He arranged for a man attired in heavy rain coat, sou'wester, boots and hat, and puffing on a stained old corncob to walk through the streets carrying an eight-foot compo board anchor with copy attached. The stunt drew a great deal of attention, with additional publicity resulting when the "old salt" was interviewed during a street broadcast.

Rosy Takes Over Station Opening

Since WNAB, new Bridgeport radio station opened its services coincident with the date on "New Wine" at the Loew Poli Majestic, Morris Rosenthal seized upon the occasion to arrange a dedicatory program from the stage of the theatre to signalize both events. Featured in the arrangements was the christening in Hollywood of the station's microphone by Ilona Massey and Alan Curtis, on opening night the stars telephoning their congratulations via long distance and giving thanks for the selection of the picture in the inaugural ceremonies. Dedicatory ceremonies on the stage were further elaborated by the presence of Mayor McLevy, who received the call direct, the conversation carried to the audience via loud speaker.

Well in advance, Rosy shipped the microphone to Hollywood for the christening there and on its return two days ahead, placed the mike on display in the lobby with explanatory copy. Photos taken of the Hollywood ceremonies broke on opening day showing the stars doing the honors with a bottle of "new wine." The resulting publicity was furthered by Morris, with bottles of "new wine" to radio and picture editors as gifts of Miss Massey. In all, Rosenthal reports a total of 2,400 lines of free publicity on the unusual tiein. Theatre front was decorated with pennants, flags and burgees, bus cars planted on the broadcast show and menus used in downtown restaurants. Public library and all its branches used still displays with cards stressing the life of Franz Schubert, while musical organizations were contacted by telephone. In addition, several large liquor stores carried cards in their windows announcing the sale of "new wine."

Star's Relative Tied to "Puddin' Head"

Rosenthal also got a break on the program's second feature "Puddin' Head" with the discovery that Judy Canova's cousin, who lives nearby, was at the theatre opening day to see the picture. The visit was immediately turned into added publicity with breaks in both dailies, the cousin being extensively interviewed about the star and giving information about the picture.

"LET'S HEAR FROM YOU"

"Life With Caroline" Tied to Selectees

Golden Gate Theatre in San Francisco staged promotional stunt for opening of "My Life With Caroline," tying in selective service training program and getting exclusive story breaks for a week in both the Chronicle and Daily News. Every girl in city named Caroline, between ages of 21 and 28, the draft age, was invited to register with the theater for chance at a "round the town" date with the first draftee to volunteer for service on day the picture opened. The draftee, who turned out to be 23 was allowed to pick his choice for a companion from the list of more than 700 girls registered. Pair were treated to dinner dancing at the Palace Hotel, and toured to nightclubs. All other girls registered were invited to a free showing of the film, with an equal number of draftees from the Presidio.

EXPLOITATION BRIEFS FROM A-FIELD

In connection with "Coffins on Wheels" short at the Capitol Theatre, in Pittsfield, Mass., Round Tabler E. M. Dowling promoted local automobile merchants for co-operative ad which was tied in directly to the picture. Ad carried endorsement of the local Automobile Dealers Association.

▽

Directing his contest to girls between the ages of 12 to 16, Jack Cotter at the Colonial Theatre, in Erie, Pa., for "Her First Beau" offered guest tickets for the first 20 best stories hinging around contestants' first beaux.

▽

With the phone record-players popular in Bremerton, Wash., Ralph Trathen for date on "Strawberry Blonde" at the Tower Theatre, arranged with man in charge of operators to have girls give spiel before hit tune from picture; "The Band Played On" was used. Announcement was as follows: "Good evening, ladies and gentlemen, at this time we bring you a special dedication from the Tower Theatre. It's the hit song from the hit picture," etc.

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Three weeks ahead of "Beast of Berlin" at the Royal, in Enid, Okla., Roy T. Shield mounted three-foot high title letters on stage on each side of which were giant cut-out heads of Hitler done in vivid colors. In addition, heads were also planted directly over boxoffice.

▽

For his kid matinee on "Caught in the Draft" at Schine's State, in Tupper Lake, N. Y., Clay Cornell tied in with local department store and promoted several articles of wearing apparel which were awarded to lucky youngsters. Theatre displayed a one sheet on the party and store featured a display of the articles in addition to using one sheets in their windows.

▽

Gag tinted heralds were distributed ahead of "John Doe" at the Relda Theatre, in Marshfield, Wis., through the efforts of Clifford L. Knoll, advertising manager. Copy on herald read: "By shopping here, you will save enough dough to meet John Doe."

▽

Ahead of "Christmas in July" at the Princess, in Saulte St. Marie, Ontario, W. Chilton decorated his lobby with Christmas trees and all the trimmings. Large card above display carried cut of Santa with his pack and copy reading "For a bagful of entertainment, with that holiday spirit, be sure to see," etc.

▽

"Today I Am a Man" was copy on gummed wrappers placed around cigarette packages as part of the "Life Begins for Andy Hardy" campaign put over by James Pickett, Rivoli, Hastings, Neb., and Elton Benson, Rex, Albion, Neb.

▽

Guest tickets were offered to patrons guessing nearest the correct number of lumps of coal in a large bucket placed in the lobby of the Indiana, Terre Haute, by H. J. Arnold in advance of the showing there of "The Stars Look Down."

BEAUTY CONTEST STAGED WITH LOCAL LIONS CLUB

In cooperation with the Lions Club to select a local representative in the annual Black Patch Tobacco festival at Princeton, Ky., City Manager Harold H. Thomas staged a beauty contest at the Malco Fulton, in Fulton, Ky., a first-time that the city had been permitted to participate in this popular Western Kentucky event.

Thomas worked with the Club on a percentage basis, the organization turning over its share to an underprivileged children's fund.

Dubbing it "Army and Navy Week," Otto A. Kammer at the State, in Fulton, Ky., booked "In the Navy" for the first part of his week's program and "Caught in the Draft" for the latter. As a teaser, large wheel with picture copy and lucky number was stationed out front, folks invited to spin for tickets. Those not scoring were handed cards, one reading "You're in the Army" and the other "You're in the Navy," each featured picture copy and playdates.

▽

Charlie Querrie at the Palace Theatre, in Toronto, recently broke into the dailies when he personally sold 15,000 tickets at one cent each, in connection with a recent drive for the local War Victims Fund. Promoting a bicycle from the Business Men's Association for raffle, it was on this that Querrie showed his championship as a salesman.

▽

Ahead of "Blossoms in the Dust" at the Tyler Theatre, in Tyler, Tex., A. D. Deason invited several of the town's leading citizens to a private screening. From their preview cards, the most favorable comments were selected by the theatreman for his newspaper ads.

▽

A newspaper contest asking readers to name five of Andy Hardy's girl friends who appeared in earlier films in the series was a highlight of the "Life Begins for Andy Hardy" campaign executed by Mrs. M. McCartney, Jefferson, Punxsutawney, Pa.

DAILY PROGRAM SET IN THEATRE LOBBY

The radion-Conscious French-Morton duo at the RKO Albee, in Providence, have just arranged for a daily 15-minute program over WFCI out front to be called "Hi Neighbor," with Bill Morton at the mike.

Regularly featured are thumb-nail biographies plugging stars in coming attractions with listeners invited to identify the player in question for guest tickets.

Teaser "out front" stunt used by Jack Cambell for "Caught in the Draft" at the Capitol, in Brampton, Ontario, was a bushel of potatoes set on table. Signs carried copy: "Win free passes to see Caught in the Draft. Guess the number of potatoes in the bushel." Ballot box was set beside the table with boy in attendance to distribute slips.

▽

Through tieup with his newspaper ahead of "Pot o' Gold," A. J. Kalberer at Switow's Indiana Theatre arranged that 10 telephone subscribers be called daily. Stories run in cooperating paper advised that folks should be near their telephones between 9 a.m. and 12 noon at which time the "Pot o' Gold Girl" would phone. Lucky subscribers answering the calls received guest tickets.

▽

Effective was the stunt used by Max Phillips at the Royal, in North Bay, Ont., who tied his opening of "Blackout" in with the current Victory campaign. Display consisted of 20-foot long letter "V" made from old marquee banners and lettered in white with black background. Model Hurricane plane with a six-foot wing spead, was suspended between the "V" in diving position. Spotlights to show beams of light on both arms of the letter were used. Display itself was set up directly across from theatre on roof of gas station located between the two main streets of the city.

▽

With several British sailors in port, Jerry Gordon at the Palace, in Newport News, Va., invited the "gobs" to attend his opening of "Three Cockeyed Sailors." Papers picked up the invite and broke with stories and art. In addition, sailor hats imprinted with title were worn by waitresses and newsboys during run.

▽

Week ahead of Universal's serial "Riders of Death Valley," Roy Muehlemann, at the Gravios Theatre, in St. Louis, in cooperation with neighboring newspaper put on a coloring contest. A 15-week pass was given to the boy or girl handing in the best drawing. For his street bally, two men and one woman dressed in Western costumes rode around town ahead of a bannered buggy.

▽

For "Barnacle Bill" at the Rialto, in Lewistown, Pa., Manager Paul O. Klingler distributed wallpaper heralds with copy "We're tearing the wall paper off the walls to make room for the crowds to see," etc.

▽

Attractive gals ahead of "Kiss the Boys Goodbye" at Loew's Park, in Cleveland, distributed candy kisses on downtown streets as part of Arnold Gates' advance on that picture. Attached to each confection was small tab with appropriate tiein copy.

▽

To get his "Life Begins for Andy Hardy" message the widest possible distribution, J. Keefe, Cambria, Johnstown, Pa , arranged for a mayoral "Hardy Week" proclamation and also set p.a. announcements at the local county fair by offering passes to those calling at the main stand within three minutes after the announcement and repeating it in detail.

Circuit Campaigns Reported by Delis

Recent activities among the managers of the Constant Theatre Circuit of Ohio and West Virginia and relayed by George A. Delis, district manager, included effective campaigns from the Palace, Canton; Capitol in Bellaire and the Park in Mansfield. In Bellaire, Manager F. J. Langley cracked page one of the *Daily Reader* in advance of "Caught in the Draft" with a two-column shot of Dorothy Lamour in costume posed with an issue of the paper sent to the studio for the purpose. The theatreman followed this with a lobby setpiece for outstanding coming attractions built around a flasher arrangement, Delis reporting the flasher made up at little expense, since the display was promoted from local radio dealer with necessary changes made by house artist. For permanent advertising, Langley had frames built and installed upon his posting truck and arranged so that copy is changed as needed, since the truck covers the drawing area, and is parked in front of the theatre when not in use. The Bellaire manager also recommends an "added entertainment" board in front of the theatre, wherein is listed the entire shorts program. He is also increasing his Saturday matinee receipts with a kiddie radio hour broadcast from the stage with local merchants paying all costs.

Street Ballys Found Effective

At the Palace, in Canton, Manager R. W. Russell found ready attention for his street bally on "Charley's Aunt" with two boys in comedy women's costumes. Both boys carried small theatre cards on the main streets, in buses, etc. For "Pinocchio," Russell had a giant figure of the character out on the streets and attracted further attention with an elaborate setpiece in the lobby.

Activities at the Park, in Mansfield put over by James Cattell for "Mr. District Attorney" included crime display of guns, blackjacks, etc., dressed up with photos of "wanted" criminals, borrowed from the police department. For "Flame of New Orleans," Cattell planted small "danger, keep away" barrels on street corners with the tops covered with chicken wire. Inside bottom carried picture titles and date lines.

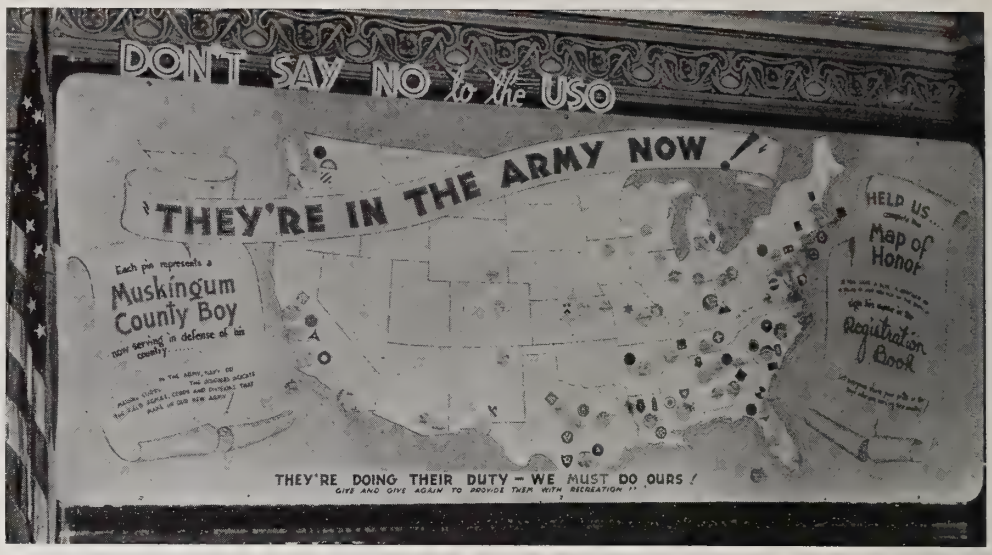
"LET'S HEAR FROM YOU"

Notaro Features Radio Tieins

Radio coverage is sought and gained constantly by Pat Notaro at the Columbia, in Sharon, Pa., more recently on "Billy the Kid" when the theatreman planted transcription with Station WPIC, which was played day before opening and carried plenty of plugs for the picture. For the personal appearance of Gus Arnheim and his orchestra, Pat arranged a backstage interview which was broadcast over the same station together with the first 15-minutes of the stage show.

Immediately on the booking of the Louis-Conn fight pictures, Pat had it announced over WPIC that he was playing the picture and also promoted a box on the sports page of local daily. Besides ads, there were daily announcements on the sports broadcast, Name the Melody radio program and news broadcast regarding playdate.

THEATRE "SERVICE" MAP



Folks in Zanesville, Ohio, interested in the exact location of army camps in which relatives or friends are assigned, now have a daily check through the giant wall map at Shea's Weller and erected for the purpose by Manager John Woodward. Map is marked by pins showing number of local boys in the camps, the information added to by a registration book in the lobby in which local families with connection in the service are invited to sign names, addresses and army designations. The popularity of the map idea is noted in three-column reproduction and story in the local press.

Fine Gives Rogers Trophy On "Tom, Dick and Harry"

Tying it on the opening of local track, Jesse Fine, publicity director of the Grand Theatre, in Evansville, Ind., for "Tom, Dick & Harry" staged a "Ginger Rogers Claiming Race." In addition to billing in the official program, announcement in overnight entries and newspapers, the special race was announced over track loud-speaker during opening day ceremonies and preceding the race. In addition a gold trophy was presented the winning owner, an autographed photo of Ginger Rogers went to the winning jockey and a telegram from the star herself was read over loud speaker. Sport page of Sunday paper carried three column cut of presentation.

Tieup with leading downtown soda fountains featured a "Ginger Rogers Soda" with window streamers reading: "Every Tom, Dick and Harry will enjoy" etc. Chuckle ad contest for prizes was run in daily and imitation passes reading "This is NOT a FREE TICKET but you will have to ADMIT ONE thing, that" etc. were distributed.

"LET'S HEAR FROM YOU"

Benny Impersonator Aids Flex on "Charley's Aunt"

Staff usher dressed in costume similar to that worn by Jack Benny in "Charley's Aunt" was used by Jack Flex at Schine's Keith, in Syracuse ahead and during run. Lad covering downtown streets during rush hours carried opened parasol on which were lettered picture title, theatre name and playdates. Contest angle was brought in through tieup with daily which offered guest tickets to those submitting best letters on their experiences with insomnia, the "disease" suffered by Benny in the picture.

On "Hold That Ghost," Flex featured a "Scariest Event" contest in paper, another on a last line limerick slant, and third was based on the number of previous films in which Abbott and Costello had appeared; guest tickets awarded in each instance. Radio coverage included recordings of the Andrews Sisters over WAGE, street quiz program on WSYR and plugs over WOLF.

"LET'S HEAR FROM YOU"

Effective Lobbies Featured by Busch

Among the recent eye-attractor stunts used in the lobby of the Jeffery Theatre, in Chicago, was Robert Busch's animation on "Go West." Cutout caricature figures of the Marx Brothers seated on a cutout horse, propelled by motor was mounted on easel and guest tickets went to those hitting the three bulls-eyes on the display with darts. For "Road to Zanzibar," Bob planted a caldron in lobby in which were cutout heads of Lamour, Crosby and Hope. Animation here, too, caused heads to move up and down, copy overall read: "Look who's cooking up kettle of laffs."

"LET'S HEAR FROM YOU"

Baisch Hosts Draftees

Selective Service Headquarters was brought into action to plug "Caught in the Draft" at Kenosha, Wis., when Joe Baisch, manager of the Kenosha Theater, and John Anoszko, assistant manager, appeared at the draft registration quarters to hand out passes to the registrants for the picture which opened the next day. The picture in the local papers brought more attention.

OBITUARIES

C. Potwin, Sound Engineer, Dies

Charles C. Potwin, 33, nationally known acoustic consultant for Electrical Research Products, Inc., died Thursday, September 25th of phlebitis at the Park East Hospital, New York City, following a two-week illness. During his professional career he was responsible for the acoustic design of the Temple of Religion and the A. T. & T. Building at the New York World's Fair, the new Kleinhans Music Hall in Buffalo, the auditorium of the Metropolitan Museum in New York, as well as many others. His contributions to architectural design based on acoustic principles have been hailed in leading professional journals as spectacular advances in the science. His column on acoustics appeared monthly in *Better Theatres.*

In recognition of his contributions Mr. Potwin was made a fellow of the Acoustical Society of America, serving as the Society's treasurer at the time of his death.

Mr. Potwin was born April 27, 1908, in Ivoryton, Connecticut, where he attended public schools. Although without the advantages of formal secondary education, he rose rapidly in the acoustic department of Electrical Research Products, having joined the group as a routine computer in 1929. Ten years later he became acoustic consultant of the organization.

He is survived by his wife, Bernice Jennings Potwin, and his parents, Mr. and Mrs. Julian C. Potwin of Ivoryton, where funeral services were held.

George L. Hill

Geeorge L. Hill, 63, managing director of the Wilson, Broadway and Liberty theatres, at Covington, Ky., died at his home Friday, September 26th, after a lingering illness. He is survived by his wife, two sons and two daughters.

Mrs. Edward J. Peskay

Mrs. Gladys Welty Peskay, wife of Edward J. Peskay, eastern sales representative for Hal Roach, died Wednesday, September 24th, at the Memorial Hospital in New York, following a brief illness. Besides Mr. Peskay, the deceased is survived by three daughters. Funeral services were held Friday, September 26th, in Greenwich, Conn.

James G. Morton

James G. Morton, 84, retired actor, died Thursday, September 25th, in the Kings County Hospital in Brooklyn, N. Y. Funeral services were held Saturday under the auspices of the Actors' Fund of America.

John H. Murt

John H. Murt, 44, head of the theatre sign department of the Warner theatre circuit in Philadelphia, died September 21st at the Jewish Hospital, Philadelphia, of an abdominal ailment after a long illness. His wife, a daughter and a son survive.

Benjamin Miller

Benjamin J. Miller, 44, film attorney and secretary of the former Film Board of Trade, died in Milwaukee, Thursday, September 25th. Mr. Miller also served as secretary of the local Variety Club for a number of years. He is survived by his wife, two daughters, his father and two sisters.

Eugene Walter, Playwright, Dies in Hollywood at 66

Eugene Walter, one-time playwright and later a motion picture scenarist, whose work for the stage included many Broadway successes, died in his hotel-apartment in Hollywood, Cal., Friday, September 26th. He was 66 years old.

Following his success with two Broadway plays that shocked New York society, "Paid in Full" and "The Easiest Way," and others, Mr. Walters was signed by Winfield Sheehan to write Fox Movietone productions. He wrote the dialogue for "Mother Knows Best." Later he wrote and directed "Friendship." He joined RKO Radio pictures in 1938, later collaborating on the screen play "Women Friends," for Paramount.

Mr. Walter is survived by his second wife, Mary Kissel, actress.

Harry Powers, Jr.

Harry Powers, Jr., 47, son of the late theatre owner, was buried at Chicago on September 23rd, having died in Miami, Fla., September 21st after a long illness. He was connected with the Erlanger theatre interests at one time and was associated with his father in the management of the Illinois, Blackstone and Powers theatres in Chicago. Three children survive him.

IN COURTS

RCA Intervention Plea Denied

Justice Aron Steuer of the New York supreme court, on Friday, September 26th, denied the application of Jack Freund, an RCA stockholder, to intervene in the projected hearings on the $1,000,000 settlement offer in the consolidated RCA stockholders' suit.

Mr. Freund sought the right to intervene, claiming that the $1,000,000 offered by Westinghouse Electric and General Electric to RCA was insufficient. Six other stockholders have applied for the same privilege.

"Charley's Aunt" Writ Denied

A temporary injunction was denied to Carly Warton and Martin Gabel by Justice Kenneth O'Brien of the New York supreme court last week in the suit which seeks to prevent 20th Century-Fox Films Corp. from exhibiting the motion picture "Charley's Aunt." A trial of the action was ordered on the ground the court would not grant drastic relief to the plaintiffs on the highly debatable question of whether the film employed newly devised stage techniques from the play which the plaintiffs produced on Broadway.

Reorganization Plan Approved

Judge John H. Druffel of the United States district court in Cincinnati has approved the reorganization plan of the Cincinnati Music Hall Association, debtor in bankruptcy proceedings, and the city now will purchase the property for $222,500, which, after payment of costs, fees and other expenses, will enable the trustees to pay bondholders 31.47 cents on the dollar.

CBS Stockholders Sue

A stockholder suit against the Columbia Broadcasting System arising from the sale of its concert and artist management bureaus was revealed in New York supreme court when Justice Peter Schmuck reserved decision on a motion by the network to dismiss the complaint on the ground that it did not give a cause of action. The suit was brought by Calvin E. Fritts, holder of 50 shares of Class B. stock. He alleged the sale price was inadequate.

Court Approves Settlement of Fox Bankruptcy

A proposed settlement for $885,000 of all creditors' claims totalling $55,000,000 against the All-Continent Corporation and the wife and two daughters of William Fox, the former motion picture magnate, was approved last Friday, September 26th, by Referee in Bankruptcy Allen B. Endicott, Jr., in Atlantic City. The bankruptcy litigation has been tangled in the New Jersey Federal courts for the past five years and also played the key role in the recent conspiracy trials in Philadelphia of retired U. S. Circuit Court Judge J. Warren Davis.

The offer, which is $285,000 more than the original compromise suggested several years ago by William Fox and his family, has been approved by the creditors, who had protested against the first offer. However, the final settlement is contingent upon the consent of the U. S. Treasury to compromise its income tax claims and penalties, totalling upward of $5,000,000 for $285,000. Although no formal acceptance from the Government has been entered, it was expected that the offer would be satisfactory with the Treasury officials.

Long Litigation

Litigation over various phases of the bankruptcy has been bitterly fought by both Mr. Fox on one hand and his creditors and the Government on the other. Several of the various suits have been taken to the U. S. Supreme Court of Appeals. It was on one of these suits, then pending in the Circuit Court of Appeals, that the Government based its indictments against Judge Davis. It was charged that Mr. Fox gave $27,500 to Judge Davis and Morgan S. Kaufman, former Federal bankruptcy referee, to influence the Justice. In two sensational trials in Philadelphia, the juries failed to agree on the conspiracy charges, to which Mr. Fox pleaded guilty, and is awaiting sentence.

Mr. Fox's motion picture fortune was estimated at $35,000,000 before the 1929 crash, but in 1936, he filed a voluntary bankruptcy petition in Atlantic City, claiming liabilities of $9,935,261, and assets of $100 in cash and some papers of doubtful value.

Then the U. S. District Court was swamped with claims of creditors totalling over $55,000,000. Meanwhile, in 1932, Mr. Fox had created the All-Continent Corporation and 28 subsidiaries with $7,000,000 of his assets and turned over the concern to his wife and their two daughters. Creditors with claims of $13,000,000 charged Mr. Fox created the All-Continent Corporation for the purpose of defrauding creditors, Mr. Fox denied it.

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THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1421-A, MOTION PICTURE HERALD.

FOR SALE, THEATRES IN SEVERAL STATES now operating. Have several listed for lease as well. Let me know what size and where you desire to operate. BOX 1432-A, MOTION PICTURE HERALD.

FOR SALE: FULLY EQUIPPED REMODELED 300 seat theatre, running. County seat eastern Ohio. BOX 1446, MOTION PICTURE HERALD.

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INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1426-A, MOTION PICTURE HERALD.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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FOR SALE — COMPLETE EQUIPMENT AND chairs from 700 seat theatre. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

CLEANING HOUSE—YOUR OPPORTUNITY—Cushion seats, 39c; Peerless Arcs, $79.50; Imported spotlight carbons, 80% discount; Portable projectors from $59.50; Hand microphones, $4.95; Hand rewinds, set $4.75. Bargain bulletins free. S. O. S. CINEMA SUPPLY CORPORATION, New York.

WANTED COMPLETE GOOD USED EQUIPMENT and upholstered chairs. BEN BRINCK, West Point, Iowa.

BUSINESS BOOSTERS

BRAND NEW THEATRE PREMIUM IDEA SOON available to theatres. Men in key film centers wanted to act as local distributors on commission basis. Only those qualified with theatre and film experience and financially able need apply. Give complete background and reference in first letter to arrange interview. Box 1416-A, MOTION PICTURE HERALD.

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BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $15 for 10,000. Box 1434, MOTION PICTURE HERALD.

KENO AND BINGO CARDS, $2.00 PER THOUsand; 10,000 lots 25% discount. Die cut numbered 1 to 100. Cash with order. BOX 1442, MOTION PICTURE HERALD.

DOUBLE BINGO CARDS—THEY GIVE YOUR patrons twice as much fun and entertainment. Yet they cost no more than regular bingo cards. Write us for information and prices. BOX 1443, MOTION PICTURE HERALD.

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HELP WANTED

WANTED: COMBINATION OPERATORS AND sign men 17 years of age or more. Group of Theatres in southwest country. Can offer excellent opportunities to neat, intelligent, ambitious young men. State salary expected, family, age, present connections if any and include snapshot in first letter. BOX 1445, MOTION PICTURE HERALD.

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PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Dumbo

(Disney-RKO, 1941-42)

Disney Does It Again

Is "Dumbo" better than "Snow White and the Seven Dwarfs"?

Will it be as successful?

The answer to the first question, in the opinion of this correspondent, is definitely yes.

The answer to the second is that it should be a very successful film, if the enthusiastic reception accorded it by the New York preview audience of reviewers and exhibitors is any criterion.

Only in novelty does "Dumbo" yield to "Snow White, which was the first feature cartoon. "Dumbo" has everything else for all audiences, everywhere. It has charming music, a delightful story, rich color, the circus atmosphere, tenderness and real humor, plus "the Disney touch" in many characters and scenes.

This most recent film in the line of Disney feature productions which includes "Snow White," "Pinocchio," "The Reluctant Dragon" and "Fantasia" seems to come just about as close as possible to ideal entertainment with universal appeal. Exhibitors may discover that some patrons will find the one-hour length all too short and wish to sit through two performances. It may also be that a few months hence people will not ask "Have you seen 'Dumbo?'" but how many times have you seen 'Dumbo'?"

"Dumbo" is a baby elephant born with extremely large ears that make him awkward, cause his disgrace when he disrupts a performance, and result in his mother's confinement as a mad elephant after she comes to his defense. But the same large ears bring great acclaim to Dumbo after he learns that he can fly.

The principal character, beside Dumbo, who does not speak, is a little mouse who has a part similar to that of Jimminy Cricket in "Pinocchio." The mouse tries to cheer Dumbo up. After a visit to Dumbo's mother the two drink some water into which had fallen an open champagne bottle. Then Dumbo and the mouse see pink elephants of all kinds and shapes in a very entertaining sequence. When they wake up they find themselves up a tree. Some Black Crows sing and taunt the elephant, but help him fly after they hear his story. Dumbo makes a spectacular debut as a flying elephant at the circus and the picture ends with Dumbo flying out of the sky to join his mother on a special, streamlined car attached to the circus train.

Previewed at the New York trade show at the Broadway theatre, and attended by a few hundred exhibitors and reviewers. Some of the exhibitors had brought along their small children, who seemed to approve of the film as much as the grown-ups did. Applause broke out several times during the screening and was intense at the conclusion. When the house lights went up everyone seemed to be smiling and pleased with the entertainment.—MARTIN QUIGLEY, JR.

Release date, Oct. 31, 1941. Running time, 64 minutes. P. C. A. No. 6809. General audience classification.

Based on the book by Helen Aberson and Harold Pearl. Special sound effects by Sonovox. Supervising director, Ben Sharpsteen. Story direction, Otto Englander. Music, Oliver Wallace and Frank Churchill. Lyrics, Ned Washington.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

One Foot in Heaven

(Warners, 1941-42)

Grass Roots and Nostalgia

Here is warm, appealing, human drama woven of the stuff that will carry city audiences back to the grass roots of rural America and give solid, small town citizens a nostalgic excursion to a slower paced way of life when the America that lies between the mountains was untroubled by the strains of modern life. It is a story of a small town preacher whose simple wisdom and straightforward way of life is proved adaptable, by only slight compromise, even to latter day humanism.

Chief among its assets are remarkable chores of acting performed by Fredric March as the Methodist preacher and by Martha Scott as his wife who takes her text from the Book of Ruth when she braves parental opposition to marry him and lives that text as she follows him, with their children, through tribulations and triumph. Minor characterizations of church and parsonage committee heads and members, of townsfolks, and of pillars of the church are uniformly excellent as portrayed by a long list of known names including Beulah Bondi, Gene Lockhart, Harry Davenport, Laura Hope Crews, Grant Mitchell, Hobart Bosworth, Roscoe Ates, Moroni Olsen and others.

The direction of the film's appeal is well indicated by its origin, a best selling semi-biography by Hartzell Spence; by the fact that the Rev. Dr. Norman Vincent Peale, pastor of the Marble Collegiate Church of New York was technical adviser, and by a main title endorsement by a committee of Protestant ministers.

The picture is concerned exclusively with an interpretation of Christianity as practiced and preached by the central figure and with his application of it to all the problems of his life from a leaky parsonage roof to donations for a $25,000 carillon, a $10,000 organ and a $5,000 Tree of Jesse stained glass window. Warm, human interest is added by touches of his family life and by the devotion and unselfish sacrifices of his wife. The treatment throughout is one of moving dignity.

Production by associate producer Robert Lord is authentic and Irving Rapper's direction is at the pace and on the high plane called for by the subject. Hal B. Wallis was executive producer.

An audience of New York exhibitors at a trade showing was moved to spontaneous applause at the end of the picture. They derived special amusement from an extended sequence which shows the minister's conversion to a belief that motion pictures are not as sinful as a strict interpretation of the Methodist Discipline of the early century would have them.—JAMES D. IVERS.

Release date not set. Running time, 108 minutes. P. C. A. No. 7504. General audience classification.

William Spence ..... Fredric March
Hope Morris Spence ..... Martha Scott
Mrs. Lydia Sandow..... Beulah Moni
Preston Thurston ..... Gene Lockhart
Elizabeth Fraser, Herry Davenport, Laura Hope Crews, Grant Mitchell, Moroni Olsen, Ernest Cossart, Jerome Cowan, Hobart Bosworth, Frankie Thomas, Nana Bryant, Carlotta Jelm, Peter Caldwell, Casey Johnson, Virginia Brissac and Roscoe Ates.

It Started with Eve

(Universal, 1941-42)

Deanna Durbin at the Peak

With this picture Deanna Durbin puts behind her the need of such advantages as her adolescence and her singing ability and takes rank with all those other feminine stars of today and tomorrow who arrived at their state of fame without having been a juvenile prodigy.

In this one Miss Durbin sings three songs, her voice showing the benefits of ripening, but they are incidental to an acting job which would stand on its own feet without them. She enters the picture as a hatcheck girl and leaves it as a fiancee of a millionaire, getting to that end in normal course of the story.

The measure of the acting job Miss Durbin turns in is the standout performance of Charles Laughton as a crusty and crafty old millionaire who is supposed to die in the opening scene but gets well instead. It's his best in years and the Laughton best is something to measure up to.

Producer Joe Pasternak, making this picture after handing in his resignation to Universal, gave it all he had of artistry and ingenuity, as if by way of making his farewell film a topper.

Director Henry Koster, whose work on this

The Release Chart and complete index to Product Digest starts on page 300.

assignment won him a producership with the company, excelled his previous superlative handlings of Miss Durbin.

It's a film out of the ordinary, designed to entertain and to do nothing else, and fitted to the tastes of all audiences and of all ages everywhere.

Previewed at the Alexander theatre, Glendale, to the trade press and a capacity paid audience which laughed so long, so loudly and so often that a good deal of the dialogue was drowned out but no observer within earshot of the auditorium could doubt that a grand time was being had by all.—WILLIAM R. WEAVER.

Release date September 26, 1941. PCA No. 7728. Running time, 90 minutes. General audience classification.

Anne Terry.....Deanna Durbin
Johathon Reynolds.....Charles Laughton
J. Reynolds, Jr.....Robert Cummings
Doctor Harvey.....Walter Catlett
Bishop .....Guy Kibbee
Margaret Tallichet, Catherine Doucet, Charles Coleman, Leonard Elliott, Irving Bacon, Gus Schilling, Wade Boteler, Dorothea Kent, Clara Blandwick.

Death Valley Outlaws

(Republic, 1941-42)

Western Melodrama

Don Barry, cowboy star of Republic's western series of pictures, returns to the screen in "Death Valley Outlaws," a story of the west and a group of lawless Vigilantes who plunder the local ranches. Like many predecessor films this is built upon the formula that has attracted patrons to the box office down through the years.

Barry is seen as a self-appointed community guardian attempting to rid the local ranchers of an outlaw band which destroys property for its insurance. With the aid of Bob McKenzie and Lynn Merrick, in the roles of a liquor-loving veterinary and a girl whose father's ranch is scheduled for destruction, Barry, after numerous adventures, brings law and order to the community in true western style.

George Sherman, associate producer-director, has shaped the original story into an outdoor melodrama that upholds the standards set by previous films of this pattern.

Reviewed in Republic's projection room in New York at a screening for the trade press to little comment.—GEORGE SPIRES.

Release date, September 26th, 1941. Running time, 56 minutes. P. C. A. No. 7651. General audience classification.

Johnny.....Don "Red" Barry
Carolyn .....Lynn Merrick
Jeff .....Milburn Stone
Bob McKenzie, Karl Hackett, Rex Lease, Jack Kirk, Michael Owen, Fred S. Toones.

Three Sons O' Guns

(First National, 1940-41)

A Mother, Three Sons, and Uncle Sam

"Three Sons O' Guns" is an unpretentious little comedy about a mother and her three sons, that is as down-to-earth as this morning's breakfast and as contemporary as this evening's headlines. Never did a title describe three boys more appropriately.

Important members of the cast are Irene Rich, as the devoted mother, and her three sons who are Wayne Morris, who can't keep a job because he would rather practice on his trombone, Tom Brown, an enthusiastic but unsuccessful sports promoter and William T. Orr, an embryonic actor, whose art is a combination of himself, ham and John Barrymore. Marjorie Rambeau enacts "Aunt Lottie," who lives with the family, but doesn't hesitate to tell the boys what she thinks of them.

Having been left a widow when her sons were young, Irene Rich struggles to bring them up on the limited family finances. When they reach young manhood, they cause her much travail, because they are selfish and irresponsible. The draft enters upon the domestic scene, and the boys develop all kinds of ailments and excuses, but Marjorie Rambeau goes to the draft board and tells them the truth. Uncle Sam gets three recruits and Irene Rich finally marries a handsome, wealthy and devoted suitor, Moroni Olsen.

Irene Rich is appealing as the mother. Marjorie Rambeau is excellent as the aunt.

Because of its humorous situations, good dialogue and because it deals with people who might be your next door neighbors, "Three Sons O' Guns" should prove satisfactory entertainment. It was directed by Ben Stoloff.

Reviewed at RKO's 58th Street Theatre, New York, where the audience seemed to enjoy the picture. There were ripples of applause at the close.—IRENE SMOLEN.

Release date, August 2, 1941. Running time, 65 minutes. P. C. A. Certificate No. 7092. General audience classification.

Charley Patterson.....Wayne Morris
Aunt Lottie.....Marjorie Rambeau
Margaret Patterson.....Irene Rich
Eddie .....Tom Brown
Kenneth .....William T. Orr
Mary Tyler.....Susan Peters
Philip Talbot.....Moroni Olsen
Francie .....Barbara Pepper
Buffalo Bill Oxenstern.....John Kelly
Fritz Feld, Charles D. Waldron, Charles Halton, Florence Shirley, William Davidson, Frank M. Thomas.

The Maltese Falcon

(Warners, 1941-42)

A Twice Told Tale

Here is a picture that is volatile, eruptive melodrama. In its class, in which several similar productions have proved box office attractions, it is an exceeedingly good picture. It is a grim story of a private detective who plays both sides of the law in his search for money. Showmen and customers with elastic memories may recall the 1931 cinema composition of Dashiell Hammett's novel. Now, ten years later, Warner Brothers again bring to the screen this murder-mystery, underscored with psychopathological principles. It still has attention compelling powers.

Humphrey Bogart as the private detective whose nature is untinctured by sentiment or love in his mercenary quest, has had no assignment to match this portrayal since "Petrified Forest."

Basically, it is a grim story of a desperate and adventurous man and the amazing lengths to which he goes in his search for money. It has throughout an underlying note of sordid comedy with only a modicum of romance. The entertainment the picture provides is that which is expected of stark melodrama.

The plot treats of the detective's involvement in a search for a gold falcon statuette valued at many millions of dollars; his romance with a girl also in search of the treasure, and his work with and against the ring of thieves who stop at nothing so that they may find the golden bird. Camera manipulations of light and shadow, set decorations, costuming and musical background contribute considerably in holding together the many elements of the story.

In supporting roles are Mary Astor, Peter Lorre, Lee Patrick, Sidney Greenstreet, Elisha Cook, Jr., and others who perform masterfully in roles that require the best in histrionic training.

Hal B. Wallis was executive producer, Henry Blanke associate producer, and John Huston directed.

Previewed in the Warner projection room in New York where an audience comprised of trade preess reporters and exhibitors generally conceded that it was an excellent production.—G. S.

Release date, not set. Running time, 100 minutes. P.C.A. Certificate number, 7457. Adult audience classification.

Samuel Spade.....Humphrey Bogart
Brigid O'Shaughnessy.....Mary Astor
Iva Archer.....Gladys George
Joel Cairo.....Peter Lorre
Kasper Guttman.....Sidney Greenstreet
Wilmer.....Elisha Cook, Jr.
Barton MacLane, Lee Patrick, Ward Bond, Jerome Cowan, James Burke, Murray Alper, John Hamilton.

Mr. Celebrity

(Producers Releasing Corp., 1940-41)

Human Interest Comedy

One of the most substantial supporting program films to come out of Hollywood, regardless of budget, "Mr. Celebrity" contains just about everything from heart tugs, comedy, and action to nostalgia, all neatly wrapped up and aimed at every type of audience. Having a horse-racing background, it also tells the story of an orphaned boy whose grandparents want to obtain his custody and take him away from his uncle, a veterinary. Their destinies become entwined with those of a group of former "greats"—film stars, a boxer, a lawyer, a jockey, bound together by common interest in racing a horse which seems the way to prosperity.

Playing themselves are Francis X. Bushman, Clara Kimball Young and Jim Jeffries, the sight of whom will awaken memories of film goers and sports fans of a generation or more ago. Little Buzzy Henry, as the boy; James Seay, as the uncle, Doris Day, William Halligan, Gavin Gordon, Johnny Berkes, Jack Baxley, Larry Grey, John E. Ince, and a host of others complete the cast, all of them delivering knockout performances under the able creditable guidance of director William Beaudine.

George R. Batcheller, in charge of production for P. R. C., and Martin Mooney, making his debut as a producer, have achieved a near miracle in mounting the picture, giving it qualities many times surpassing the budgetary confines.

The film is an all around remarkable job from cast, story, direction and production.

Previewed at the Academy Lounge projection room, Hollywood, Roosevelt Hotel, Hollywood, to a press and professional audience, wise in the ways of film making, which was amazed by the qualities of the film. It made a hit such as few pictures have.—V. K.

Release date, Oct. 10, 1941. Running time 67 minutes. P. C. A. No. 7704. General audience classification.

Danny Mason.....Buzzy Henry
Jim King.....James Feay
Carol Carter.....Doris Day
Mr. Mason.....William Halligan
Gavin Gordon, Johnny Berkes, Jack Baxley, Lorry Grey, John E. Ince, Frank Hagney, Jack Richardson, Alfred Hall.

(Review reprinted from last week's Herald)

Burma Convoy

(Universal, 1941-42)

Topical Melodrama

Produced with a clear conception of melodramatic values by Marshall Grant and directed for all that's in it, which is quite a lot, by Noel N. Smith, this action-film integrated with the news of the day contains a maximum of thrill, suspense and the related ingredients of thrilling entertainment for followers of adventure films.

It is to be recorded that, although the story pertains to the trucking of munitions along the Burma Road to the Chinese army under British direction and with some Americans participating in the proceedings, there is no dialogue reference to Japan, and the parachute troops who attempt to sabotage the convoy are identified as Chinese insurrectionists.

Uniqueness of scene is an asset to the enterprise, and conciseness of plot prevents lagging or confusion. An amplitude of fighting, by fist, by knife and by firearms, keeps interest high and action headlong.

Previewed at the studio for a trade press group which pronounced it a high point in the company's flow adventure films.—W. R. W.

Release date Oct. 17, 1941. P.C.A. No. 7564. Running time, 60 minutes. General audience classification.

Cliff Weldon.....Charles Bickford
Ann McBrogel.....Evelyn Ankers
Mike Weldon.....Frank Albertson
Lloyd McBrogel.....Cecil Kellaway
Truman Bradley, Willi Funk, Viola Vaughnn, Keye Luke

(Review reprinted from last week's Herald)

ADVANCE SYNOPSES *and information*

THE CORSICAN BROTHERS
(United Artists)

Romance-Drama

PRODUCED by Edward Small. Directed by Gregory Ratoff.

PLAYERS: Douglas Fairbanks, Jr., Akim Tamiroff, Ruth Warrick.

SYNOPSIS

Twins are born to a noble Corsican family. The twins are joined by a bond of flesh. As preparations for an operation to sever the bond is going on the Baron Colonna (Akim Tamiroff), blood enemy of the family, wipes out the family but the twins are saved and the operation is performed. They are given the names of Lucien and Mario. Twenty-one years later Lucien (Douglas Fairbanks, Jr.) has become the daring leader of an outlaw band. Mario (also played by Fairbanks) has become a young man of the world and resides in Paris. The brothers are reunited in Corsica and both become enamored of the Countess Isabelle (Ruth Warrick). Baron Colonna holds the countess prisoner in order to trap the twins. Mario is captured. Lucien comes to his rescue. In the ensuing battle, Lucien is mortally wounded and Mario bests Colonna.

SAILORS ON LEAVE
(Republic)

Comedy-Romance

ASSOCIATE PRODUCER: Albert J. Cohen. Directed by Albert S. Rogell.

PLAYERS: William Lundigan, Shirley Ross, Chick Chandler, Ruth Donelly, Mae Clarke, Cliff Nazarro.

SYNOPSIS

This tells of a sailor who is allergic to women. As a gag his two pals trump up a letter supposedly written by an attorney notifying him that he will inherit twenty-five thousand dollars provided he marries before his twenty-seventh birthday. Since he owes all the gobs on the boat, they serve as match-makers, that is all except the two pals, who are fearful their hoax will be exposed. The sailor does his best, also, to avoid matrimony but to satisfy the gobs he makes a pretense of courting a night club singer. The upshot of the matter is that he falls in love with the girl, marries her and receives a reward for locating a stolen necklace.

SPECIAL REMARKS

The musical score consists of "Since You," "How Ya' Sailor," "Sextet from Lucia Di Lammermoor," "I'm Proud I'm a Navy Man," "When a Sailor Goes Ashore," "Sentimental Folks," "Finale" and "Because We Are Americans."

NEVER GIVE A SUCKER AN EVEN BREAK
(Universal)

Comedy

DIRECTED by Edward P. Cline.

PLAYERS: W. C. Fields, Gloria Jean, Butch and Buddy, Ann Nagel, Franklyn Pangborn, Mona Barrie.

SYNOPSIS

W. C. Fields (himself) is en route to Esoteric Studios for a story conference. But his path to the studios is beset with woes. Two candid youngsters, Butch and Buddy inform his last picture was a "buptkie." A husky gent handy with his fists sends him flying into the shrubbery when he catches Fields eyeing his girl friend. A waitress slops icewater over his pants and thwarts his attempt to exchange his battered sailor hat for another customer's fine Panama.

At the studios Fields tries to sell his new original script to producer Franklyn Pangborn, but Pangborn's wife (Mona Barrie) objects to being cast as a bearded lady—although Fields assures her she would only have to wear a small beard.

Upon emerging from the conference, Fields discovers his niece, Gloria Jean (herself) acting as a shill with Butch & Buddy in a shooting gallery. The gallery is part of a movie set.

A series of events involving Gloria's mother sends Fields and Gloria to Mexico. At the end it is revealed that the Mexican adventure is all part of the script which Fields has been reading to Pangborn.

SWAMP WATER
(Twentieth Century-Fox)

Action Drama

PRODUCED by Len Hammond. Directed by Jean Renoir.

PLAYERS: Walter Brennan, Walter Huston, Anne Baxter, Dana Andrews, Virginia Gilmore, John Carradine, Mary Howard, Eugene Pallette.

SYNOPSIS

Ben Ragan (Dana Andrews) seeking his dog in a treacherous Georgia swamp against his father's orders, is made prisoner by Tom Keefer (Walter Brennan), a fugitive convicted of murder. As the two become friends, Tom names the true murderers, friends of Ben's father, Thursday (Walter Huston). He finally shows Ben the way out of the swamp, and asks him to look after his daughter, Julie. Although forbidden his father's house, Ben uncovers a situation which forces the exposure of the true criminals. They escape into the alligator-infested swamp, but meet their death when Ben returns to restore Tom Keefer to society.

THE TWINS
(Metro-Goldwyn-Mayer)

Comedy-Drama

PRODUCED by Gottfried Reinhardt. Directed by George Cukor.

PLAYERS: Greta Garbo, Melvyn Douglas, Ruth Gordon, Roland Young, Constance Bennett.

SYNOPSIS

Lawrence Blake (Melvyn Douglas) marries his ski instructress Karin Borg (Greta Garbo) during a retreat to the mountains from high life and the publishing business. He returns to New York full of good intentions, but meets complications in the form of his old friends, especially Griselda Vaughan (Constance Bennett). Karin goes after him but in the person of her glamorous "twin" who scores an immediate success with Blake and his group. When the disguise gets out of hand she returns to the mountains where she is forced to impersonate both twins in turn until the situation is finally cleared.

BILLY THE KID WANTED
(Producers Rel. Corp.)

Western

PRODUCED by Sigmund Neufeld. Directed by Sherman Scott.

PLAYERS: Buster Crabbe, Al St. John, Dave O'Brien.

SYNOPSIS

Billy, Fuzzy and Jeff befriend the farmers of the Paradise Land Development district and thereby incur the wrath of the unscrupulous owner. Jeff is caught by the owner and his henchmen and when Billy tries to free him, he, too, is captured. Billy and Jeff by a ruse get the drop on the gang.

HOT-SPOT
(Twentieth Century-Fox)

Murder Mystery

PRODUCED by Milton Sperling. Directed by H. Bruce Humberstone.

PLAYERS: Betty Grable, Victor Mature, Carole Landis, Laird Cregar, William Gargan, Allyn Joslyn.

SYNOPSIS

Christopher has written a hit play and fallen in love with its star who is suddenly and inexplicably found murdered. Evidence and Ed Cornell, a detective, point to him as a suspect. The dead girl's sister arrives in time to be implicated and to further incriminate Christopher, although she loves him. The couple finally escape, as the law is closing in on them, and uncover the real murderer.

SPECIAL REMARKS

The screen play was adapted from the novel, "I Wake Up Screaming" by Steve Fisher.

MOON OVER HER SHOULDER
(Twentieth Century-Fox)

Drama

ASSOCIATE PRODUCER: Walter Morosco. Directed by Alfred Werker.

PLAYERS: John Sutton, Lynn Bari, Alan Mowbray, Dan Dailey, Jr.

SYNOPSIS

An authority on matrimonial problems is too busy advising other people how to conduct their lives and neglects his wife. Feeling her husband's abstraction deeply, the wife starts a campaign to recapture his interest, hoping eventually for a second honeymoon. Her campaign seems to miss fire somehow and she becomes very depressed. Then she meets a man and becomes very interested in him. Perplexed as to what to do, she writes her husband an anonymous letter explaining the circumstances and asking him what to do. The letter leads to a reunion with her husband.

SMALL TOWN DEB
(Twentieth Century-Fox)

Comedy

PRODUCED by Lou Ostrow. Directed by Harold Schuster.

PLAYERS: Jane Withers, Cobina Wright, Jr., Jane Darwell, Bruce Edwards, Cecil Kellaway, Katharine Alexander, Jack Searle, Buddy Pepper.

SYNOPSIS

This is the first of a new type of Jane Withers stories for 1941-42 release. A down-to-earth, human story in which a girl successfully bridges the gap between childhood and young womanhood.

SADDLE MOUNTAIN ROUNDUP
(Monogram)

Western

PRODUCED by George W. Weeks. Directed by S. Roy Luby.

PLAYERS: Ray Corrigan, John King, Max Terhune, Lita Conway, Jack Mulhall.

SYNOPSIS

The Range Busters in this one of the series are called upon to solve the murder of an old rancher. The rancher was overburdened with enemies and any one of them could have committed the crime. The Range Busters by process of elimination ferret out the real culprit.

SPECIAL REMARKS

Songs are "Little Brown Jug," "The Doggone Dogie Got Away," and "That Little Green Valley of Mine."

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Reviews published in MOTION PICTURE HERALD after August 23, 1941, are included in the PRODUCT DIGEST SECTION.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 278-279.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 291.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Section*	*Advance Synopsis*	*Service Data*
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
Adolescence	Mono.	...	Leon Janney-Eleanor Hunt	Not Set	...	.....	....	p263	....
•Adventure in Washington	Col.	2010	Herbert Marshall-Virginia Bruce	May 30,'41	85m	May 31,'41	....	p136	p173
•Adventures of Tom Sawyer (color)	UA	Reissue	Walter Brennan-May Robson	May 16,'41	91m	Feb. 17,'38	....	p123	....
•Affectionately Yours	WB(FN)	566	Merle Oberon-Dennis Morgan	May 10,'41	90m	May 10,'41	....	p97	p150
All American Co-Ed	U.A.	....	Frances Langford-Johnny Downs	Nov. 14,'41	...	.....	....	....	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	....	....	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p236
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p260
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	.....	68m	Sept. 6,'41	p260	p235	p288
•Angels with Broken Wings	Rep.	016	Binnie Barnes-Edw. Norris	May 27,'41	72m	June 7,'41	....	p148	p162
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	.....	....	p277	....
Appointment for Love	Univ.	...	Margaret Sullavan-Charles Boyer	Oct. 31,'41	...	.....	....	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	...	.....	....	....	....
Atlantic Ferry (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
•BACHELOR Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	...	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p210
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Bed Time Story	Col.	....	Loretta Young-Fredric March	Not Set	...	.....	....	....	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p260
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	....	p157	p220
•Billy the Kid (color)	MGM	137	Robert Taylor-Brian Donlevy	May 30,'41	95m	May 24,'41	....	p97	p150
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	.....	....	p171	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	.....	....	p299	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	....
•Black Cat	Univ.	5028	Basil Rathbone-Hugh Herbert	May 2,'41	71m	May 3,'41	....	p98	p198
Blonde from Singapore	Col.	3041	Florence Rice-Leif Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blood and Sand (color)	20th-Fox	143	Tyrone Power-Linda Darnell	May 30,'41	125m	May 24,'41	....	p111	p173
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p288
•Bowery Blitzkrieg	Mono.	...	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p288
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
•Bringing Up Baby	RKO	Reissue	Katherine Hepburn-Cary Grant	May 2,'41	102m	Feb. 19,'38	....	p116	p113
•Broadway Limited	UA	...	Victor MacLaglen-Marjorie Woodworth	June13,'41	73m	June 21,'41	....	p121	p174
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	. .	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
•Buzzy and Phantom Pinto	Ziehm	...	Buzzy Henry	May 1,'41	55m	May 3,'41	....	....	....
•CAUGHT in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p288
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	....	Nelson Eddy-Rise Stevens	Not Set	...	.....	....	p289	....
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr.12,'41	p249	p61	p288
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Oct. 24,'41	...	.....	....	p299	....
Cottage to Let (British)	....	...	Leslie Banks	Not Set	90m	Aug.23,'41	....	....	....
•Country Fair	Rep.	015	Eddie Foy, Jr.-June Clyde	May 5,'41	74m	May 17,'41	....	....	p162
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'36	....	....	....
•Cowboy and the Blonde	20th-Fox	141	Geo. Montgomery-Mary Beth Hughes	May 16,'41	68m	Apr. 26,'41	....	....	p126
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	p260
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	.....	...	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
•DANCE Hall	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	Sept. 27,'41	p286	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Sept. 12,'41	66m	.....	....	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Day in Soviet Russia, A	Anglo-Amer.	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept.26,'41	56m	Oct. 4,'41	p298	....	....
•Desert Bandit	Rep.	077	Don "Red" Barry-Lynn Merrick	May 24,'41	56m	May 31,'41	....	....	p162
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	69m	.....	....	p170	....
•Devil Dogs of the Air	WB	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35	....	p134	p162
•Dive Bomber (color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p288
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p260
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p288
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug .27,'41	65m	Sept. 13,'41	p259	p221	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	.....	....	p160	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 17,'41	...	.....	....	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p210
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dumbo	RKO	293	Disney Feature Cartoon	Oct. 31,'41	61m	Oct. 4,'41	p297	....	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	....	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66m	July 12,'41	....	p195	p198
•Emergency Landing	Prod.	109	Carol Hughes-Forrest Tucker	May 23,'41	79m	July 19,'41	....	p110	p198
FANTASIA (color)	RKO	....	Disney-Stokowski	Not Set	135m	Nov. 16,'41	p262	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95m	Sept. 13,'41	p275	p247	....
•Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	....	Wm. Gargan-Peggy Moran	Oct. 24,'41	...	.....	....	p161	....
•For Beauty's Sake	20th-Fox	144	Ted North-Marjorie Weaver	June 6,'41	62m	June 28,'41	....	p147	p186
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12,'41	....	....	p198
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gaucho of El Dorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	...	.....	....	....	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
•Gay Vagabond, The	Rep.	022	Roscoe Karns-Ruth Donnelly	May 12,'41	66m	May 24,'41	....	p134	p150
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
•Get Away, The	MGM	138	Charles Winninger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	70m	May 13,'39	....	....	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	.....	80m	Sept. 6,'41	p261	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	...	.....	....	p289	....
•Great American Broadcast	20th-Fox	140	Alice Faye-Jack Oakie	May 9,'41	91m	Apr. 26,'41	....	p99	p173
•Great Commandment, The	20th-Fox	142	John Beal-Albert Dekker	May 23,'41	80m	.....	....	p110	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	.....	....	p263	....
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	...	.....	....	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Nov. 7,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p288
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Oct. 31,'41	...	.....	....	....	....
•Her First Beau	Col.	2013	Jane Withers-Jackie Cooper	May 8,'41	77m	May 10,'41	....	p122	p138
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	....	p146	p186
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p236
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p288
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	....
Hot Spot	20th-Fox	....	Betty Grable-Victor Mature	Nov. 14,'41	...	.....	....	p299	....
•House of Mystery (formerly The Human Ghost)	Mono.	....	Kenneth Kent-Judy Kelly	May 7,'41	62m	June 7,'41	....	p98	p173
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p260
•I'll Wait for You	MGM	135	Marsha Hunt-Robert Sterling	May 16,'41	75m	May 10,'41	....	p122	p138
•In the Navy	Univ.	5000	Abbott & Costello	May 30,'41	86m	May 31,'41	....	p133	p162
International Lady	UA	....	Ilona Massey-George Brent	Not Set	102m	.....	....	p277	....

*Release dates vary by territory.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	REVIEWED Advance Synopsis	REVIEWED Service Data
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p221
It Started with Eve (formerly Almost an Angel)	Univ.	....	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	....
•I Wanted Wings	Para.	4028	Brian Donlevy-Ray Milland	May 30,'41	132m	Mar. 29,'41	....	p98	p150
•I Was a Prisoner on Devills Island	Col.	2041	Sally Eilers-Donald Wood	June 30,'41	71m	June 28,'41	....	....	p186
JEANNIE (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	...	.....	....	....	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	...	.....	....	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
Kid from Kansas, The (formerly The Americanos)	Univ.	....	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
•King of the Zombies	Mono.	....	John Archer-Mantan Moreland	May 14,'41	67m	May 10,'41	....	....	p150
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p288
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p288
•Kukan	St. Rts.	....	Documentary	June 24,'41	90m	July 5,'41	....	....	....
LADIES in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p198
Lady Scarface	RKO	203	Dennis O'Keefe-Judith Anderson	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
•Law of the Range	Univ.	5066	Johnny Mack Brown	June 20,'41	59m	July 19,'41	....	....	p198
Law of the Tropics	WB	105	Jeffrey Lynn-C. Burnett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
•Law of the Wolf	Ziehm	....	Rin-Tin-Tin, Jr.	May 15,'41	55m	May 10,'41	....	....	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p220
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	.....	....	p230	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider in Ghost Town	Prod.	165	George Houston	May 16,'41	64m	May 17,'41	....	....	p150
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	...	.....	....	....	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Not Set	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
•Love Crazy	MGM	134	William Powell-Myrna Loy	May 23,'41	99m	May 17,'41	....	p121	p198
Love on the Dole (British)	....	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p260
MAJOR Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p288
Maltese Falcon, The	WB	....	Humphrey Bogart-Mary Astor	Not Set	100m	Oct. 4,'41	p298	....	....
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	.....	....	p276	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	....
Marry the Boss's Daughter	20th-Fox	146	Betty Joyce-Bruce Edwards	Not Set	...	.....	....	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	.....	....	p276	....
•Mata Hari	MGM	Reissue	Greta Garbo-Ramon Navarro	June 6,'41	89m	Jan. 9,'32	....	p159	p162
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
•Meet John Doe	WB	500	Gary Cooper-Barbara Stanwyck	May 4,'41	123m	Feb. 15,'41	....	p73	p174
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	...	.....	....	....	....
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Oct. 30,'41	...	.....	....	p277	....
•Men of the Timberland	Univ.	5055	Richard Arlen-Andy Devine	June 6,'41	60m	May 31,'41	....	p122	p162
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	...	.....	....	p277	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
•Million Dollar Baby	WB	508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102m	May 31,'41	....	p109	p174
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	...	.....	....	....	....
Mob Town	Univ.	....	Dick Foran-Anne Gwynne	Oct. 3,'41	...	.....	....	p289	....
Moonlight in Hawaii	Univ.	....	Mischa Auer-Jane Frazee	Nov. 21,'41	...	.....	....	p149	....
Moon Over Her Shoulder	20th-Fox	....	John Sutton-Lynn Bari	Nov. 7,'41	...	.....	....	p299	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p288
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town	Para.	....	Fleischer Feature Cartoon	Dec. 9,'41	...	.....	....	....	....
•Mr. Celebrity	Prod.	114	Doris Day-Johnny Burke	Oct. 31,'41	67m	Oct. 4,'41	p298	....	....
•Murder by Invitation (formerly Murder by Appointment)	Mono.	....	Wallace Ford-Marian Marsh	June 30,'41	67m	June 28,'41	....	p150	p186
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p288
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVAL Academy	Col.	2020	Freddie Bartholomew-Jimmy Lydon	May 22,'41	67m	May 31,'41	....	p134	p162
•Navy Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p288
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41	....	p159	p173
Never Give a Sucker an Even Break	Univ.	....	W. C. Fields-Gloria Jean	Oct. 10,'41	...	.....	....	p299	....
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p210
Niagara Falls	U.A.	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	.....	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 17,'41	90m	Aug. 2,'41	p250	p206	p236
•Nurse's Secret	WB	523	Lee Patrick-Regis Toomey	May 24,'41	65m	June 14,'41	....	p136	p174

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Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•OFFICER and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	....	Fredric March-Martha Scott	Not Set	103m	Oct. 4,'41	p297	p206	....
•One Night in Lisbon	Para.	4029	Madeleine Carroll-Fred MacMurray	June 13,'41	97m	May 17,'41	....	p110	p220
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	.....	66m	Sept. 27,'41	p287	....	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174
•PAPER Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7,'41	....	....	p162
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p198
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Nov. 14,'41	...	.....	....	....	.....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
•Penny Serenade	Col.	2002	Irene Dunne-Cary Grant	Apr. 24,'41	120m	Apr. 19,'41	....	p29	p173
•Pimpernel Smith (British)			Leslie Howard	Not Set	122m	July 5,'41	....	....	....
•Pioneers, The	Mono.	...	Tex Ritter	May 10,'41	61m	May 3,'41	....	....	p150
•Pirates on Horseback	Para.	4054	William Boyd-Russell Hayden	May 23,'41	69m	May 24,'41	....	p136	p150
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	....	p182	p220
•Power Dive	Para.	4026	Richard Arlen-Jean Parker	Apr. 25,'41	65m	Apr. 12,'41	....	p123	p173
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
•Prisoner of Zenda	UA	Reissue	Ronald Colman-Madeleine Carroll	May 16,'41	101m	Sept. 4,'37	....	p123	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
•Puddin' Head	Rep.	003	Judy Canova-Francis Lederer	June 25,'41	80m	June 28,'41	....	p171	p186
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	....	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
•Reaching for the Sun	Para.	4027	Joel McCrea-Ellen Drew	May 2,'41	89m	Apr. 12,'41	....	p97	p150
•Redhead	Mono.	...	June Lang-Johnny Downs	May 21,'41	64m	May 17,'41	....	p169	p162
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p288
•Return of Daniel Boone	Col.	2214	Bill Elliott	May. 7,'41	60m	Sept. 13,'41	p258	p147	....
•Richest Man in Town	Col.	2026	Frank Craven-Eileen O'Hearn	June 12,'41	69m	June 14,'41	....	p146	p186
Ride 'Em Cowboy	Univ.	...	Abbott & Costello	Nov. 28,'41	...	.....	....	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 11,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	.....	59m	Sept. 27,'41	p286	....	....
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Rise and Shine	20th-Fox	....	J. Oakie-Walter Brennan-Linda Darnell	Nov. 14,'41	...	.....	....	....	....
•Roar of the Press	Mono.	...	Jean Parker-Wallace Ford	Apr. 30,'41	72m	Apr. 26,'41	....	....	p126
Roaring Frontiers	Col.	....	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
•Rookies on Parade	Rep.	013	Bob Crosby-Ruth Terry	Apr. 17,'41	69m	May 8,'41	....	p109	p138
Royal Mounted Patrol	Col.	....	Chas. Starrett-Russell Hayden	Nov. 13,'41	...	.....	..	p289	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	..	p183	p220
•SADDLEMATES	Rep.	067	Three Mesquiteers	May 26,'41	56m	June 14,'41	....	....	p173
Saddle Mountain Roundup	Mono.	..	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	...	.....	....	p299	....
•Saint's Vacation	RKO	131	Hugh Sinclair-Sally Gray	June 6,41	78m	Mar. 22,'41	....	....	p113
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
•Scattergood Pulls the Strings	RKO	132	Guy Kibbee	May 23,'41	69m	May 17,'41	....	...	p150
Secrets of the Lone Wolf	Col.	....	Warren William-Ruth Ford	Nov. 13,'41	...	.....	....	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	.....	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p236
Shadow of the Thin Man	MGM	....	Wiliam Powell-Myrna Loy	Not Set	...	.....	....	....	....
•She Knew All the Answers	Col.	2008	Joan Bennett-Franchot Tone	May 15,'41	85m	May 24,'41	...	p116	p150
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
•Sheriff of Tombstone	Rep.	056	Roy Rogers-"Gabby" Hayes	May 7,41	56m	May 10,'41	....	....	p138
•Shining Victory	WB(FN)	564	Geraldine Fitzgerald-James Stephenson	June 7,'41	80m	May 24,'41	....	.	p174
•Silver Stallion	Mono.	...	David Sharpe-Janet Waldo	May 28,'41	57m	.....	....	p148	....
Sing Another Chorus	Univ.	...	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
•Singapore Woman	WB(FN)	563	Brenda Marshall-David Bruce	May 17,'41	64m	May 17,'41	....	p148	p150
•Singing Hill, The	Rep.	046	Gene Autry-Smiley Burnette	Apr. 26,'41	75m	May 3,'41	....	p116	p173
•Sis Hopkins	Rep.	002	Judy Canova-Bob Crosby	Apr. 12,'41	98m	Apr. 12,'41	....	p87	p113
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	...	.	p218	...
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	...	Jane Withers-Cobina Wright, Jr.	Not Set	...	.....	....	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p221
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	....
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	....	.	p198
•South of Panama	Prod.	110	Roger Pryor-Virginia Vale	May 2,'41	68m	May 3,'41	....	p99	p162
•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41	....	....	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept.27,'41	p287	....	....
Spare a Copper (British)			George Formby	Not Set	77m	Apr. 5,'41	....	...	...
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	..	.	.
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	...	.....	....	p277	....
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	.	p183	p186
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	.....	63m	Sept. 27,'41	p286	....	....
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	...	.....	....	....	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....		p220
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	...	.....	....	p289	....
•Sunny	RKO	133	Anna Neagle-John Carroll	May 30,'41	98m	May 24,'41	....	p136	p150
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210

*Release dates vary by territory.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p288
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	....
Swamp Water	20th-Fox	....	W. Huston-Walter Brennan-Ann Baxter	Oct. 31,'41	...	.....	....	p299	....
Swamp Woman	Prod.	201	Ann Corio	Dec. 5,'41	...	.....	....	....	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186
TANKS a Million	UA	...	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250		p220
Tarzan's Secret Treasure	MGM	....	Johnny Weismuller-Maureen O'Sullivan	Not Set	...	.....	....	p289	....
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	.....	....	p181	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	...		
•That Hamilton Woman	UA	...	Vivien Leigh-Laurence Olivier	Apr. 30,'41	128m	Mar. 22,'41	....	p31	p103
•That Uncertain Feeling	UA	...	Merle Oberon-Melvyn Douglas	Apr.20,'41	85m	Mar. 22,'41	....	p46	p174
•There's Magic in Music (formerly Hard Boiled Canary)	Para.	4021	Allan Jones-Susanna Foster	May 16,'41	80m	Mar. 1,'41	....	p46	p113
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	.....	....	p181	....
•They Met in Argentina	RKO	128	James Ellison-Maureen O'Hara	Apr. 25,'41	77m	May 17,'41	....	p86	p150
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p288
•Thieves Fall Out	WB	516	Eddie Albert-Joan Leslie	May 3,'41	72m	June 7,'41	....	p128	p162
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	....	Joan Blondell-John Howard	Oct. 23,'41	...	.....	....	p263	....
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
•Tight Shoes	Univ.	5012-A	Broderick Crawford-Anne Gwynne	June 13,'41	67m	June 14,'41	....	p134	p186
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p288
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	....	....
•Too Many Blondes	Univ.	5034	Rudy Vallee-Helen Parrish	May 23,'41	60m	May 17,'41	....	p136	p162
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	...	.....	....	....	....
•Tumbledown Ranch in Arizona	Mono.	....	Ray Corrigan	Apr. 20,'41	60m	May 3,'41	....	....	p138
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Twilight on the Trail	Para.	....	Bill Boyd	.....	58m	Sept. 27,'41	p285	....	....
Twins, The	(MGM)	....	Greta Garbo-Melvyn Douglas	Not Set	...	.....	....	p299	....
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	...	p170	p198
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDER Age	Col.	2036	Nan Grey-Alan Baxter	Apr. 24,'41	60m	Apr. 26,'41	....	p86	p126
•Underground	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	....	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p260
Unholy Partners	MGM	....	Ed. G. Robinson-LaraineDay-Ed. Arnold	Not Set	...	.....	....	p289	....
•VERY Young Lady, A	20th-Fox	145	Jane Withers-Nancy Kelly	June 27,'41	79m	Apr. 26,'41	....	....	p128
Vigilantes, The	Univ.	....	Johnny Mack Brown-Nell O'Day	Dec. 19,'41	...	.....	....	....	....
•Voice in the Night (British)	Col.	2040	Clive Brook-Diana Wynyard	May 20,'41	79m	May 31,'41	....	....	p186
•WAGONS Roll at Night	WB(FN)	560	Humphrey Bogart-Sylvia Sidney	Apr. 26,'41	82m	Apr.26,'41	....	p29	p128
•Wanderers of the West	Mono.	....	Tom Keene	June 25,'41	58m	.....	....	p170	....
•Washington Melodrama	MGM	131	Frank Morgan-Ann Rutherford	Apr. 4,'41	80m	Apr. 26,'41	....	p99	p126
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p260
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p288
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p288
•Wild Horse Valley	Mono.	....	Tom Keene	Sept. 26,'41	...	.....	....	p230	....
•Woman's Face, A	MGM	136	Joan Crawford-Melvyn Douglas	May 9,'41	105m	May 10,'41	....	p109	p162
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
•Wranglers Roost	Mono.	....	Ray Corrigan-John King	June 4,'41	57m	July 26,'41	....	....	p210
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p288
You Belong to Me	Col.	...	Henry Fonda-Barbara Stanwyck	Nov. 20,'41	...	.....	....	p289	....
You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	....
•ZIEGFELD Girl	MGM	130	James Stewart-Judy Garland	Apr. 25,'41	131m	Apr. 19,'41	....	p62	p126
Ziz—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Not Set	...	.....	....	....	....

THE INDEX

to Reviews, Advance Synopses and Service Data previously presented on this page is now presented in the Release Chart, concluded on this page and starting on page 300

SERVICE

The new 1941-42 PRODUCT DIGEST Section which precedes this page presents each week all available information about product, conveniently arranged for current and future use.

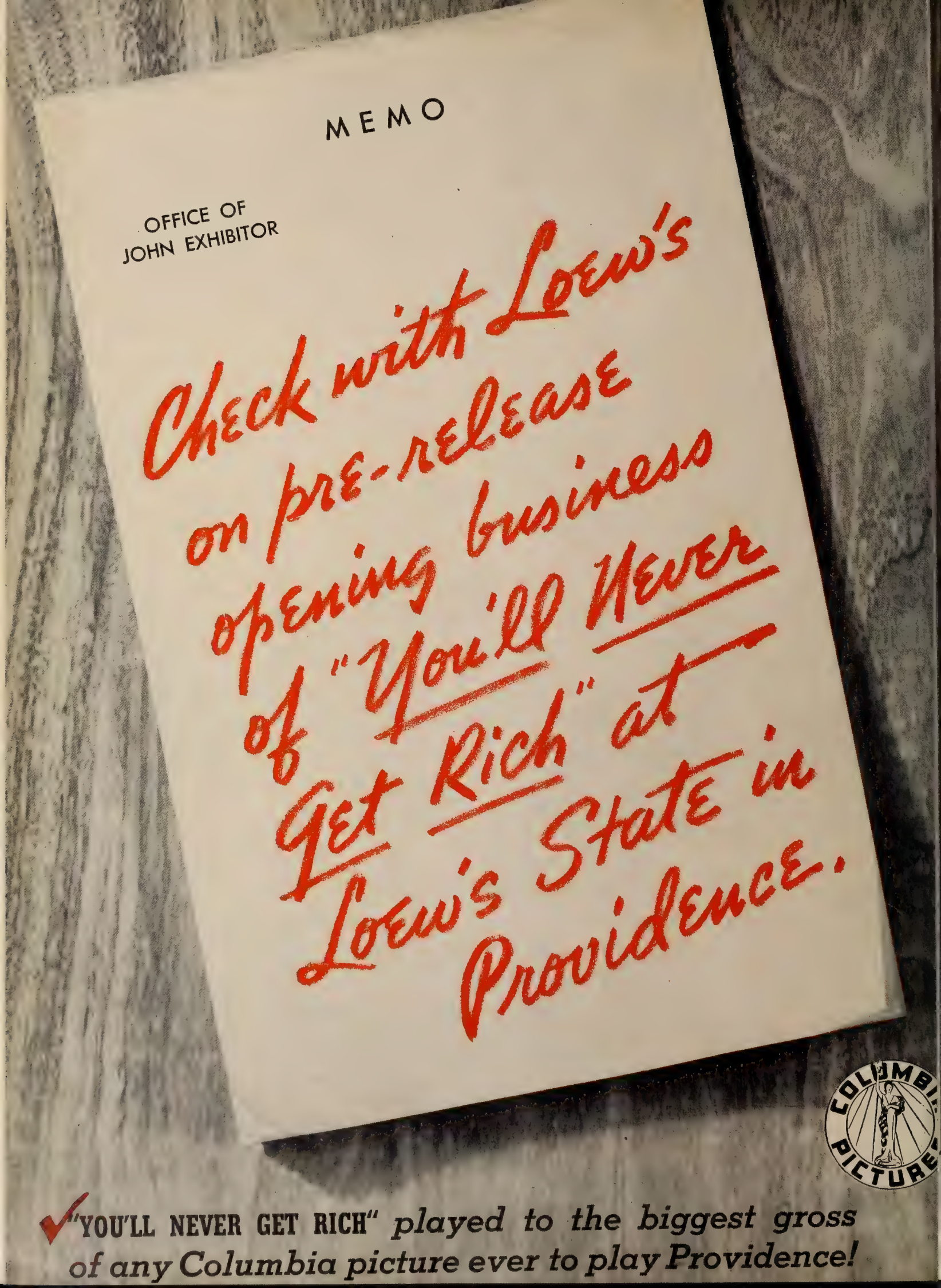
The PRODUCT DIGEST Section now includes the new streamlined Release Chart, a cumulative record for the whole 1941-42 season, plus data on 1940-41 production, and serves as a complete master index to reviews, synopses and data.

Other departments of the PRODUCT DIGEST are Showmen's Reviews, Advance Synopses of Features and Shorts, and service data, Legion of Decency Ratings, Audience Classifications and Round Table Exploitation References.

Each issue of the PRODUCT DIGEST is complete in itself and also a section of the living catalogue of the season's productions.

Use **PRODUCT DIGEST**

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✓"YOU'LL NEVER GET RICH" *played to the biggest gross of any Columbia picture ever to play Providence!*

MOTION PICTURE HERALD

DO NOT REMOVE

REVIEWS:
(In Product Digest)
Never Give a Sucker an Even Break
The Masked Rider
A Girl Must Live
Sailors On Leave
The Man Who Seeks the Truth
Desperate Cargo
Mercy Island
Man from Montana
Moonlight in Hawaii
Spooks Run Wild
Dangerous Lady
Jungle Man
The Common Touch
I Thank You

LATE REVIEW:
(In News Section)
All-American Co-Ed

Spurt in Circuit deals for Blocks of 41-42 Product, and Who buys What

Hollywood's tapping of ready-made fame of Radio material at new high

"Good Neighbor" picture program snarled in red tape, State Department censors

VOL. 145, NO. 2 OCTOBER 11, 1941

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TALK ABOUT SALES POLICY!



The advertisement to the left appeared in the trade press a year ago.



"SHAKE!" SEAL OF AN M-G-M DEAL!

"IT'S BEEN TRUE FOR 17 YEARS! IT'S TRUE TODAY!"





The Capitol, N. Y. goes into its 2nd week!



THE FRIENDLY COMPANY IS A BALL OF FIRE!

"Honky Tonk" held over everywhere!
First 42 engagements doing
229% of normal biz.
The fans are delirious about it!
Clear the decks for that
Clark Gable-Lana Turner
"Honky Tonk" kiss—it's cyclonic!
Whee! That M-G-M Lion
Is running wild. Not in all his
Metro-golden years
Has he equalled
This season's flying start!
Beginning with
"When Ladies Meet"
"Dr. Jekyll & Mr. Hyde"
"Lady Be Good"
M-G-M now delivers the
Bonanza "Honky Tonk."
Watch for trade shows on
"Unholy Partners," "Chocolate Soldier"
"Two-Faced Woman"
"Shadow of the Thin Man."
You'll see HITS! HITS! HITS!
All year long from Leo.
The Friendly Lion will
Never let you down!

It's a Hit!





Have You Seen The Paper

The Washington World Premie
was spot news from coast to coa
Wire breaks, photos, columns
new coverage records . . .

The Best Buy in the Business Today is

FREDRIC MARCH · MARTHA SCOTT

in

"ONE FOOT IN HEAVEN"

with

BEULAH BONDI · GENE LOCKHART · ELISABETH FRASER · HARRY DAVENPORT
LAURA HOPE CREWS · GRANT MITCHELL · Directed by IRVING RAPPER

Screen Play by Casey Robinson • From the Book by Hartzell Spence • Music by Max Steiner • A Warner Bros.-First National Picture

NEW SEASON! NEW BOXOFFICE HIGHS! WARNER BROS.

Have You Watched The Business?

It's terrific! Tickets in Washington are scarcer than priority orders! Grossing dollar for dollar with the biggest in history!



Have You Booked It Yet?

Date it now and ride the crest of a national tidal wave! It's another big-money show from the producers of "Sergeant York" . . . .

WARNERS!

An Advertisement *about the* Advertising of A Great Motion Picture...

"HOW GREEN WAS MY VALLEY"

This is the first of a series of advertisements on the forthcoming 20th Century-Fox production, "How Green Was My Valley".

So important is this boxoffice property, so many are its angles and entertainment values, that no single advertisement would be adequate.

Each week, therefore, one of a series of advertisements will appear on this page — a campaign inspired by the sincere conviction that "How Green Was My Valley" represents 20th Century-Fox's greatest achievement and your most profitable showmanship opportunity.

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 2 — October 11, 1941

ABOUT TAXES

REPORTS appear to indicate that the new horizontal 10 per cent tax on box office prices has had no visible effect on the sale of admissions. That was to be expected, in part, because in the main the increase is in the less conspicuous areas of exhibition.

Also, unless tax consciousness is forced upon the customer he will not remember it long. Few, indeed only a negligible and tiny minority, are aware of taxes on consumer goods for more than a brief period after their application anyway. The price of a package of cigarettes, for instance, buys a lot more government than it does tobacco, but the customer has paid so little attention to that, that he has not responded at all to devices by which he might roll his own.

Happily, the motion picture amusement industry consists in renting a seat to the consumer on the basis of his hope that he will be entertained in comfort while looking at some fleeting shadows and transient sounds. The merchandise is most exactly the customer's own state of mind and anticipation, and that is worth what he can make it, out of the offerings of advertising, publicity and the marquee. There is room in that formula for 10 per cent. What the customer lays down for the ticket is to him just the price of the show—unless someone insists on telling him.

THE question of the over-all wisdom, or fundamental fairness, of the taxation of the great medium and entertainment of the multitudes which is the motion picture is something else again.

It is no revelation to state that the methods of taxation are always methods of the sheerest expediency. It is ever the popular policy to be soaking the rich who have few votes. Actually, by devices less obvious, as costs of government have risen so far above the capacity of the rich, the address extends farther and farther into the resources of all who have resources, and that brings it to the many.

The motion picture is elected for attention, while magazines, newspapers and books—all entertainment media, too—are not, for a diversity of reasons, predominant among them an unadmitted Puritanic heritage which would classify all theatres with tobacco, gambling and liquor. Soda pop, ice cream, popcorn and like piffles are not quite so available because they do not have the curse of Cotton Mather on them.

A tax could be put on bread, too, but it won't be, because bread is also a sacred word. But it is because man does not live by bread alone that we have motion pictures.

The subject of taxes, incidentally, does not now enjoy, and long has not, anything approximating its actual importance in the discussions of the lay press and the majority of the nation's readers. It is only in business and political journals, edited for special minorities, that taxes are discussed in any fullness and candour.

This reluctance of the lay press may be attributed to several factors of influence, chief among them two: (1) It is a dusty subject of interest only to persons of calculating minds and social consciousness in the large and the long; (2) the pressures of advertisers, markedly in the magazine and newspaper press, are against any sort of expression whatsoever which might make the customers wary, cautious, conservative and thrifty.

IT is significant that a while ago a well established expert on taxation and related matters prepared a series of articles calculated to give the public information in most readable form. The series was offered to editors by a syndicate. The answers came back indicating acute reading for the editors and a broad judgment that publication would "discourage business".

That reminds one, casually, that Advertising Age reports that: "Price Administrator Leon Henderson has not considered controlling advertising rates but has served notice that he won't be scared off from it by anybody who can wave a banner and holler freedom of the press. . . . " There is just that about his line that suggests that Mr. Henderson is drawing a thin line between what he would call consideration of the matter and making up his mind about it.

This manifestation, coupled with Mr. Morgenthau's thinking out loud about a project to limit business and industrial profits to 6 per cent, tends to raise issues more broadly significant and to be "hollered about" than those of the press and advertising, essential as they are to what we have been calling "the American way".

MEANWHILE, the taxation of the motion picture at the box office has not yet reached the proportions of an endeavour at social regulation or regimentation. High as it is at 10 per cent, now, it may yet be considered a measure in quest of revenue. That is the only purpose of taxation which it has been the American custom to understand. Taxation as a pressure on and control of conduct, a device much discussed in Washington, has yet a long way to go to arrive in the region of popular acceptance.

The motion picture industry may well beware of taxation addressed at social and political controls. The motion picture, art and industry alike, is of a civilization not to be remade by statesmen who take their inspiration from adding machines.

△ △ △

UP OUR CANYON

WE never get through enjoying the publicity gardens of Rockefeller Center. Right down where we were moved to comment on a "good neighbors" display of Latin-American cactus a few weeks ago there is a grove of crabapple trees in full flush of fruit. Any day now some Girl Scouts will pluck the fruit and make jelly for a day nursery. It's most irrelevant, but we'd like to see a cost sheet per glass on that jelly, taking in ground rent to Columbia University, executive time, gardeners' time, irrigation, management overhead. Against that might be credited, at open, one insertion merchandise rates, the publicity lineage, including this item which takes about $25.00 worth of paper and printing besides space. There is also the alarming possibility that the girls' jelly might not turn out to be so good.

—Terry Ramsaye

This Week in the News

Cheery Note Dept.

THEATRE receipts continue climbing. Actual figures and observations of industry statisticians confirm this.

One hundred and forty-seven key first-run houses had a total gross of $1,520,400 for the week ending September 20th, and the week which ended Labor Day found $1,760,500 in the same number of houses, this amount being the highest recorded in recent months, based on calculations of *Motion Picture Daily.*

Returning to New York headquarters after an inspection of the west and southwest, Harry A. Ross, president of Ross Federal box-office checking service, said theatre returns were heavy everywhere, reflecting "extreme industrial activity."

Even the World Series baseball games, in New York, failed to affect New York's first-run theatres last week and weekend. For two days, Saturday and Sunday, in New York, the Paramount, for example, with "Hold Back the Dawn" registered $25,000. From Friday, October 3rd, through Sunday, "A Yank in the RAF" garnered $36,000 at the Roxy, in its second week. "It Started With Eve," at the Radio City Music Hall, gained $60,000 Thursday, October 2nd, through Sunday. Warners' Strand, with "The Maltese Falcon," counted $22,000 Friday, October 3rd, through Sunday. The final week of "Sergeant York" at the Hollywood, ended Sunday night, brought $11,500. In its eighth week at the Astor, "Dr. Jekyll and Mr. Hyde" received $8,500. These figures are from theatres and distributors.

MGM reports "Honky Tonk" running from 199 to 204 per cent above normal business in initial bookings. Edward Small's United Artists' release, "International Lady," was said to be doing big business in Miami, despite hurricane warnings, the company said. In five key New England cities, "Sergeant York" is running 100 per cent ahead of "The Fighting 69th," reported Warners.

Fire Fidler

THE PITTSBURGH *Press* and the San Francisco *Chronicle* have cancelled Jimmie Fidler's Hollywood motion picture gossip column since his appearance before the Senate propaganda subcommittee, the McNaught Syndicate at Greenwich, Conn., said Wednesday. A spokesman for the syndicate which sells the Fidler feature denied that there had been a wave of cancellations of the daily column or that there was "pressure" to blue pencil the Fidler chit-chat. Public reaction, in fact, has been one of "surprising indifference," he admitted, since Jimmie told the Senators what he thought ailed the motion picture business.

CIRCUIT deals for large and small blocks of new product mount Page 12
RADIO PROGRAMS fertile source for picture series, features, shorts Page 13
'CENSORSHIP' by State Department stalls good neighbor program Page 15
NO ARMISTICE, Clark says, then calls off hearings indefinitely Page 17
WARNERS cancel eight in low brackets; Republic increases budget Page 21
SHOW CIRCUIT to be established for Army, Navy, Marines Page 22
DAVID O. SELZNICK makes a fourth for United Artists Page 24
MINNESOTA anti-blocks-of-five law upheld by federal court Page 29
INDEPENDENT theatremen support Allied plan for "liaison committee" Page 30
EXHIBITORS want industry peace, pictures, prosperity—Richey, Lee say Page 31
ARBITRATION appeal board rules real owners must file own cases Page 39
NEW TAX not reflected in theatre attendance figures Page 44

SERVICE DEPARTMENTS

Asides and Interludes Page 38
Hollywood Scene Page 35
Managers' Round Table Page 51
Reviews (Product Digest) Page 59
Late Reviews Page 36
What the Picture Did for Me Page 48
PRODUCT DIGEST, including Reviews and Release Chart Page 59

They Even Use Witches

THE tradition of Hallowe'en, with its goblins, witches and games, again is brought to the fore as the theatres of America prepare for the annual October thirty-first holiday. In small town and big city, managers have planned stage activities for young and old, special screen entertainments and other events to identify the festivities. Detailed accounts of various of these arrangements reported by showmen across the nation are set down in this week's Managers Round Table, starting on page 51.

South American Report

PHIL REISMAN, RKO foreign chief, returned to the U. S. Monday, after two months in South America, much of it in the company of John Hay "Jock" Whitney, and Walt Disney. In New York, in RKO foreign department headquarters Wednesday, he poured lavish praise upon Mr. Whitney and Mr. Disney who, he asserted, were doing the work of "50 good-will ambassadors," serving their nation mightily against the Axis agents in Latin-America.

Mr. Reisman reported that Mr. Disney, who will be back October 20th, gathered much material for cartoons to be made in Hollywood, with Latin-American music, artists, and characters. Some of these characters, he said, are the Brazilian parrot, and the Argentine gaucho. Disney production there, he said, was not necessary.

Mr. Whitney, in charge of the motion picture division for the Coordinator of Inter-American Affairs, is to return to New York Monday. Mr. Reisman referred to him reporters' questions about the success of the film industry's campaign to offset Axis influence below the Rio Grande.

NBC Artists Deal Off

AFTER months of negotiations for the sale of NBC's artist management business and concert service, a sale required by FCC pressure for a divestment of interests, Niles Trammell, president of National Broadcasting Company, admitted Wednesday in New York that all current projected deals for the sale had been terminated. Mr. Trammell's disclosure followed inquiries resulting from an earlier announcement of the appointments of O. O. Bottorff as president, and D. L. Cornetet as vice president of NBC's Civic Concert Service.

PICTURES ADVERTISED THIS WEEK

"Honky Tonk", MGM, Pages 3, 19 and 20
"One Foot in Heaven", Warners, Pages 4 and 5
"How Green Was My Valley", 20th Century-Fox, Page 6
"Secret of the Wastelands", Paramount, Pages 25 to 28
"Outlaws of the Desert", Paramount, Pages 25 to 28
"Stick to Your Guns", Paramount, Pages 25 to 28
"Twilight on the Trail", Paramount, Pages 25 to 28
"Riders of the Timberline", Paramount, Pages 25 to 28
"Hot Spot", 20th Century-Fox, Pages 33 and 34
"Sergeant York", Warners, Page 37
"Three Girls About Town", Columbia, Page 41
"Sailors On Leave", Republic, Page 47

Pre-decree Deals Stand

THE New York Federal Court this week approved the admission by the U. S. Department of Justice, in its handling of the Federal film consent decree that long term product agreements — "franchises" — negotiated before June of this year by distributors and exhibitors, are not in contempt of the decree which requires that after September 1st, 1941, films be trade shown in advance and then offered only in blocks of five.

The Department had questioned a three-year contract between MGM and the Mullin and Pinanski circuit of New England, contending deal sheets had been drawn in November, 1940. After testimony, Tuesday, by T. J. Connors, MGM eastern and Canadian sales manager, Judge Henry W. Goddard ruled the deal sheets supplemented a 1939 agreement, itself valid.

Nazi Film Boomerang

THE UNITED STATES Army is considering using Hitler's "blitz-terror' films as objects of classroom study for American soldiers. This was revealed Tuesday by Colonel M. E. Gillette, Commanding Officer, U. S. Signal Corps at Fort Monmouth, N. J., in an address before the Westinghouse Photographic Lighting Conference, in Bloomfield, N. J.

Col. Gillette said the propaganda films depicting invasion of neutral countries, "showing panzers, dive bombers and tanks in action, actually can give selectees and enlisted men a first hand opportunity to analyze and discuss with their instructors Nazi operations in the field." In military classrooms, he said, rookie soldiers and officers alike would watch the German armies rolling across the fields of Poland, France and the Low Countries. Col. Gillette also pointed out that for the first time in history, photographs, slides and motion pictures would play a major part in training soldiers.

Salute to the Press

THE newsreel screen bowed a bit this week in tribute to its news reporting colleagues of the press, in observation of National Newspaper Week and "a free press in a free America." Pathe ran a special 150-foot insert depicting American reporters at work in China, in Geneva, London, and at the White House. Against a montage of whirring presses, city rooms, and busy scribes the commentary observed that only in America is there a free press today.

News of the Day, Fox Movietone, Paramount and Universal also added trailers to their issues to the effect that: "This theatre and the entire motion picture industry salute the free press of free America on National Newspaper Week—October 1 to 8." Slogan of the week, capping the trailer read "The newspaper lights the way of freedom."

Browne and Bioff Trial Begins, U.S. Recites Extortion Charges

To answer charges that they extorted half a million dollars from four major producers under strike threats, George E. Browne, president and Willie Bioff, West Coast czar of the IATSE came to bar Wednesday at New York before senior U. S. circuit Judge John C. Knox.

The trial after several postponements, got under way swiftly as Judge Knox outlined to talesmen the indictment which charges the union leaders personally extorted $550,000 from Loew's, Paramount, MGM and 20th Century-Fox under threat of calling a strike among all the studio and theatre employes in the IATSE. Before the first day in court was over a Jury of business men was in the box of the 11th floor courtroom and United States Attorney Mathias F. Correa had completed his outline of the government case.

Members of the jury are: Paul D. Thorne, cashier, Western Union; Francis L. Corcoran, real estate agent associated with Rockefeller properties; John McKeown Stebbins, production staff, *New Yorker* magazine; James D. Banks, life insurance broker; Murray J. Dunn, tester, New York Telephone Company; Ezra Koster Wickman, executive, Commonwealth Fund; Paul Fisher, mortgage broker; Arthur Otten, clerk, Texas Company; Frank James Hannon, margin clerk, Hayden, Stone and Company; Robert H. Celander, buyer, Consolidated Edison Company; Warner L. Overton, telephone engineer and Otto Detmer Sutter, sales manager.

The alternate jurors are: William McKnight Bowman, an architect, and Philip F. Barrington, advertising executive.

Judge Examines Jurors

Few from the large panel had not heard of the case, or of some of the Hollywood and union figures involved. Many admitted having sold furs, insurance or stock to motion picture personages. In nearly all of these instances the talesmen were excused. Juror Corcoran, is a realtor associated with the Rockefeller properties. Browne's IATSE is a tenant of the International Building in Rockefeller Center.

Two principal disqualifications were raised by Judge Knox who conducted the examination of jurors. First he asked if they had any feeling against unions and labor, generally, or the A. F. of L. union specifically. Four jurors, led by a Mr. Howe who answered with a firm "I have, Sir," were excused on this account.

The second question asked jurors if they had read the newspaper expose of Browne and Bioff written by Westbrook Pegler. Three were dropped from the panel because they said they would require positive evidence to disregard the Pegler crusade. Three others were excused because they said they were preiudiced by general press accounts. Two employes of the Chase National Bank, which holds 20th-Fox stock were also dropped. None of the panel admitted membership or sympathy with the Communist Party or fear of retaliation.

Judge Knox read a "Who's Who" list of industry figures and asked the jurors if they were associated with, or knew any of them. The names included: Nicholas Schenck, Barney Balaban, Jack Cohn, Sidney R. Kent, Albert Warner, Harry M. Warner, George Schaefer, Y. Frank Freeman, Edward J. Mannix, Harry Cohn, Joseph Schenck, John Balaban, Austin Keough, Charles Moskowitz, Arthur W. Stebbins, Louis B. Mayer, Al Lichtman, Smith and Allen, distributors of DuPont film on the West Coast, James Coston, Chicago theatre man, John Otterson, Westbrook Pegler and Duncan Underhill, Scripps-Howard correspondent.

Mr. Correa opened the prosecution with a 45 minute outline of the government's case. He charged that Browne and his lieutenant, Bioff, extorted $50,000 a year from the distributors from 1936 until their indictment last May. Their original peace price, he said, was $2,000,000.

Correa Tells of Threats

The government prosecutor outlined the operation of the motion picture industry and its unions. Declaring that the two union men had coerced the studio heads with a threat of disastrous losses from strike-closed theatres Mr. Correa indicated that the government did not consider the producers willing victims. Payments he added, were strictly cash, in sums from $10,000 to $50,000.

Thursday, Martin Conboy, former U. S. attorney, and counsel for Browne was to lead off the defense rebuttal. Henry Uterhart, Bioff's attorney was to follow. Also on the defense staff are George Breslin and Michael G. Luddy, Los Angeles lawyers. Boris Kostelanetz and John Burling are on Mr. Correa's staff. The trial was to recess Thursday until Tuesday morning.

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Last week Browne and Bioff were named in two more indictments raising the amount claimed to have been extorted to $1,000,000 and were linked as co-conspirators with two more IATSE officers, Nick Circella (alias Nick Dean), Browne's Chicago representative and Louis Kaufman, Newark IATSE agent. Mr. Correa has not revealed when he will seek a trial on the new charges and there was no allusion to them as the trial began Wednesday.

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Opening of the American Federation of Labor convention at Seattle on Monday revived reports that George Browne would be dropped from his AFL vice presidency and ousted from the union's executive council. In Seattle the executive council urged that the number of vice-presidents be reduced from 15 to 13. MOTION PICTURE HERALD on August 30th reported from Washington that the AFL council had decided to force Browne out.

—

A rehearing on the conviction of John P. Nick, former chief of IATSE Local 143, and his aide Clyde A. Weston of racketeering in St. Louis was denied Tuesday by the U. S. Circuit Court of Appeals. The pair face five years in jail and fines of $10,000 on the extortion charges for which they were convicted before Judge John C. Collet on August 31st.

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THIS WEEK IN PICTURES



FOURTH for United Artists. David O. Selznick, above, with Charles Chaplin, Mary Pickford and Alexander Korda, this week became a partner, on an equal basis with them, in United Artists under a stock purchase and production agreement. The picture was taken after the signing of the contract at Pickfair, Miss Pickford's Beverly Hills home, accounting for the smiles of all concerned. The new partners were to meet with the board of directors in New York later this week to elect officers.



GENE AUTRY, right, Number 1 of the ridin', shootin' gentry, and well up in exhibitor and public favor among the Money Making Stars, rode into New York this week, although not exactly as pictured, to continue his personal contact policy by appearing prominently at the Madison Square Garden Rodeo.



BARNEY BALABAN, president of Paramount, purchases a table, left, for the second annual ball and banquet of the Cinema Lodge, B'nai B'rith. The seller is Arthur Israel, Jr., also of Paramount and president of the Lodge. The banquet will be held October 18th at the Hotel Astor, New York.



SALES personnel of Columbia Pictures this week heard home office executives announce that production was ahead of schedule on the company's 1941-42 program, already set through December, at three regional meetings, at the first of which, in Chicago, the picture above was taken. On the dais are Maurice Grad, George Josephs, Rube Jackter, A. Montague, who presided; Louis Astor, Louis Weinberg, and Max J. Weisfeldt. From Chicago they moved to New York.

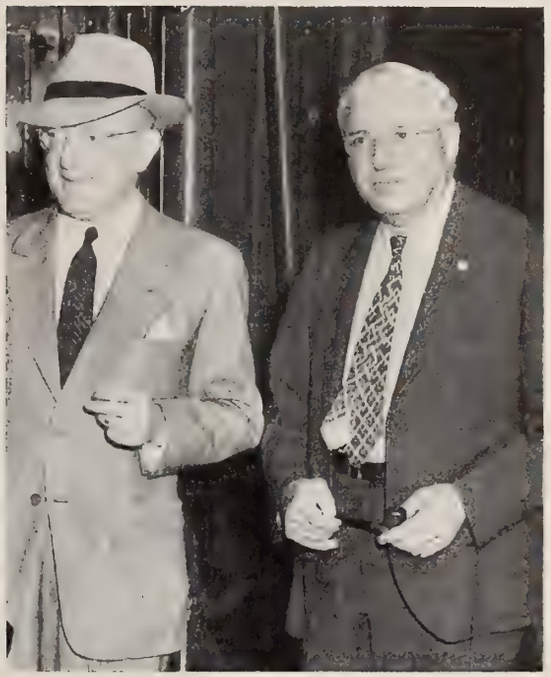


By Cosmo-Sileo

WASHINGTON, center at the moment of motion picture industry interest, was the scene last week of the opening of Warner Brothers' "One Foot in Heaven". At right are Senator Ernest W. McFarland of Arizona, member of the Senate subcommittee currently engaged on motion picture matters; Harry M. Warner, and S. Charles Einfeld, Warner advertising and publicity head. Below are Joseph Bernhard, Warner circuit head, and A. Julian Brylawski, Washington branch executive. The premiere was attended by Protestant leaders and churchmen, Government officials and Capital society.



By Staff Photographer



By Cosmo-Sileo

COCKTAIL host and guests, above. In the Radio City Music Hall penthouse studio Henry Koster, right, Deanna Durbin's director, and Nate Blumberg, center, president of Universal, are guests of the Music Hall management personified by Gus Eyssell, assistant to W. G. Van Schmus. Universal's "It Started with Eve" opened at the Music Hall.





SAMUEL R. TYLER, left, manager of the Prince of Wales theatre in High River, Alberta, shakes hands with the Duchess of Windsor after a command screening of Warner's "Sergeant York" for the royal couple, who arrived there this week for a vacation at their ranch. The Duke is in the background.

PHIL CHAKERES, above, left, president of Chakeres Theatres of Ohio, is surrounded, but pleasantly, by cowboys and production men at the Monogram studios on the set of "Tonto Basin Outlaws". Reading from Mr. Chakeres: Max "Alibi" Terhune, George W. Weeks, producer; S. Roy Luby, director; Ray "Crash" Corrigan; Jan Wiley and Jan Vlahos, scenarist.

SPURT IN DEALS FOR LARGE AND SMALL BLOCKS OF '41-42 PRODUCT

Buying Tempo Increases as New Blocks Are Issued; Deals Reported with Large Affiliated, Independent Circuits

The tempo of circuit buying of 1941-42 product is much faster these days, trading increasing in both large blocks, by non-decree signers, and in small ones, by the "Big Five" blocks-of-five dealers. It is to be expected, of course, that early season selling cannot be as widespread, as active as in other years, because of the consent decree restrictions on the five larger majors who are prohibited, thereby, from offering anything for sale before screening in advance.

Adding to those purchases already consummated, as previously reported, the week found many large affiliated circuits, and numerous independent units, entering into new commitments for 1941-42.

Interstate's more than 150 theatres have bought RKO's first block of five films, under the consent decree, the distributing company also disclosing that other circuit customers of its new season product were the St. Louis Amusement company's 39 theatres and the R. E. Martin Circuit's 69 houses in Georgia and Alabama, for the first two blocks; and the Warner New England circuit in 38 situations, the Saenger Louisiana, Mississippi and Florida chain of 169 houses, for the first block.

Meanwhile, Universal, patching up differences of several years' standing, has sold its new product to the Fox West Coast chain of more than 200 theatres, and has reached agreements in a reported three-year deal, with other divisions of the vast National Theatres chain, it was learned Monday, following conferences at the Coast and in the Midwest between William Scully, Universal's sales manager, William Heineman, its western sales manager, and the various Fox circuit chiefs, including Spyros Skouras, FWC head.

Warner-Sparks Deal Set

At the same time, Warner Brothers has "come back" to Florida, with a reported agreement covering the former Sparks theatres, known as the All-Florida circuit, now governed by Paramount, following Mr. Sparks' relinquishing of interest some months ago. Warners had been unable to reach terms with the circuit for a reported two years.

In addition to the circuits mentioned above, who bought RKO new season product, the Joe Lawrence Circuit of 11 houses in Montana, Idaho and Utah, have bought the company's second block; and the Skirball Circuit, involving 10 theatres in six Ohio situations has bought the two blocks. Also, the Warner West Coast chain has bought the first group for 15 theatres in California, Oregon and Washington.

The New England Warner deal mentioned, for RKO product, covers 46 theatres in 38 situations, including New Haven, Bridgeport, Waterbury, Hartford, Springfield, Worcester and Lynn.

The Butterfield circuit's more than 100 houses in Michigan and area have bought UA's new product; and the latter this week closed new deals with the Theatrical Managers, and Gregory circuits of Indianapolis, the Rowland, and Miles circuits of Indiana, and the Semelroth theatres in Dayton, Ohio. UA is also negotiating with the United Detroit Theatres and Cooperative Theatres circuits, of Detroit.

The Butterfield and UDT chains have bought Twentieth Century-Fox's films, all three blocks.

Frank Drew, MGM Cleveland branch manager, said last week the company sold its first two blocks to every circuit in the territory. These include those of Associated, Community, Washington, Scoville, Essick and Reif, and Gusdanovic.

From the New York home office, it was indicated recently that the company had 4,800 contracts for its first block of three films, apart from franchise deals, which would bring the estimated total to more than 6,000.

Buyers of Monogram pictures now include, according to company disclosure, the Public-Great States' 56 theatres; the Indiana-Illinois' 29; the Pitts, Virginia, 23; 19 of Warners' chain in Washington; and theatres of the Indiana Affiliated, and the Hunt, Oregon, circuits. Additionally, 37 theatres of the Fabian circuit, in New York, some theatres of the Black Diamond circuit, Cincinnati, 64 theatres of the Paramount-Richards group, in Alabama, Arkansas, Louisiana, Florida, Mississippi and Texas, and 11 of the Anderson circuit in Illinois, are customers.

Producers Releasing Corporation's New York headquarters this week reported the following circuit customers for its entire 1941-42 product: Waters, Georgia; Wilby-Kincey, North Carolina; Ray Allison, Eastern Pennsylvania; Frisina Amusement Company, St. Louis; the Maine and New Hampshire circuit.

Streamlined Features Set

Hal Roach's 50 minute "streamlined" features designed for dual bills, may be sold by United Artists in pairs, the New York home office hinted last week. Meanwhile, in Hollywood, Mr. Roach has begun work on the second series of five.

From Hollywood, industry observers reported Twentieth Century-Fox may sell its "How Green Was My Valley" singly, this being indicated by the announcement there Friday, October 3rd, that the film would begin an "experimental run" at the Rivoli, New York, October 23rd, at advanced admissions. This run is ahead of release dates.

Bernard Kreisler, Universal short subjects sales manager, said last week the deals for that product are ahead of last year's by 22 per cent. He disclosed the company already has 2,164 contracts on the serial, "Don Winslow of the Navy," although production hasn't started.

SHOW WEEK SPONSORED BY TWO NEWSPAPERS

Continuing for the fifth year the gala entertainment week known as Kentuckiana Institute, two Kentucky newspapers, the Courier-Journal *and Louisville* Times, *will inaugurate on October 5th a full week of entertainment and cultural events sponsored by both papers to promote and stimulate trade in the Kentucky-Indiana area. During past years the showmanship events brought a great influx of visitors from nearby towns and it is expected that this year every available theatre and auditorium in Louisville will be utilized to accommodate the crowds.*

The big feature of the week will be Edgar Bergen and Charlie McCarthy. Bergen will appear twice daily at the Memorial, supported by a number of Hollywood acts. The line-up of talent for the week includes: Sammy Kaye and his orchestra; Elsie Houston, South American soprano and descendant of Sam Houston of Texas fame; the Pan-American Revue with Carlos Molina's orchestra and Tito Guizar and Sarita. Free events scheduled for the public are a Pan-American doll show; Cavalcade of Aviation; Art Exhibit; Photo Show; concert of Pan-American composers and the Ruth Chambers Cooking school.

Cowan May Make Films in East

Eastern film production may become a reality, if the plans of Lester Cowan mature. The producer of "Ladies in Retirement" for Columbia, in an interview Monday morning at the releasing company's home office, said he might make his next film in the East, and that it might be "Brighton Rock," which is to be produced first as a play.

Mr. Cowan came East to discuss exploitation of "Ladies in Retirement" and also to discuss play properties with Gilbert Miller, with whom he collaborated on the picture, Mr. Miller's first association with the film industry.

"Ladies in Retirement" has been booked at the Earle and Ambassador theatres, Washington; the Lafayette, Buffalo; the Warners, and Hollywood, Hollywood; and the Hippodrome, Baltimore.

Astor Rights Acquired

Mitch Pantzer and Charles Lawlor, operating the Independent Poster Exchange in Philadelphia, secured from Bob Savini the distributor rights in the territory for all accessories on Astor Picture releases.

STUDIOS' TAPPING OF READY-MADE FAME OF AIR SHOWS AT NEW HIGH

Production Schedules for '41-'42 Show Emphasis on Radio as Series, Serials, Shorts Source; Exploitation Tie-up Is Factor

Hollywood's tapping of the air lanes for fertile exploitable material is, in this new season, riding into a new high, with motion picture producers and the air-show sponsors and broadcasters evidencing greater interest than ever before in the mutually advantageous showmanship potentialities for public attention to the product of each.

There have been some undeniably profitable results for both sides from series air programs transplanted in their series form to the screen. There already have been, and, in most instances will continue to be, the programs of "Scattergood Baines," "Blondie," "Henry Aldrich," "Ellery Queen," "Information Please," "Lum and Abner," "Little Abner," "Quiz Kids," "Kitchen Quiz," "Superman," "Hedda Hopper's Hollywood," "Winslow of the Navy," "Gang Busters," "Death Valley Days," "So You Think You Know Music," "International Forum," "Take It Or Leave It," and other air subjects which have been taken by Hollywood for features or shorts, and in the merchandising of which, the distributor and air interests have given double-barreled support in selling to the public.

An entirely different, but sometimes equally mutual air-screen collaboration has been, and likewise will continue, in the merchandising of screen product of radio's star personalities, Jack Benny, Burns and Allen, Bob Hope, Bing Crosby, Dorothy Lamour, et al.

Used for Shorts

One trend this season is toward production of short subject material from radio, with Paramount, Universal, Columbia, RKO taking the lead in increasing short budgets for one-reeler production and setting special exploitation plans in conjunction with the radio shorts.

Home office executives maintain that such pictures as "Blondie," "Henry Aldrich," "Scattergood Baines" and "Ellery Queen," all have made extra profit at the box office as a result of their widespread radio popularity and agree that such success warrants continued production of these series.

Paramount, for instance, has the fourth "Henry Aldrich" film in production, "Henry and Dizzy," which follows the "What a Life," "Life With Henry" and "Henry for President" releases. Jackie Cooper, featured in the first two films, was replaced by Jimmie Lydon, who played "Henry" in the third picture and will continue in the fourth. Charlie Smith replaces Eddie Bracken as "Dizzy."

Columbia's "Blondie," with Penny Singleton and Arthur Lake, is now in production on the tenth of the series, "Blondie Goes to College," and the studio's "Ellery Queen," with Ralph Bellamy and Margaret Lindsay, is in its fourth story production of that series.

Last year, RKO produced three "Scattergood Baines" films and plans for this year are for three more in the series. RKO is also taking Kay Kyser, popular radio band leader who appeared in "Playmates," for a comedy spy story, "My Favorite Spy," to be produced by Harold Lloyd. "Look Who's Laughing," an RKO production scheduled for November 21st release, has an array of radio-star talent in the cast, including Edgar Bergen and Charlie McCarthy, and Fibber McGee and Molly. The studio also produced "Lum and Abner" and "Little Abner," taken from radio programs of the same name.

Republic produced last year, "Melody Ranch," starring Gene Autry, singing-cowboy hero, whose western pictures have been box office hits and whose radio program, "Melody Ranch," has been on the Columbia Broadcasting networks since January 7, 1940.

Concentration of new production by major companies this year, however, seems to be on short subject transposition from the airwaves on a grand scale.

Paramount already has released the first of the "Quiz Kids" shorts, the second is scheduled for late November release, two more are in the cutting room and an additional two of this series are scheduled for production later in the year.

Twelve "Superman," one-reel Technicolor shorts, taken from the radio program and cartoon strip syndicated in 275 newspapers, will be produced this year by Paramount. On the air, "Superman" is carried by 75 coast-to-coast stations through transcription in the United States and Canada. The combined total circulation of the daily strip, syndicated by McClure, is over 20,000,000 and the total readership of "Superman" in three monthly magazines is 3,000,000. Paramount pays a royalty fee of $7,500 to $10,000 per month. Manny Reiner, sales manager of shorts for Paramount, estimates that the entire production cost for the 12 shorts will be more than $850,000, which includes cost of advertising, promotion and exploitation. Thirteen comic book magazines will carry a Paramount ad announcing the release of the short at neigh-

(Continued on following page, column 1)

Radio Sources for Hollywood

Some vital statistics concerning radio programs which have been made into feature and short productions in Hollywood:

The Aldrich Family—Began July 2, 1939; NBC-Red; Thursdays, 8:30-9:00 P.M. Sponsored by General Foods. Ezra Stone, star. Feature, produced by Paramount.

Blondie—Began June 26, 1939; CBS. Sponsored by R. J. Reynolds Tobacco Company. Penny Singleton and Arthur Lake, stars. Feature, produced by Columbia.

Dr. Christian—Began November 7, 1937; CBS; 8:30-8:55, Wednesdays. Sponsored by Chesebrough Mfg. Co. (Vaseline). Jean Hersholt, star. Feature, produced by RKO.

Death Valley Days—Began September 30, 1940; NBC; Now on CBS. Sponsored by Pacific Coast Borax. Serial, produced by Universal.

Gang Busters—NBC; Blue; Fridays, 9:00-9:30 P.M. Sponsored by William R. Warner Co. (Sloan's Liniment). Chapter play, produced by Universal.

Information Please—Began May 17, 1938; NBC; Fridays, 8:30-9:00 P.M., Red; Tuesdays, 7:30-8:00 P.M., Blue. Sponsored by Lucky Strike American Tobacco Company. Clifton Fadiman, F.P.A., and John Kieran, experts. Short, produced by RKO.

Quiz Kids—Began June 28, 1940; NBC-Blue; Wednesdays, 8:00-8:30 P.M. Sponsored by Miles Laboratories, Inc. (Alka-Seltzer). Short, produced by Paramount.

Melody Ranch—Began January 7, 1940; CBS; 6:30-6:55, Sundays. Sponsored by William Wrigley Company. Gene Autry, star. Feature, produced by Republic.

March of Time—Began March 6, 1931; CBS. Now on NBC-Blue; Thursdays, 8:00-8:30 P.M. Sponsored by Time, Inc. Short, produced by March of Time, released by RKO.

Fibber McGee and Molly—NBC-Red; Tuesdays, 9:30-10:00 P.M. Sponsored by Johnson's Wax. Feature, produced by RKO.

Kay Kayser's College of Musical Knowledge—NBC-Red; Wednesdays, 10:00-11:00 P.M. Sponsored by American Tobacco Company (Lucky Strike). Feature, produced by RKO.

Lum and Abner—NBC-Red; Mondays, Tuesdays, Thursdays and Fridays, 8:15-8:30 P.M. Sponsored by Miles Laboratories, Inc. (Alka-Seltzer). Feature, produced by RKO.

Kitchen Quiz—NBC, WJZ; 8:50 A.M., Monday through Friday. Sponsored by White Rose Tea Company. Ed East, star. Short, produced by Columbia.

Scattergood Baines—Began in 1937 on CBS; a CBS program until June, 1941; now broadcast on a transcription record basis on approximately 100 radio stations, with different sponsors for each local spot. Feature, produced by RKO.

Superman—Broadcast on 75 coast-to-coast stations on a transcription record basis, with different sponsors for each local spot. Short, produced by Paramount.

So You Think You Know Music—A radio musical show produced as short subjects by Columbia Pictures.

Take It or Leave It—CBS; Sundays, 10:00-10:30 P.M. Sponsored by Eversharp, Inc. Bob Hawk, master of ceremonies. Short, produced by Columbia.

Winslow of the Navy—Began on NBC in March, 1937, sponsored by Kellogg and Company; now on WOR. Chapter play, produced by Universal.

This does not include the number of motion pictures produced by Hollywood's majors, starring such radio personalities as Bob Hope, Jack Benny, Bing Crosby, Dorothy Lamour, Fred Allen, Burns and Allen, Bob Burns, Rudy Vallee, Frances Langford, and many others.

Radio Programs Fertile Sources Of Film Stories

(Continued from preceding page)

borhood theatres, and other promotion items include a national "Super Boy and Super Girl" contest held through the combined tie-up of radio programs, newspaper strips and motion picture theatres.

Paramount also produced the "Hedda Hopper's Hollywood" short. Miss Hopper's program is heard over a CBS hook-up on 48 stations, Mondays, Wednesdays and Fridays from 6:15 to 6:30 P.M., sponsored by the California Fruit Growers Exchange.

Another film, taken from radio and newspaper syndicated cartoon strip, is "Winslow of the Navy," to be produced by Universal as a 12 chapter serial. Some 200 leading newspapers in the country carry the strip, which is written and drawn by a Navy man, Lt. Com. Metternich. Samuel Hinds, Don Terry and Claire Dodd, feature players, will be cast for the chapter play. The "Winslow" film was dedicated to the Navy. Some of the background shots were made at the San Diego Navy base and Universal is planning to release the first chapter on October 20th, Navy Day, in Norfolk, Va.

"Gang Busters," another serial taken from radio, will be produced by Universal in 13 chapters. The company paid $38,000 for the story which was purchased from MGM, who originally bought the popular radio melodrama. This figure, according to B. B. Kreisler, sales manager of short subjects for Universal, is the highest price ever paid for a serial. The film script for "Gang Busters" is now being written, the cast not yet determined.

"Death Valley" for Universal

"Riders of Death Valley," taken from Death Valley Days, an NBC radio program which has been on the air since September, 1930, and moved to a CBS spot this September, is another Universal chapter play production which featured Leo Carillo, Charles Bickford, Dick Foran, Lon Chaney, Jr., Noah Beery, Jr., Buck Jones and Jeanne Kelly. Mr. Kreisler pointed out that the company aimed to present through its chapter plays "a pre-sold marquee bill tied up with a pre-sold story to combine a definite box office draw." The old type of serial, he said, "is out," with the public and with exhibitors.

Name band short subjects taking a leaf from radio's success story, are another feature of Universal's plans. Radio personality band leaders such as Ozzie Nelson, Jan Garber, Russ Morgan, Will Osborn, Henry King, Ted Lewis, Ted Fiorito and Freddie Slack are slated for shorts production.

At Columbia Pictures, presentation of shorts taken from radio programs will continue. Columbia already produced one "Kitchen Quiz" short and is now making another, which features Ed East, formerly of "Sisters of the Skillet." White Rose Tea Company which sponsors the air show on NBC, will cooperate with Columbia in announcing the film on the car cards and window displays carrying the Kitchen Quiz radio spot plug. Window cards in 26,000 grocery stores throughout the country will carry the picture tie-up.

"So You Think You Know Music," another radio show transposed to the screen by Columbia, has had two shorts productions featuring such personalities as Sir Hubert Wilkins, Col. Stoopnagle, Hendrik Willem Van Loon, Jessica Dragonette, H. V. Kaltenborn, Peggy Wood, Faith Baldwin and Johnny Green.

The company has done three in a series of "International Forums," adopted from the discussion forum idea of the air to the screen. The first International Forum short featured Wythe Williams, Linton Wells, Dorothy Thompson and William L. Shirer, newspaper and radio commentators well-known to screen audiences. The second in the series featured Major George Fielding Eliot, Ralph Ingersoll, Wythe Williams and Linton Wells. The fourth is now in production, featuring Senator Claude Pepper, Fannie Hurst, Rear Admiral Yarnell and Johannes Steel.

These Columbia shorts are two-reelers directed by William Rowland. The production costs are high because of the personalities involved. Jose Schorr, company short subject manager, reports that exhibitors find the forums good for exploitation purposes because of the big time radio and newspaper names.

"Time" On the Air

The radio program which initiated a new type of news reporting on the air and launched a departure from newsreel technique on the screen, the "March of Time," returned to the networks this Thursday, October 9th, after an absence of two years. It originally opened on March 6, 1931, on the Columbia Broadcasting System, playing 20 stations weekly, sponsored by Time, Inc., publishers of *Time Magazine*. March of Time goes back on the air over the NBC-Blue network from 8:00-8:30 P.M., Thursdays, over 111 stations, playing a repeat broadcast to the Pacific Coast.

The two-reel film of the same name was first produced in 1935 by Louis de Rochemont. Since then 84 releases have been made, using 168 subjects. March of Time has had 13 issues annually since 1936 and has played in approximately 8,200 theatres, through RKO release, for each issue. The picture has had increasing success, it is reported, since Hitler began to change the map of the world because of awakened audience-interest in events abroad.

"Information Please," one of the first radio programs to hit the "big-time" in motion pictures as a shorts production, also returned to air this week. RKO has completed 26 shorts in all of the series, with 13 scheduled for this year. The stump-the-experts program opened up a new trend in the short subject field based on the ready-made audience popularity the air program achieved. "Information Please" was launched in May, 1938, originally as a sustaining feature on NBC.

U. S. PRINTING RADIO PROGRAMS

Latin American radio listeners can now get full listings of future short wave programs on the principal U. S. short wave stations. Through the radio division of its Office of the Coordinator of Inter-American Affairs, the U. S. Government is distributing, without cost, 10,000 *weekly listings of Spanish, Portuguese and English programs on* 11 *principal short-wave stations.*

According to M. H. Aylesworth, director of the radio division, 40,000 *programs are being sent each week to* 10,000 *addresses throughout South and Central America. Business firms, Latin American radio stations, newspapers and others are being asked to distribute and republish them. Copies will be sent weekly to all interested Latin Americans.*

The number of weekly hours short waved in Spanish and Portuguese as well as English for Latin America has increased rapidly since the Rockefeller Committee program was launched. News programs are reportedly the most popular features.

Films Get 25% Of Amusement Money U.S. Says

Approximately 25 cents of every dollar spent by the average American family on recreation goes into the motion picture theatre box office, it was estimated this week by the National Resources Planning Board in a report on family spending for the year 1935-36, loss to be computed, and released this week.

In one of the most comprehensive analyses ever made of purchasing power, the board showed that, on the average, a family with annual income of less than $500 spends $2, or one-third of its total recreation expenditures, on motion pictures, while a family with $10,000 or more spends $51, or about nine per cent.

For all income levels, motion picture admissions average $11 per year, or approximately 25 per cent of all recreation spending.

Highest in Cities

The study also showed that, on the whole, the average city family spends from two to three times as much on film shows as does the average farm family, with the rural non-farm family coming in between. Thus, in the income level between $500 and $1,000 a year, the farm family average for motion pictures is $2, while the rural non-farm and urban families each spend $6, and in the $5,000-$10,000 bracket, the average for the farm family is $20, for the rural non-farm family $34 and for the urban family $44.

However, the survey disclosed, the millions of dollars pouring into the box offices of the nation annually represent less than one per cent of the income of the audience. For the year under study, it was found that, on the average, 2.5 per cent of income was spent for recreation, but the share of the exhibitor was only seven-tenths of one per cent.

For families with incomes under $1,000, it was found that six-tenths of one per cent of the income went to the box office; the proportion increased until nine-tenths of one per cent was reported for families with incomes between $1,500 and $3,000, and thereafter it declined, dropping to two-tenths of one per cent for families with $10,000 or more.

Here, again, it was found that the city family spent several times as much on films as the farm family. For the $500-$1,000 bracket, the farm family spent two-tenths of one per cent as compared with eight-tenths of one per cent for urban families.

The report also showed regional differences. In the New England area, for instance, families with incomes under $500 spent $4 for motion pictures, and families with $500-$750 spent $3, after which the amount increased steadily to a top of $38 for families with $5,000-$10,000.

In the North Central region, families with less than $500 spent $3, and the figure increased steadily to a top of $39 for families with $5,000-$10,000, but in the South, families with less than $500 spent only $1, although the top, for the $5,000-$10,000 bracket, was the same as in the North Central states.

In the mountain and plains region, $3 again was noted for families with incomes under $500, but the top, for the $5,000-$10,000 bracket, was only $35, while in the Pacific states the range was from $4 to $35.

The board estimated that a total of $334,000,000 was spent in 1935-36 on motion picture theatres, out of a total of $1,216,000,000 spent for recreation.

'CENSORSHIP' BY STATE DEPARTMENT STALLS 'GOOD NEIGHBOR' PROGRAM

Insistence Upon Review of All Films Largest Obstacle in Red Tape Delaying Promised Non-Theatrical Motion Pictures

Insistence by the U. S. State Department upon reviewing for approval all non-theatrical films intended for South American distribution, is the largest single obstacle in a maze of Governmental red tape spun by interdepartmental jealousies and conflicting interpretations which has stalled the program to promote the good neighbor policy through motion pictures. The record shows that the actual preparation and dispatch of the free educational films promised South America is lagging. The flood of informative pictures promised last January remains a trickle.

The State Department employs a form (see adjoining columns) upon which its motion picture previewing officers from seven different Department divisions write the physical characteristics, contents and "censoring" observations on each film seen. It will be noted that ratings are in three classes: A—Suitable for foreign circulation under all circumstances. B—Suitable for foreign circulation under specified circumstances. C—Unsuitable for foreign circulation.

Reasons for making a rating are also given. Typical is this rating: "This film is entirely technical, no political implications whatsoever." Another: "While these films (a series) may have limited appeal abroad, they are very interesting and instructive and are certainly suitable for foreign circulation under all circumstances." One refers to a primitive watering system. "The reference to India might be omitted."

The seven State Department divisions which preview motion pictures are as follows (code letters are those used on the Department's form): RC—Cultural Relations. IN—Information. RP—Research and Publications. RA—Division of American Republics. EU—European Affairs. FE—Far Eastern Affairs. NE—Near Eastern Affairs.

Few Films Sent

Only a few films, outside of the regular commercial distribution of Hollywood product, have been sent southward to win hemispheric goodwill. The industry, through the major distributors, has already done much to revamp entertainment picture production to satisfy Latin American interests, and remedy complaints. But the 16 mm films which Uncle Sam promised to his neighbors for use in schools, universities, and for free distribution by Latin American governments are still to come.

Without fixing blame on any specific quarter Washington observers, long accustomed to governmental wheels within wheels are pointing in amazement to the involved machinery through which the Government is attempting to administer its South American policies. The State Department, the Council of National Defense, the Coordinator of Inter-American affairs, the Coordinator of Information and sundry other departments, bureaus and agencies are engaged in the work.

The State Department Form For 'Viewing' Motion Pictures

PREVIEWING OFFICER'S REPORT ON MOTION PICTURE FILM

PRODUCED BY: DATE SEEN:
TITLE: RELEASED
REELS: 16mm. 35mm. SOUND SILENT TECHNICOLOR
CONTENT:

MEMBERS OF PREVIEW COMMITTEE PRESENT:

RC ..... EU .....
IN ..... FE .....
RP ..... NE .....
RA .....

.....

RATING:

A—Suitable for foreign circulation under all circumstances.
B—Suitable for foreign circulation under specified circumstances.
C—Unsuitable for foreign circulation

TECHNICAL QUALITY: Excellent Good Mediocre Poor

REASON FOR RATING:

Date of Report: .....
(Signature of previewing officer for the Divison of .....)

.....
Please fill in triplicate; return two to RC; retain one.

.....
(Chief or Assistant Chief of Division)

A ten-million-dollar budget for "hemisphere defense propaganda" via newspapers, magazines, literature, radio, the screen, and kindred media is at the disposal of Nelson Rockefeller, Coordinator of Inter-American Affairs. Almost a million dollars of this, of which Congress has already appropriated $200,000, is available for use by John Hay Whitney, head of Mr. Rockefeller's motion picture division. A large portion was earmarked, ostensibly, for the documentary and educational 16 mm film program headed by Kenneth McGowan.

Only a few pictures, chiefly medical reels, have been actually shipped to South America, ten months after the division was created. At least a dozen films which have been translated, edited, and rescored are ready to go now. But they "await approval." Many others are in process of preparation. Despite yeoman work by Mr. McGowan and many of his staff who have seen hundreds of industrial, educational and technical films, travelogues, documentaries, and regular motion picture short product, less than a score are set for immediate completion.

Preparation, aside from the translation of commentary into Spanish and Portuguese, editing, cutting and reprinting includes an interminable routine of inter-departmental memoranda, inspection, approval, reapproval and submission to reexamination. The maze leads through the coordinator's offices, budget officers' desks, the State Department, legal divisions, cultural advisers, embassies, legations and a thousand and one other authorities. Each may voice approval or disapproval of any portion of the films. In consequence films are not being made ready.

Meanwhile reports continue to arrive from South America of reintensified propaganda aimed at South America's screens and schools from Germany, Italy, Vichy, Spain and from subsidized "native" producers.

Two Agencies Engaged

Responsibility for the preparation and dispatch of the films in Spanish and Portuguese is divided among two agencies, the State Department and the Rockefeller group. The burden of the work, ostensibly was delegated to the motion picture division of the coordinator's office. It has the funds, and personnel to prepare the Spanish editions.

The State Department meanwhile continues its own film program, instituted in 1938, through the Division of Cultural Relations. As the country's official foreign representative the Department retains, however, extensive veto power over the work of the Rockefeller offices, in radio, publications, films and other activities. The State Department is final judge of what "advances the interest and repute" of the United States in South America, and elsewhere abroad.

Friction between the two agencies has been

(Continued on following page)

"GOOD NEIGHBOR" FILMS STALLED

(*Continued from preceding page*)

widely reported in the press and by officials in Washington and New York. Evidence of it has appeared, in the film division at least, in conflicting requests to commercial producers for their pictures, and in the delay in shipping product southward.

Specific blame for the situation is voiced in many directions, indicting the records of both the State Department and Coordinator. Officials deny that there has been any falling out between the two bodies. Yet it is generally admitted that the red tape has tangled the liaison in practice. Some observers hint of deliberate delays and jealousy at the division of authority, but most admit that it is just another case of traditional governmental routine taking over and bogging down the work of a new agency. Privately, most wish for a centralized administrator with full powers to correlate the program. Similarly, division chiefs with authority are being urged.

Distribution of the pictures prepared by the Rockefeller committee is under the control of the State Department. After pictures have received departmental approval they are shipped to American missions in South America which in turn presents them to Latin American governments, or institutions.

In practice the department also controls production policy on the Latin American pictures. Film subjects selected by Mr. Whitney or Mr. McGowan, or requested by South Americans must be submitted to the division of cultural relations. Translations are subject to further inspection, and the final print must be previewed by an inter-divisional state department committee which can recommend changes or deletions.

Purchased 16mm Projectors

To exhibit its pictures in South America the Rockefeller office has purchased 30 sound 16 mm projection outfits which are being shipped to American embassies, consuls, and legations. They will be used to show the American films to schools, societies and others requesting an exhibition. Mr. Whitney has dispatched a technician to tour the missions instructing local mechanics in the operation of the American machines. They will be hired, as occasion demands and paid for out of Rockefeller committee funds to show the free pictures.

Recently the State Department announced the appointment of cultural attaches in the principal South American missions. They will administer the entire program of the division of cultural relations including the distribution of the motion pictures. Three men have already been assigned to posts and other attaches on the scene have been designated as cultural representatives.

The State Department vigorously denies that its distribution of the films will mean that they will be seen principally by "white tie" embassy audiences. They insist that the cultural attaches will be required to seek opportunities to show the films generally and to handle, and forward home, all requests for specific motion picture subjects.

Latin American experts in the film, industry and others familiar with the plan express doubt, however, that the State Department's distribution plans will meet demands for the films, or that the cultural attaches are sufficiently familiar with motion pictures to properly place them.

The division of cultural relations is confident, however, and points to the program through which it has exported some 50 to 60 films a year to South America since 1938. A division chief at Washington also reported "spending 45 minutes with a new cultural attache discussing films." When the discussion was over, it is reported, the attache was "thoroughly familiar with the film program and quite enthusiastic about it."

Films Must Pass State Department

The State Department, which has been officially interested in films since the division of cultural relations was founded in 1938 may attest the international interest and educational character of non-commercial films. It has no money to produce, edit, or translate pictures. To date the pictures dispatched by it have been industrial or educational films in English, or translated at the expense of the producer. Also a number of pictures from other government agencies, such as the departments of Agriculture, Commerce and Interior, a few translated, have been sent south. Chief advantage of the State Department approval has been customs concessions.

The division of cultural relations in determining the international and educational character of films approved for official distribution uses as a basis of judgment whether they aim to instruct, or report, "established facts, conditions or processes rather than to influence opinion, convictions or policies," or inform as to our customs, or to amuse.

"Preview and Evalulate"

To examine the films sent abroad the State Department through a departmental order in August, 1939, created an interdivisional review committee "to preview and evaluate American Films with respect to the suitability for transmission through government channels for display abroad, or, in the case of foreign-made films, in this country."

It is this committee, made up of representatives of some seven divisions within the State Department that must see all the pictures completed by the Rockefeller group. After each screening they fill in questionnaires listing possible objections which might be raised to the film abroad.

At present only the educational or commercial pictures prepared by the Rockefeller committee are submitted to the State Department reviewers. In a departmental report, however, a study has been recommended of

"The question of how far the department might appropriately go and what procedure would be suitable to induce the American motion picture industry to adopt a practical but not burdensome system of voluntary self-censorship to the end that films distributed for exhibition abroad would not be of a character to antagonize the countries where they are shown or to give the people of these countries a distorted picture of American life and institutions."

Through the Production Code Authority the industry has already done this very thing.

Eight Subjects Screened

Meanwhile the State Department board continues to sit in review of the product prepared for export by the Rockefeller Committee. Last week it saw the first group of finished films submitted by Mr. McGowan.

Eight subjects were screened, including "The City," "Power and the Land," the OPM's "Aluminum and the Two Americas," all produced by government agencies, and "Eyes of the Navy," "Basketball Technique," and "The Battle," MGM shorts made available without charge, and "Americans All" by Julian Bryan and "Vales lo que sabes" produced at Hoagland College. Four or five other pictures are also reported ready for State Department approval, including "Steelmakers," a U. S. Steel Corporation industrial, a film on the Bell aircraft company and several educational and medical reels.

Although the films have been seen by the State Department, they cannot be shipped until the division heads in the State Department fill in their written reports for the Cultural Relations section, which in turn will inform the producers of suggested changes.

In many instances the State Department has required second review sessions for the Rockefeller Committee of pictures which it had previously approved for its own film export program. Likewise it continues to request all manuscripts, translations, and original commercial films before they are adapted by the Rockefeller group. The process, it is reported, sometimes consumes many weeks.

Currently the film section of the coordinator's office has no recourse from the decisions and delays in the State Department affecting its program. However, the Whitney staff, which includes a number of men who have given up production or distribution jobs to aid the government program are hopeful that the return of Mr. Whitney from South America next week will lead to a showdown on interdepartmental cooperation from which an effective administrative organization, independent of the State Department will emerge.

Blanco Chain Acquired By Sunnymount Circuit

Sunnymount Theatres, Inc., a newly formed corporation, has taken over the operation of the five theatres in the San Francisco area formerly operated by A. Blanco. The new company also announced that it will build a sixth theatre. The houses concerned in the deal were the Mountain View and Cinema theatres in Mountain View; the Sunnyvale, Sunnyvale; the Campbell theatre in Campbell, and the Los Gatos theatre, Los Gatos. The entire group is to be renovated and reconditioned.

Bruno Vecchiarelli will be the active head of Sunnymount Theatres, and associated with him are J. Leslie Jacobs, theatre broker, and W. B. David, now connected with the George Mann circuit. The new theatre will be built in Los Altos, where a site has been purchased.

Warner Annex Planned

A new annex will be built at Warners' Burbank Studios this autumn with space to be devoted to the publicity department, associate producers and directors. Plans for the new structure are now being completed by the art department. The building, which will be two stories in height and U-shaped, will be of stucco construction with air conditioning throughout. Publicity department will occupy the entire east wing of the new building with a ramp connecting it with the present publicity building.

New Haven Film Plans

Donald A. Eldridge, director of audio-visual education in the New Haven, Conn., schools and promoter of the Junior Motion Picture Councils, reports 14 faculty advisors have been appointed to carry on motion picture study, group attendance at local theatres, and radio movie appreciation programs for the year.

CLARK SAYS 'NO ARMISTICE', THEN CALLS OFF HEARINGS INDEFINITELY

Subcommittee Chairman Argues Case on Radio; Says Screen "Censors Free Expression"; No Date Set for Hearings

The Senate subcommittee investigation into alleged propaganda in motion pictures and radio will not "peter out," according to Senator D. Worth Clark, chairman of the subcommittee of the Interstate Commerce Committee. Taking his case to the public via radio on Saturday night, Senator Clark promised that the inquiry would be carried on "regardless of criticism and regardless of threats."

Despite Senator Clark's declaration on the air that the hearings would continue on the 13th he disclosed late Wednesday that resumption of the hearings on Monday had in the meantime been called off. Senator Clark attributed his decision to the absence from Washington of several members of the group and to uncertainty as to when they would return. Other members of the subcommittee refused to comment on the move. Senator Ernest W. McFarland, who has consistently "sniped" the inquiry, said he didn't want to stir up anything.

In announcing abandonment of the hearings Senator Clark said the subcommittee would meet again "in the near future, subject to the call of the chair and just as soon as I can get the members together." The chairman would not say that the hearings were to be abandoned entirely.

Senator Clark spoke over a Columbia Broadcasting System network from station WJSV, in Washington, on Saturday evening, October 4th. Taking as his text "Monopoly and War Propaganda in the Movies," he charged that the committee had borne "an avalanche of vituperation and abuse" designed to smear it and "frighten it into inactivity."

Repeats Monopoly Charge

To date, the chairman asserted, the hearings have established that the screen is "controlled by a monopolistic group of eight producers." He repeated charges by the committee's first witnesses, isolationist Senators Bennett Champ Clark and Gerald P. Nye, that the control is used to speed war propaganda.

He said the hearings probably would concentrate on the monopoly question in an effort to prove that Hollywood exercises a private censorship of screen and radio as a medium of free speech.

All was quiet in the hearing rooms at Washington meantime as the subcommittee continued its recess, postponing sessions from Monday, October 6th, indefinitely. Witnesses, including Charles Chaplin, William Wilkerson, Hollywood publisher, and Will H. Hays, president of the Motion Picture Producers and Distributors of America, who had been scheduled to take the stand on the 6th, were notified that their appearances had been deferred indefinitely.

Three of the committee members were absent from Washington. Of the five appointed by Senator Burton K. Wheeler, chairman of the parent Interstate Commerce Committee, only Chairman D. Worth Clark and Senator Ernest McFarland remained in the capital. Senator Homer T. Bone is still in the hospital and Senators Charles W. Tobey of New Hampshire and C. Wayland Brooks of Illinois were absent on speaking tours or business.

Although it is not unusual for a minority of a committee to continue hearings, such a step is considered unlikely in the present inquiry because of the constant friction between Chairman Clark and Senator McFarland. The latter, only minority member of the group, has consistently opposed the chairman's rulings and lines of questioning.

During his radio speech Senator Clark said that while the evidence in his opinion had substantiated monopoly charges, it remained to be determined how control of films has been used for war propaganda.

"Certainly some propaganda has been leveled at the American people, and possibly also the extent of the propaganda has been overemphasized," he said. "As the hearings progress we will be better able to ascertain just how far the motion picture industry has gone in using its vast control of public expression in an unfair way."

Stresses Control of Machines

Control by business interests of the machines of radio and motion pictures, he said, also means control over the channels of free discussion.

"There is no actual competition between the man who is equipped with just his tongue, lips, larynx and lungs and the man who has in his possession, or access to, a radio microphone or a motion picture screen," he declared. "The man who owns a radio machine or a motion picture machine can cut off from discussion those who disagree with him by the simple expedient of saying no."

The hearings to date, Senator Clark told the public, have shown:

"As regards the motion picture industry, it is my judgment that the evidence to date tends very definitely to show a tightly held monopoly. For all practical purposes, eight companies absolutely control all of the production, all of the distribution, and a good part of the exhibition of motion pictures. Actually, in my judgment, three of these companies are only satellites of the other five, and these five are very closely associated together.

"Now, the extent to which this vast control of the screen has been used to disseminate propaganda for war is not entirely determined. Certainly some propaganda has been leveled at the American people, and possibly also the extent of the propaganda has been overemphasized, and as the hearings progress we will be better able to ascertain just how far the motion picture industry has gone in using its vast control of public expression in an unfair way," he added.

Screening Postponed

Screening of "propaganda" pictures cited at the hearings and which the Senators had agreed to see, was also postponed. The titles of the pictures have not been agreed upon and no date has been set for the exhibition.

At least two of the members went to the motion pictures during the recess, however, when Senators McFarland and Brooks attended the Washington premiere of Warners' "One Foot in Heaven." Senator Clark was "too busy" to accept the invitation. His family attended instead.

While the hearings lagged Wendell Willkie, counsel for the industry, resumed his personal activities in opposition to the isolationists. On Monday at a dinner of the National Republican Club in New York he urged the GOP to lead in the fight for repeal of the neutrality act. Tuesday he characterized himself as "a propagandist for democracy" and an opponent to totalitarianism at the opening of 1941 campaign of the New York and Brooklyn Federation of Jewish Charities.

Last week he appeared at "Fun for Freedom" and "China Calling" rallies in Madison Square Garden under the auspices of the Fight for Freedom and the United China Relief organizations.

Ohio ITO Censure

The investigation was branded as "unfair, biased and un-American" in a resolution adopted by directors of the Independent Theatre Owners of Ohio, who characterized the proceedings as "a shameful attempt to smear a patriotic industry."

The resolution, released by P. J. Wood, secretary of the organization, said:

"It is obvious that this is a shameful attempt to smear a patriotic industry with accusations which are unjust and unfounded and intended viciously to inflame and arouse prejudice—racial, religious and political—and to defame and discredit motion pictures and all those engaged in the business."

In Hollywood a proposed mass meeting of the studio guilds to protest the hearings was postponed Monday to await further developments. The Screen Writers Guild, sponsoring the mass meeting, expressed hope the hearings would be halted.

Aubrey Blair, AFL organizer for Hollywood and former Screen Actors Guild official, also charged the Senate subcommittee with resorting to a subterfuge in order to whip up public interest in the probe. He declared that his protests against using armed forces and equipment in films mentioned by Senator Tobey were made years ago in course of his duties as an

(Continued on following page)

DONOVAN BUREAU STUDYING FILMS

The Coordinator of Information, Colonel William J. Donovan, appointed by President Roosevelt to gather information and propaganda data and, reportedly, to guide "counter propaganda" against the Axis, is not neglecting motion pictures. It is learned that behind the doors of the COI, among the most heavily guarded portals in Washington, a film section is at work under the direction of Captain Merian C. Cooper. On his staff are John Ford and Laurence Stallings. Other motion picture experts are being quietly recruited.

Colonel Donovan, lately a confidential diplomat for the President, has long been a motion picture attorney. Mr. Cooper, a World War soldier with a distinguished record, has been a producer, independently and in Hollywood for MGM and RKO. The activities of the Information film section are not being discussed, but it is reported that the group is examining all imported product and some domestic films for propaganda content.

Inquiry Hearings Off Indefinitely

(*Continued from preceding page*)

SAG official. Mr. Blair protested to President Roosevelt, and the Army and Navy from 1934 to 1937 over producers using service men in place of regular film extras. He said he never contacted the subcommittee, nor had it contacted him.

Isolationist and America First Committee speakers continued attacks against the screen. At Los Angeles Senator Burton K. Wheeler, chairman of the Interstate Commerce Committee, hit at the employment of British actors in Hollywood, calling the screen "a modern Benedict Arnold."

Charles Lindbergh, at Fort Wayne, Ind., Friday, accused the newsreels of cutting and editing "to distort the true facts of the war and the true stand of those of us who oppose intervention."

Senator Gerald P. Nye, on the Senate floor in Washington Monday, charged, however, that the America First Committee was financing advertisements against him in 19 North Dakota newspapers in an effort to blame him for injecting racial issues into the propaganda inquiry. He also secured insertion in the Congressional Record of a large part of his testimony before the subcommittee.

The Fight for Freedom Committee and the Committee to Defend America and Friends of Democracy, in a joint letter, have asked Senator D. Worth Clark whether he or Senator Nye ever protested the showing of the Nazi film, "Sieg im Westen" (Victory in the West), Emmet C. Peebles, chairman of the Fight for Freedom Committee, in Cincinnati, revealed.

Motion picture business has not been affected by the Senate inquiry, Dr. A. H. Giannini, chairman of the executive committee of the Bank of America and former president of United Artists, said in Chicago. Speaking at a bankers' convention, he said he did not foresee a box-office reaction to the investigation.

'Jewish Survey' Calls For J. P. Kennedy

The *Jewish Survey*, in a letter to Wendell Willkie, this week urged the motion picture industry's counsel to ask the Senate propaganda subcommittee to call Joseph P. Kennedy, former ambassador to Great Britain as a witness in the hearings. Asserting that Mr. Kennedy has been identified with both the isolationist movement and the motion picture industry the publication suggested that he be questioned as to intentions to secure control of the screen for the isolationist.

The magazine, published monthly and "devoted to the struggle against anti-Semitism and intolerance," urged that Mr. Kennedy be asked about his plans to reenter motion pictures, and his association with Senator Burton K. Wheeler, Montana isolationist.

The letter urged that the subcommittee ask Mr. Kennedy if he has "any plans for buying control of any motion picture companies or becoming active in their management?" and if he did "discuss with Senator Wheeler the necessity, desirability, or the nature of the present movie investigations?" It alleges associations between Mr. Kennedy and Senator Wheeler and reviews the former ambassador's career as a film executive.

Topper Acquires Theatre

George Topper, former manager of the old Star & Garter and Haymarket theatres, Chicago, has purchased the franchise for the Chicago territory of the Producers Releasing Corporation. Charles Miller continues as branch manager with no staff changes contemplated.

Kelly Elected to MPPDA Board

Arthur W. Kelly, vice-president of United Artists, was elected to the board of directors of MPPDA on Tuesday, at a meeting of the board in New York. Mr. Kelly succeeds Maurice Silverstone as United Artists' representative. The meeting had been adjourned from last Thursday because of lack of a quorum.

It was reported that topics of discussion at the meeting were: The British remittance negotiations, in progress for some weeks; consideration of various phases of the foreign situation, including the problem of frozen money; and attention to the Senate subcommittee inquiry which is scheduled to resume next week.

Y. Frank Freeman, president of the Coast Producers Association, attended. Directors at the meeting were: Barney Balaban, Nate J. Blumberg, J. Cheever Cowdin, Jack Cohn, George Borthwick, E. B. Hatrick, Will Hays, E. W. Hammons, W. C. Michel and Joseph Hazen.

Famous Players Deny Hanson Affiliation

A denial has been made by Famous Players Canadian in Toronto, Canada, that Oscar Hanson would become identified with the company. The denial followed the announcement of Mr. Hanson's resignation as director of theatre operations for the N. L. Nathanson Odeon Circuit and withdrawal from other Nathanson companies, in which he held executive posts, as published last week.

Other reports from Toronto say that Mr. Hanson is planning to organize a business of his own and that he will become associated with Arthur Lee in New York. Mr. Lee, temporarily in Hollywood, however, said he knew nothing of Mr. Hanson's future plans.

Following the resignation of Mr. Hanson, further reports were that Empire-Universal Films, Ltd., might lose the Universal Pictures franchise for Canada. The Universal home office in New York said there had been no discussions concerning any possible change in franchise arrangements for Canada.

Willkie Speaker at New York Celebration

There will be 1942 elections, Wendell Willkie, former presidential candidate, and counsel for the film inquiry in its current Washington ordeal, told an audience at a Fight for Freedom Committee rally at New York's Madison Square Garden, Sunday night. The meeting endorsed a resolution offered by Actor Burgess Meredith, condemning the Senate inquiry into film propaganda.

The rally was called "Fun to be Free." Other speakers included William Knudsen, Herbert Agar, and Mayor Fiorello LaGuardia. Among stage, screen, radio and literary stars present were Helen Hayes, Lynn Fontaine, Jan Kiepura, Albert Spalding and others.

Russian Musicals Planned

I. Rosenberg plans to produce six features based on Russian peasant life at the Palisades studios in New Jersey. B. Perlov will direct the first of the series, which will get under way early in November.

Mexican Strike Halts U.S. Films

by LUIS BECERRA CELIS
in Mexico City

The present Mexican picture situation is bad despite high optimism expressed in official and labor quarters. The theatres have already begun to feel the lack of major American pictures. Business has dropped 25 per cent since the National Cinematographic Workers Union began its series of strikes against the majors on September 2nd with the closure of Metro-Goldwyn-Mayer and Columbia, followed on the 17th with the shutting of Warners, and on the 29th with Paramount and RKO Pictures, and granting Fox, Universal and United Artists a respite until October 14th.

There is frank pessimism about what will happen Tuesday. There is bitter criticism by the press, particularly those local dailies that have long enjoyed very heavy advertising by the theatres, in some cases as high as 35 per cent of their total paid publicity, and by the rank and file of the unionists, of the obstructionistic tactics of the labor leaders. It is generally conceded that the Americans will definitely not yield to their Mexican workers. It seems a certainty that the other three majors will be closed on the 14th.

May Cut Theatre Staffs

Theatre troubles are piling up apace. Circuits in the northern tiers, with headquarters in Monterrey, Torreon and Chihuahua City, along the Pacific coast, in Guadalajara, and in most of the South, have petitioned the Federal Board of Arbitration and Conciliation for sanction to revise contracts with their staffs, so as to cut personnel and pay, explaining that a paucity of good pictures has made it necessary.

Rumors of Axis influence as an explanation of the attitude of the picture union leaders have intensified. It is said their aim is to ban from Mexico all first-class American films, including news reels.

Open dissatisfaction on the part of the picture workers with their chiefs is becoming more manifest. That the union has not called a meeting of the workers in nearly two months is regarded as significant.

All of the 1,009 theatres in the Republic are operating on a strike basis. There has been a strange change in programs of theatres here. Only one of the six first-run houses, the Magerit, is featuring a major American film, "Tom, Dick and Harry" (RKO). The current bill at the Olimpia, only American owned and managed theatre here, manager of which is Edmund B. Noonan, brother of Sally O'Neil, is playing "Misbehaving Husbands" (PRC) as second to its feature, a French film. The Rex is featuring a French picture. The big picture at the Iris is an Argentine. The Palacio Chino is playing for the third week a Mexican, "Ay, Que Tiempos, Señor Don Simon" ("Those Were the Days, Señor Don Simon"), musical comedy of Mexico's Golden Age, 1880 to 1910, stressing a white petticoat cancan by 24 girls. This picture has set a new box office record here, grossing $23,500 in its first 15 days. The Alameda is exhibiting a Mexican, and the Cine Colonial, the largest local subsequent-run theatre, seating 6,000, is featuring "That Hamilton Woman" (UA), and "Kit Carson," which the government prohibited recently on the ground that some of its characters disparage Mexicans. The ban on this film was quietly lifted. The Colonial top is 32 cents, a high one for a subsequent-run theatre here.


J
Q



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Producer
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As we go to press "Honky Tonk" has captured America to the box-office tune of 229% of normal business! When you watch "Honky Tonk" blazing new records across the nation, another great success following "When Ladies Meet," "Dr. Jekyll and Mr. Hyde," "Lady Be Good" you'll agree that the Friendly Company is setting a pace beyond anything this industry has ever seen. The best is yet to come. Be there when it happens.

WARNERS DROP 8 IN LOW BRACKETS, REPUBLIC ADDS ANOTHER $1,500,000

Columbia, in Second Field Sales Meeting, Promises 'Strict Adherence' to Feature Release Schedule for the New Season

Extending a policy of quality pictures whenever feasible, Warners over the week-end eliminated eight low-budget films from its schedule, at the same time completing plans for 19 features to be made during the next three months.

Meanwhile, furthering its endeavors, Republic, in "the most important expansion program in the company's history," according to M. J. Siegel, president, this week added to its executive staff and its physical plant, and increased its feature-picture budget by $1,500,000, to set five at an increased cost of $750,000 each. At the same time, in the first of three regional meetings to be held, Columbia, according to a policy enunciated by Abe Montague, general sales manager, at the Blackstone Hotel, Chicago, Friday, October 3rd, is going to adhere strictly to the release program it set for pictures from September this year to January of next. At that meeting, too, Mr. Montague told approximately 100 that the studio is now able to keep four to five months ahead of the original schedule.

Warner Drops Eight

The Warner elimination of eight low budget films was announced by Jack L. Warner, vice-president, at the studio, over the weekend. The pictures are "Kickoff," "Night Warning," "Across the Atlantic," "Fortunes of Mamie Q," "Murder With Music," "Three of a Kind," "The Back Gate," and "Man Killer."

Mr. Warner said boxoffice receipts showed companies must no longer follow a "quota" policy; that is, a certain number of pictures in each cost category.

At the same meeting, of studio executives, at which the schedule was established for 19 features in the high cost bracket, "The Gibson Girl" was added to the program. This will be about the life, and times, of Charles Dana Gibson, artist and creator of the character.

Mr. Warner also added, anent the dropping of the eight films mentioned, that the new policy the action indicated was a most effective weapon against double bills. The conviction that time and money may be spent on films, with public approval, brings to the studio opportunities to make better films, and, to its executive, opportunities to attend to their duties more fully. Mr. Warner added the decrease in theatre patronage was due to what he described as "slam-bang" production.

The features scheduled to go into production during the coming quarter are:

"Arsenic and Old Lace," stage hit being adapted for screen by Philip and Julius Epstein, with Frank Capra directing; "The Adventures of Mark Twain," with Jesse Lasky as associate producer; "The Constant Nymph," popular novel, to be directed by Edmund Goulding; "In This Our Life," based on Ellen Glasgow's best-seller with Bette Davis and Olivia de Havilland co-starred under direction of John Huston.

"Juke Girl," Ida Lupino vehicle, to be directed by Curtis Bernhardt; "Mississippi Belle," Ann Sheridan film based on a novel by Clements Ripley; "Gentleman Jim," which deals with the life of James J. Corbett, and will star Errol Flynn; "The Widow Wouldn't Weep," to star Jack Benny.

"Rhapsody in Blue," based on the life of George Gershwin, with Ira Gershwin and Robert Rossen writing the scrip; "Always in My Heart," introductory vehicle for Gloria Warren and Patty Hale, child singing discoveries, with Jo Graham directing.

"The Damned Don't Cry," based on a novel by Harry Hervey with Leonard Frank and Melvin Levy scripting.

"A Night Before Christmas," film version of Laura and S. J. Perelman's stage play, which will star Edward G. Robinson; "Lisbon Clipper," original screen play by Jesse Lasky, Jr., and Maurice Hanline, to be directed by Robert Florey; "Captain Tough," original script by Charles Tedford, with Ray Enright directing; "Leathernecks," first assignment for new associate producer Paul Gerard Smith.

"Yankee Doodle Dandy," based on the life and songs of George M. Cohan, the title role to be portrayed by James Cagney; "The Man They Couldn't Kill," written by Sidney Biddell and Frederick Frank, with Leonard Hoffman adapting for screen; "Iceland Patrol," original screen play by Scott Darling and Erna Lazarus, featuring Alexander Knox, under the direction of D. Ross Lederman.

Short Subjects Scheduled

Shorts scheduled to go into production during October, November and December are:

"The Great Virginian," historical feature in Technicolor; "Calling All Girls," featuring Patty Hale and Navy Blues Sextet; "Ice Frolics," "Life of Slapsie Maxie Rosenbloom," in which Rosenbloom will portray himself; "King Salmon" and "Rodeo," to be directed by Del Frazier; "All-Girl Orchestra," to feature a women's band; and "Soldiers in White," national preparedness short in Technicolor.

Features currently before the cameras and in the cutting room are "Kings Row," "Captains of the Clouds," "They Died with Their Boots On," "All Through the Night," "The Male Animal," "Dangerously They Live," "You're in the Army," "Wild Bill Hickok Rides," "The Man Who Came to Dinner."

The expansion of the Republic studio, executive staff, and picture budget was announced Monday in Hollywood by M. J. Siegel, president, who called the expansion "the most important in the company's history."

Two new departments were created this week. In charge of features is Al Wilson, appointed executive producer; in charge of westerns and serials is Hiram Brown, Jr., appointed executive producer.

A new $1,000,000 construction program begins, to include new buildings for the art and research departments, two new sound stages, new character streets.

In charge of this development is C. L. Lootens.

As a "sales triumvirate" to hold four regional meetings per year in Hollywood, New York, New Orleans and Chicago, Mr. Siegel will join James R. Grainger, president of the distributing company, Republic Pictures, and Herbert J. Yates, chairman of the Republic board.

Max Schoenberg becomes production manager. Herbert Mendelson is appointed his assistant.

Simultaneously, Mr. Siegel also announced that Republic would increase its budget on five feature pictures $1,500,000, a move justified, he said, by exhibitor sales for the current 1940-41 product. The first picture to be produced under the increased budget is "Lady for a Night," currently in work, which will cost in excess of $900,000. There will be five other pictures of major classification, which will cost in excess of $750,000.

It is understood Republic's total 1941-42 feature product may eventually reach $15,000,000.

Columbia's Regionals

For pictures from September through January, Columbia will adhere strictly to its release schedule, its sales manager, Abe Montague, told assembled salesmen Friday, October 3d, at the Blackstone Hotel, Chicago, in one of the many messages to them during their two day meeting. Regional sales meetings also are scheduled for New York on Friday through Monday, and for San Francisco October 24th and 25th.

Mr. Montague said the company's business during the last year had been the best in its history, and that the studio had reached a pace enabling it to keep four to five months ahead of schedule. He added that Columbia had made deals with virtually every important circuit and independent.

In the Chicago meetings particular stress was made on service to the exhibitor, Mr. Montague claiming that the theatre operator was entitled to service on his contract and was going to get it from Columbia. He said he believed that the last run account should get as good a print as a key run house, and would, and that other ideas would be put into effect to help the small town operator. Along these lines, he said, press books were now being compiled, on each picture, that will help three types of exhibitors, the key runs, key subsequent runs and small town houses. Office forces will be increased, if necessary, to give the exhibitor the service he wants.

Columbia is anxious, he said, to work with any exhibitor organization to bring about unity within the organizations and to the industry in general.

As to accessory service, Montague said it was the definite opinion of everyone present that better service could be given by controlling it themselves, as they now do, and efforts are being made to improve this end.

Sam Briskin, studio manager, dropped in between trains, on his way from New York to California, and addressed the delegates on productions under way and planned, and impressed upon them that the studio was geared so all announced releases would be met.

Columbia has extended its decentralization so that approvals of play dates on the more important pictures are now given by the district manager. Prior to this decision these dates had to be approved by the home office.

THEATRES COMPETE WITH CHILD SHOWS

Competing motion picture circuits played hosts to children at rival parties in Milwaukee, Wis., early last week. Fox, which has increased its string of theatres in Milwaukee county to 29 with the recent annexation of the Saxe Amusement Management theatres, held a Mickey Mouse Birthday Party at eighteen of its houses.

In contrast, Warner Brothers invited youngsters to celebrate Donald Duck's Birthday at eight Warner theatres. The incentive for the Donald Duck party was five Disney color cartoons in addition to the regular show an a free gift for all attending.

Both parties were matinees.

PERMANENT CIRCUIT PLANNED FOR UNCLE SAM'S NEW ARMY AND NAVY

Film, Stage, Radio Executives Called to Washington to Discuss Long Range Program for Entertainment in Camps

Establishment of a regular circuit of shows for men in the Army, Navy and Marine Corps was agreed upon at a meeting in Washington Wednesday of officers charged with maintenance of morale and committees representing screen stage and radio. Placement of stage and screen entertainment for the camps on a permanent and coordinated basis is the object of the plan, details of which will be worked out by the Citizens Committee for the Army and Navy.

The services of the film industry were placed at the disposal of the Government by Y. Frank Freeman and Jock Lawrence, chairman and secretary of the Motion Picture Committee Cooperating for National Defene, and by Lawrence Beilenson of the Hollywood Screen Actors Guild.

The Washington meeting had been called earlier in the week and had been expected to last several days. Agreement was reached after the first session, however.

The Army Motion Picture Service and the War Department, with the cooperation of the major film distributors through the Motion Picture Committee Cooperating for National Defense, have built, and are still building, a chain of approximately 400 theatres in posts and forts, to take care of the film needs of possibly 3,000,000 men. Bookings by the Service have brought the men films new and near new, and difficulties in clearance are being ironed out by a special distributors-exhibitors committee, with the Service, under a War Department agreement that the theatres will not admit others than soldiers.

Stage Units Wanted

This sector of the morale program is generally conceded working smoothly; it is for the other types of entertainment, that the Army, and now the Navy, are directing efforts at better cooperation. Stage units sent out earlier in the year by the Citizens Committee for the Army and Navy, Inc., under the auspices of the United Service Organizations, and by Hollywood's film industry have not been as numerous as desired or expected.

Called to the Washington meeting were Y. Frank Freeman, president of the Association of Motion Picture Producers and chairman of the Hollywood branch of the motion picture defense committee; Jock Lawrence, secretary of the committee, and representatives of the Screen Actors Guild, Screen Writers Guild, Screen Directors Guild, the various technical branches and the Association of Motion Picture Producers, Representatives from the East will include Lawrence Phillips, executive director, and Eddie Dowling, actor-producer, of the New York Citizens Defense Committee; Neville Miller, president of the National Association of Broadcasters; and Lee Shubert, stage producer.

Dissatisfaction of legitimate stage and vaudeville actors with financial returns and arrangements at the free shows given by the Citizens Committee and others this summer at the camps was reflected in an order last week by the Theatre Authority of New York and Hollywood that no member of the Associated Actors and Artistes of America, parent actors' union, could perform in any Army or Navy camp without pay.

Alan Corelli, executive secretary of the Authority in the East said in New York Saturday that the order was a result of resolutions approved by the New York and Hollywood branches recently and that actors had been performing in the free shows under the understanding with Government officials that the arrangement was for an "emergency" period of one year after which the Government would pay the actors.

A corollary of the order that no actor may perform at a camp without pay is the ending of "free" shows. They will all have to charge admission, Mr. Corelli intimated. The first effect seen was the placing of an admission charge of 10 cents per soldier at the show in Fort Monmouth, New Jersey, this week.

Backing of the Theatre Authority ruling came this week from the Motion Picture Defense Committee, Hollywood. In a joint statement with I. B. Kornblum, a Hollywood agent, Fred Beetson, member of the committee and a vice-president of the Association of Motion Picture Producers, said the ruling was designed to institute "order."

"A 'brake' has been put on indiscriminate, unorganized requests for shows coming from countless sources—while the Federal Government is working out an orderly plan in cooperation with the entertainment industries."

Meanwhile, construction of 242 USO sponsored clubhouses in towns near Army camps, for soldier recreation, appeared nearer possibility this week, atfer clearing of some red tape in Washington. That process was the signing of a special order by President Roosevelt assigning the clubhouses to the construction division of the Army. They had been under the Federal Works Administration and were delayed for several months, while the USO, with $13,000,000 of publicly raised funds to operate the houses, complained week after week, until it captured the attention of the Cabinet's defense ministers, who brought the situation to the President.

In New York, it was said this week the Army would begin construction of the recreation centers October 18th and finish them the week before Christmas.

In the Second Corps Area, in which that city and territory are located clubhouses will be built new or from altered establishments in Pointville, Browns Mills and Wrightstown, New Jersey, for Fort Dix; in Black River, New York, for Pine Camp; and, possibly, at Hempstead, Long Island, for Mitchell Field; also at Oswego, Watertown, and Youngstown, New York.

The clubhouses will be of one story, on cement foundations, with varying appearance, and possibly with sections of two stories; and will average 89 by 140 feet, with main lounges, social halls, stages, kitchens, showers, locker rooms, reading rooms, soda fountains, etc.

Thomas E. Dewey, chairman of the USO national campaign, said Tuesday:

"I am highly pleased at the transfer of the job from the FWA to the Army, and I am confident that General (Brehon) Somervell will build the buildings so fast that he will make up the three months of delay, by the speed with which he does the job."

More Army Theatres

Eight permanent theatres are being built at Camp Blanding, Florida, costing $500,000. At the camps near Paris, Texas, five 1,038 seat theatres are planned; at Bastrop, same state, another five, with same capacity; at Lubbock, Texas also, a 600-seater; and at Midland and the Sherman-Denison territory, a 603 seat theatre and one of 364 seats, respectively.

From Brownwood, Texas, comes news the three tent theatres are to be replaced by six wooden houses.

At Waco, in Texas, there are to be five 1,038 seat theatres at the new Valley Mills camp.

At a new army camp being built near Okmulgee, Oklahoma, there will be five theatres, of 1,038 seats each; and, at Enid, same state, a 364-seater.

Two weeks ago at Fort Sam Houston, construction began on a second theatre.

The War Department is also building theatres totalling in cost $129,460, at Camp Livingston, Louisiana; and others costing $112,000 at Camp Shelby, Mississippi.

IN THIS CORNER— BARBARA STANWYCK

Hollywood film actors and actresses ever striving for perfection, sometimes become a little over-zealous. Playing a film scene, Barbara Stanwyck threw a right cross which was not supposed to connect, but did, and sent Kathleen Howard, character actress, to a hospital with a fractured jaw.

A scene in Sam Goldwyn's "Ball of Fire" called for Miss Stanwyck to clip Miss Howard on the chin. This type of scene is photographed from an angle which makes the blow appear as if it connected. One or both of the principals miscalculated a bit and Miss Howard, who is 56 years old, was knocked out. Miss Stanwyck was near hysterics, the Associated Press reports.

"Dumbo" Will Follow "Fantasia" at Broadway

Walt Disney's latest feature cartoon, "Dumbo," will have its premiere Thursday evening, October 23rd, at the Broadway Theatre, New York, where Disney's "Fantasia" is now in its 11th month. Following the premiere which will be a society benefit affair, "Dumbo" will be presented on a continuous run.

"Although 'Fantasia' is being withdrawn, business is at peak and this attraction could have continued indefinitely," said the RKO-Disney announcement, which added that there has been a demand for national release of "Fantasia."

Meanwhile, "Walt Disney's Song Parade," a new musical feature presenting song hits from all the famous Disney motion pictures, made its radio debut Sunday, October 5th, on WOR and 77 other Mutual network stations from coast to coast. Tunes from "Dumbo" highlighted the first broadcast.

ASCAP released all the tunes for this new series which originated in Mutual's Chicago station, WGN.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE & HOURS of SCREENING (C) SHADOW OF THE THIN MAN and (D) TWO-FACED WOMAN
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 10/21 11:00 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	TUES. 10/21 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 10/21 10:00 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 10/21 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 10/21 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	(C) only TUES. 10/21 10:00 A.M. (D) only TUES. 10/21 2 P.M.
CINCINNATI	Palace Theatre Sc. Rm.	16 East Sixth Street	TUES. 10/21 1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 10/21 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	(D) only TUES. 10/21 10:30 A.M. (C) only TUES. 10/21 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 10/21 1:15 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 10/21 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 10/21 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 10/21 9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 10/21 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	(C) only TUES. 10/21 10:30 A.M. (D) only TUES. 10/21 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 10/21 1 P.M.
MILWAUKEE	20th-Fox Screen Room	1016 North 8th Street	TUES. 10/21 1:30 P.M.
MINNEAPOLIS	Sc. Room Warner Buildg.	1104 Currie Avenue	TUES. 10/21 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 10/21 10:00 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 10/21 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 10/21 9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 10/21 9:00 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 10/21 10:30 A.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	(C) only TUES. 10/21 11:00 A.M. & 2 P.M. (D) only WED. 10/22 11:00 A.M. & 2 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	TUES. 10/21 1 P.M.
PORTLAND	B. F. Shearer Screen Room	1947 N.W. Kearney St.	TUES. 10/21 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 10/21 1:30 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 10/21 1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 10/21 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2317 Second Avenue	TUES. 10/21 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 10/21 1 P.M.

"Shadow of the Thin Man"—*William Powell, Myrna Loy* • "Two-Faced Woman"—*Greta Garbo, Melvyn Douglas*

DAVID SELZNICK BECOMES FOURTH PARTNER IN UA

Producer Enters Company on Equal Basis with Chaplin, Mary Pickford and Korda

Culminating months of discussion and complex legal preparation, David O. Selnick signed an agreement last Sunday in Beverly Hills, Cal., which gives him a quarter interest in United Artists Distributing Corporation, sharing equally with Mary Pickford, Charles Chaplin and Alexander Korda who each own 25 per cent of the corporation. An unusual feature of the much-discussed contract provides that constant production be maintained by the company until Mr. Selznick has completed $20,000,000 worth of pictures.

The contract, one of the longest on record in terms of negotiations instituted over a period of months, provides that Mr. Selznick will make from two to four pictures a year for United Artists; that he may elect to become a stockholder in the company and that he must receive certain production financing.

The producer of "Gone With the Wind," is reported to have bought his interest in UA for $1,250,000, through purchase of the Douglas Fairbanks estate stock, valued at $400,000, Samuel Goldwyn's former holdings, which United Artists had purchased in a reorganization deal some months ago for $600,000, and some shares each from the holdings of Miss Pickford, Mr. Chaplin and Mr. Korda.

Elections Set

Immediately following the signing of the agreement Miss Pickford and Mr. Korda flew East. They arrived in New York on Monday and told reporters that a company board of directors meeting would be held in UA's home office this week to discuss final details of the agreement. Mr. Chaplin and Mr. Selznick were expected to arrive from Hollywood for the meeting on Thursday. Miss Pickford said that UA partners would act to select a new president for the corporation. On Sunday Mr. Selznick reported that he was not planning to hold office in the company, but that he would be an Eastern executive. No change in the corporation name is contemplated for the present.

At mid-week, it was reported that several persons are under consideration for the presidency of United Artists, one an eastern company head now on the West Coast from whom UA stockholders are awaiting word of his availability. The other is an eastern company executive who, stockholders expect, will bring additional financing into UA. At present, ArthurW. Kelly, vice president in charge of distribution, is the active head.

Attorneys who figured in arranging the deal were Edward Raftery of the New York law film of O'Brien, Driscoll and Raftery, representing United Artists, and attorneys Lloyd Wright and Dan O'Shea, representing Mr. Selznick.

Mr. Selznick announced Tuesday that he had appointed Laudy Lawrence as his special representative in the distribution of his United Artists releases. Mr. Lawrence was for many years MGM's general manager for the European continent and will start in his new post immediately, starting an extensive survey of the American market and available world markets. Lowell Calvert, meanwhile, will continue in charge of Selznick-International Pictures, now in liquidation in New York.

Following signing of the U.A. partnership agreement, Mr. Selznick, who has been inactive as a producer for nearly two years, announced a four-picture program for his producing company in connection with United Artists. A screen version of Dr. A. J. Cronin's new novel, "The Keys of the Kingdom," which he purchased for $100,000, will be put into work this winter with Ingrid Bergman in the role of Maria-Veronica, the nun. Next, Mr. Selznick will go to work on "Claudia," which Rose Franken and William Brown Meloney are adapting from Miss Franken's successful Broadway play of the same name. "Tales of Passion and Romance," a film anthology for which Keith Winter is preparing the scenario, and Charlotte Bronte's "Jane Eyre,' a probable Joan Fontaine vehicle, are the other Selznick projects.

Miss Pickford Plans Two

Miss Pickford, meanwhile, who is planning to re-establish her own independent producing unit, announced on Monday that she would not be active in Murray Silverstone's producing organization. She plans to remain in New York for about ten days, shopping for a "play or a story" which might be good for screen material. She will make two productions, one a new version of "Coquette."

Mr. Korda, however, said he was undecided whether to leave this week-end for England or return first to Hollywood to settle "certain matters" which might require his attention for as long as two or three weeks. Mr. Korda has signed Jack Benny to play the starring role in his forthcoming production, "To Be or Not to Be," which will be directed by Ernst Lubitsch.

Charles Chaplin is planning a re-issue of "The Gold Rush" for release in late December, in which he will act as narrator and for which he has written a special musical score. Mr. Chaplin's future production plans include a character comedy in which he will star. He also plans another film, one in which he will not appear.

Meanwhile, from England, Teddy Carr, managing director of United Artists, cabled the New York home office that the first print of "Ships With Wings" would arrive here within the next three weeks. This film, produced at the Ealing Studios by Michael Balcon and directed by Sergei Nolbandov, is a romance played against the background of Britain's wartime aviation.

On Monday, from Hollywood, came the announcement of Hal Roach plans for his second series of streamlined features released through United Artists to follow the first now being completed. First production in the new series will be "Hay Foot," a comedy of Army life, featuring the "Tanks a Million" cast. "Brooklyn Orchid" is another in the series.

Legion Dinner-Dance

At a meeting held last week members of the Lieut. A. Vernon McCauley Post, No. 270, known as the theatrical post of the American Legion, plans were drawn and committees selected to take charge of the installation of new officers and dinner-dance to be held at the Statler Hotel in the ballroom on October 28th.

McEvoy With Universal

Edward L. McEvoy, former RKO district manager and recently with Select Attractions as general sales manager and vice-president, has joined Universal as a special representative. Temporarily he will remain at the New York office.

Variety Clubs Active in Field

The revived Albany, N. Y., Tent No. 9, recently authorized by the National Tent to regain its charter, will hold a formal organization meeting at the Ten Eyck Hotel on Monday, October 13th. At this time, permanent officers will be elected and headquarters selected.

Temporary officers, pending permanent selections next week are: Moe A. Silver, Warner Circuit zone manager, temporary chairman, Herman Ripps, MGM branch manager, secretary, Louis R. Golding, Fabian divisional branch manager, treasurer. On the board of directors temporarily are Si Fabian and J. Meyer Schine.

A drive for out-of-state members for the Variety club of Detroit was conducted during the convention of the Allied Theatres of Michigan, Monday, Tuesday and Wednesday.

Following the Allied banquet Wednesday night the Variety club was host to delegates at a novelty program followed by dancing at its headquarters. Dave Flayer is chairman of the membership committee.

In Columbus, Ohio, Virgil A. Jackson, head of the Central States Theatres, and chief barker of the local Variety club, left for Hollywood last week where he will extend a formal invitation to Warners to hold the world premiere of "The Male Animal" in Columbus, since the locale of the story is the Ohio State University there, of which Elliott Nugent and James Thurber are alumni. Mr. Nugent is also directing the film.

Honor Clark and Hendel

The James P. Clark testimonial dinner, to be held October 27th at the Bellevue-Stratford Hotel under auspices of the Philadelphia Variety club, is expected to break all records for attendance. Started as an all-industry affair, to mark Mr. Clark's advancement to the chairmanship of the City Democratic Committee, it is beginning to take on the aspect of a city and state dinner. Mr. Clark is head of Horlacher's Film Delivery Service and operates an independent exchange.

In Columbus, Ohio, barkers of the Variety club gave a buffet dinner Monday night in honor of James Hendel, former United Artists salesman in that territory, who has been made Cleveland branch manager for the company. The committee in charge of the affair included Al Redman, Pete Wood, John Murphy and Russ Bovim.

Other Chapters Active

The St. Louis tent of the Variety club raised $18,262 among theatres in the area for the USO, it was announced last week.

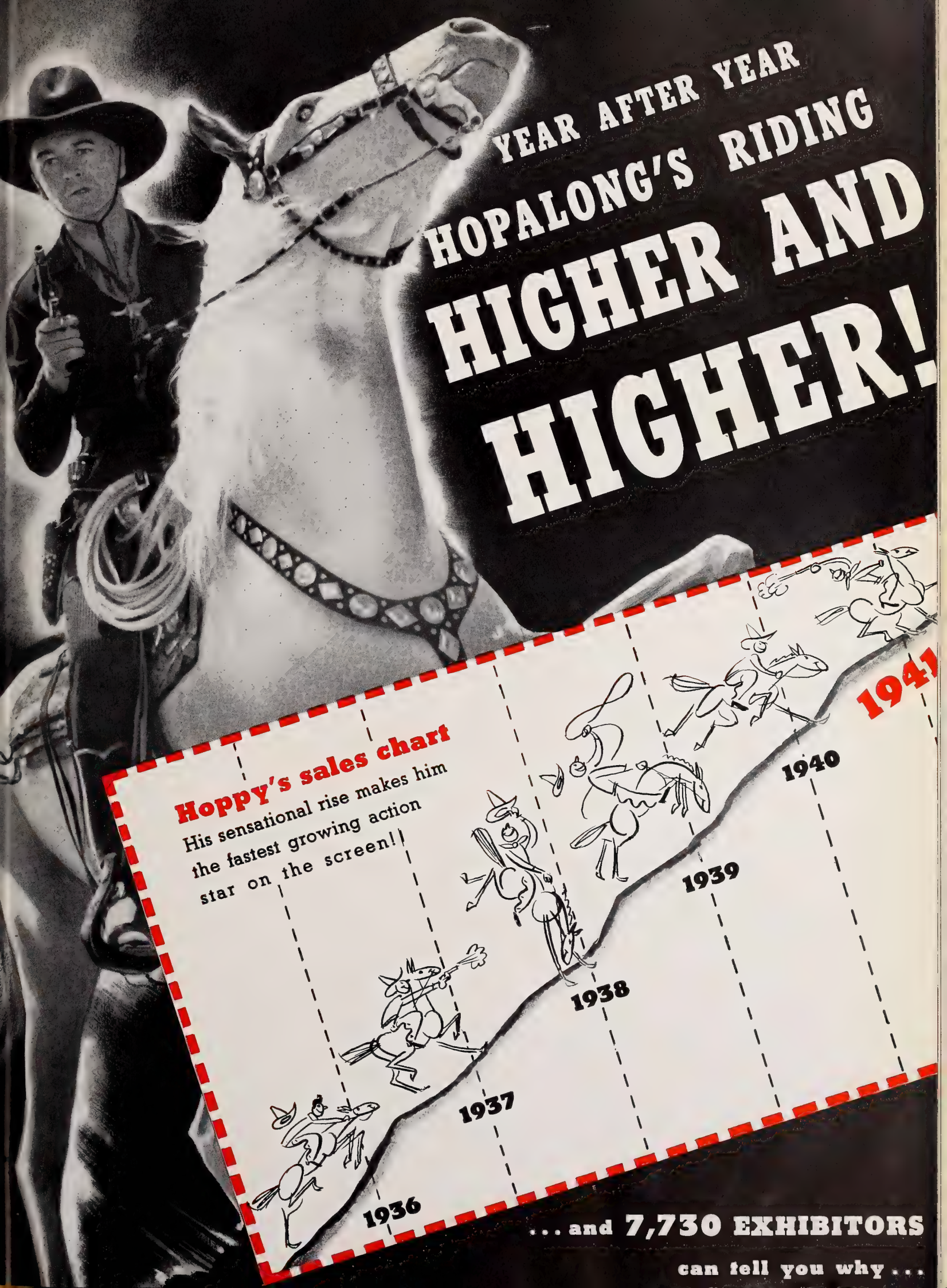
The chapter will move into its new quarters in the Coronado Hotel this week, and will formally dedicate them with a dance October 18th. Plans are also being formulated for a public dance, using two big name bands on a local orchestra, for the latter part of November in the St. Louis Municipal auditorium. Funds raised at this affair will be used toward defraying expenses of the building of a structure for crippled persons, the club's philanthophic enterprise at this time.

Two pictures in color, "Variety Goes to Dallas," and "Barkers Meet in Atlantic City," were projected last week at the Hotel Book-Cadillac quarters of the Detroit Variety club at festivities opening this season's programs.

The Boston Variety club will hold a theatre party October 21st for the new Olsen and Johnson show, "Crazy House," the proceeds of which will go to the club's charity fund. It was also decided at the executive committee meeting to publish a year book at the end of the year.

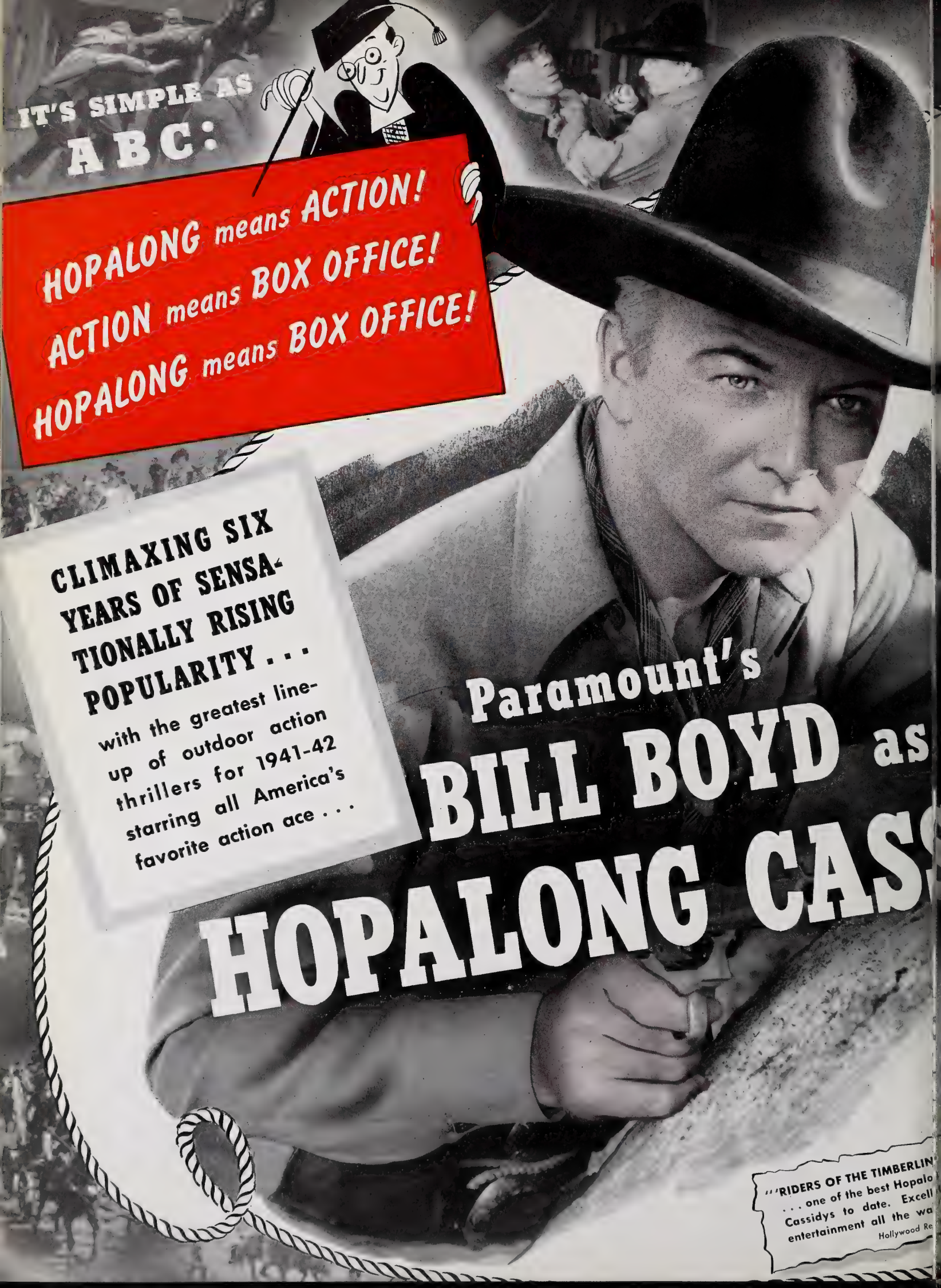
YEAR AFTER YEAR

HOPALONG'S RIDING HIGHER AND HIGHER!



... and 7,730 EXHIBITORS

can tell you why ...


IT'S SIMPLE AS
ABC:
HOPALONG means ACTION!
ACTION means BOX OFFICE!
HOPALONG means BOX OFFICE!
CLIMAXING SIX YEARS OF SENSATIONALLY RISING POPULARITY . . .
with the greatest line-up of outdoor action thrillers for 1941-42 starring all America's favorite action ace . . .
Paramount's
BILL BOYD as
HOPALONG CAS
"RIDERS OF THE TIMBERLIN
. . . one of the best Hopalo
Cassidys to date. Excell
entertainment all the wa
Hollywood Re

ECRET OF THE WASTELANDS"
"OUTLAWS OF THE DESERT"
"STICK TO YOUR GUNS"
"TWILIGHT ON THE TRAIL"
"RIDERS OF THE TIMBERLINE"

OUTDOOR ACTION PICTURES THAT FIT INTO ANY PROGRAM, IN ANY THEATRE, ANYWHERE!

IDY

"'SECRET OF THE WASTELANDS' . . . Bill Boyd keeps up his good work. Tops in his field of entertainment!" —Daily Variety

"'SECRET OF THE WASTELANDS' . . . A fresh story whose plot and action set it clearly above run-of-mine cactus dramas!" Film Daily

"'OUTLAWS OF THE DESERT'... completely satisfactory. Invites the inspection of metropolitan, sophisticated audiences!" —Hollywood Reporter

"'STICK TO YOUR GUNS'... rip-roaring, fast-shooting, hard riding! Never a dull moment!" —Hollywood Reporter

"'OUTLAWS OF THE DESERT'... gets over for an unusual kick!" —Daily Variety

"'STICK TO YOUR GUNS'... packs elements essential to entertain the outdoor fans!" —Film Daily

DERS OF THE TIMBERLINE' if it's action stuff they want, is their dish!" —Boxoffice

"'TWILIGHT ON THE TRAIL'... action natural for the Paramount accounts. A solid action hit!" —Hollywood Reporter

'TWILIGHT ON THE TRAIL'... plenty of thrills and action ... assure exhibitors and their customers tingling spines in 1941-42 season!" —Film Daily

Paramount Puts More Into the Hopalongs . . . So You Can Get More Out Of Them!

Yes, budgets are upped on each and every Cassidy picture . . . upping them out of the ordinary "Western" class . . . setting them right in with the great outdoor action spectacles with which Paramount has made box office history!




"Hopalong Cassidy productions are quality Westerns that mean quantity box office!"
—HARRY DAVID, Gen. Mgr., Northio Theatres, Cincinnati, Ohio
"I can always depe on the Hopalongs to extra business for me!
—AL WUEBBEN, Royal Theatre, Parkston, S. D.
ASK
THE MAN WHO
PLAYS HARRY SHERMAN'S
FINE OUTDOOR
PICTURES!
"The Hopalongs are constant money-makers for us!"
—GEORGE KERASOTAS, Gen. Mgr., Kerasotas Circuit, Ill.
"I've used every Cassidy mad and have never failed to d extra business with them!
—ESKILD LUND, Glud Theatre, Viborg, S. D.
"There is not a better Western made than Hopalong Cassidy!"
—MIKE CHAKERES, Chakeres Theatres, Springfield, Ohio
"Hopalongs have always meant more to me — they do 25% better than average!"
—ED LINDENAU, Arthur Theatre, Lemont, Illinois
"The quality of the Hopalongs seem to improve with each picture. The new group looks better than ever!"
—JOHN UNDERWOOD, Dell Theatre, Dell Rapids, S. D.
DEPEND ON
PARAMOUNT
and
HOPALONG
for action on the screen!
...action at the box office!

U.S. COURT DECLARES MINNESOTA'S BLOCKS-OF-5 BAN IS CONSTITUTIONAL

Distributors Delay Decision on Request to Federal Court for Relief from Decree; Sears Announces No Warner Selling

Speculation over what will the majors do, now, to upset Minnesota's anti-consent decree law, was pronounced in distributors' New York home offices and Minneapolis exchange, this week, after a St. Paul judge, last Saturday, not only denied the majors' petition for a temporary injunction against the law, but also called it constitutional.

The majors' attack on the statute which hits blocks-of-five sales and compels distributors to offer all of their features for sale, is thereby halted. The case was generally considered a test and may unloose similar legislation which had been under consideration in other states.

The more optimistic among the majors' sales and legal representatives had expected a favorable reply to the Minnesota petition, whereupon they would proceed with selling features in blocks of five, as prescribed by the consent decree, and their lawyers would go ahead to a second step; a petition for a permanent injunction and a ruling that the law is unconstitutional.

The decree-bound majors filed their suit for the temporary injunction in the Ramsey County District Court, St. Paul, some months ago, joined at the time by United Artists, whose method of selling is by individual film—a method proscribed by the law, which compels majors to offer a season's product *en masse,* with a 20 per cent cancellation privilege.

Decision on Action Delayed

In New York, Tuesday, following a meeting of majors' chief counsel, a spokesman said no decision on action had been reached, and none would be made for a while. At the meeting was David Shearer, Minneapolis legal representative for some of the companies who had come East immediately, with copies of the decision by District Judge Hugo Hanft, of the Ramsey County Court.

One speculation was that the companies, in order to sell their films in Minnesota, could ask Federal Judge Henry W. Goddard, in New York Federal Court, for an order relieving them of the obligation to observe the decree in Minnesota. Although the majors in the decree are allowed to sell to their affiliates in the old manner (Paramount to Minnesota Amusement, for instance), they have been prevented from doing business on new films with the many independents in the state.

Those independents who are members of the Allied of the Northwest, which drew up, supported, and pushed the law through the legislature, this week, as for some weeks past, are showing signs of wanting product denied to them by the law. In fact, Tuesday, the unit's legislative committee was reported, from Minneapolis, to be in session, following Judge Hanft's decision—and the report said also that they might request the majors to seek relief from the decree in the New York Court.

The legislative committee disclosed no action. Spokesmen indicated the unit was awaiting a move by the majors. The committee was to meet again, shortly.

SUNDAY FILM LAWS UNAFFECTED BY ARMY

The construction of new Army camps, the influx of soldiers and war maneuvers throughout the Carolinas has had little effect on the question of Sunday film showings in the communities, towns, hamlets throughout that section.

At Rock Hill, S. C., authorities refused to permit Sabbath showings for some 15,000 soldiers participating in Army war games, and Silver City officials of that state declined to take any formal notice of a Sunday show petition signed and submitted by 750 citizens, after previously declaring Sunday performances illegal.

However, in York, N. C., local theatres will be allowed to open on Sunday during the Army maneuvers in that area, while in Thomasville Sunday movies were permitted for the past three weeks for the benefit of the USO drive. In Ashboro, N. C., the City council held a special session and adopted an ordinance banning Sunday movies.

The majors can push their fight further by appealing next to the Minnesota Supreme Court. If they do so, their selling will still be withheld.

It was said in New York that the majors, while feeling the practical course would be an appeal to the New York Federal Court for relief from the decree instead of pushing the fight against the law, also feel that success of the Minnesota drive against the decree may lead dissident groups in other states to have similar laws enacted; laws the majors could not defeat without a series of appeals from court to higher court, and which they would be thus forced to observe by again and again going to the New York Court for relief. The end would be nullification of the decree in many, if not all, states and much confusion in methods of selling, with resultant trouble to the majors' distributors and accounting departments.

Gradwell Sears, Warners general sales manager, on Tuesday said his company would not sell films in Minnesota, and that, whatever course it did take, it would be taken without consultation with other companies. His statement was prompted by a telegram from T. E. Mortensen, publisher of the Minnesota amusement journal, Greater Amusements, who had said:

". . . already, many 'A' theatres in the more important situations in the state, and subsequent run houses in the larger cities, face immediate closing due to lack of suitable new product."

The text of Mr. Sears' reply follows, in part:

"I have attended no meetings in connection with Minnesota law nor do I propose to attend any. Whatever course of action decided upon by this company as to its future course of business in Minnesota will be done independently and without meeting with anyone. We are disappointed in this ruling by the court but this has not changed the advice of our counsel that such legislation is unconstitutional and since this ruling is merely a preliminary ruling we feel we must be guded by such advice until a final ruling is made by the highest court and pending such ruling we feel we must conform to our national methods of distribution as approved and laid down by the Government in the consent decree."

Immediately following Judge Hanft's decision, which occupies 29 pages, and which states that economic and social changes have rendered valid a law which 10 or 20 years ago might have been unconstitutional—Northwest Allied termed the decision a "signal victory," and called the legislative committee meeting already mentioned.

The Judge's decision actually applied to only one petitioner, Paramount, although observers in St. Paul said the legal procedure was such the decisions on the other petitioners would be the same, with perhaps a memorandum on the special problems of United Artists.

Some pertinent excerpts from Judge Hanft's decision follow:

"The legislature is primarily the judge of the necessity of the law. The constitution does not secure to anyone liberty to conduct his business in such fashion as to inflict injury upon the public at large or upon any substantial group of people.

"It is not a denial of due process to adjust legislation to meet a local evil resulting from business practices and superior economic power, even though the advantages and power are largely due to the fact persons affected do business in other states. . . ."

Distributors Discriminate

"In a position to dominate the industry by virtue of their individual powerful organizations and vast holdings, it would tax the credulity of this court to the breaking point to assume that the eight major producers, of whom six are plaintiffs in these actions, would not use it to their aggrandizement, but would lay aside profit considerations and distribute their wares solely in the interest of the public and impartially as between independent exhibitors and those theatres owned or controlled by the producer-distributors. The mainspring motivating the independent exhibitor is also the profit angle, but he is a pigmy compared with the eight major producers.

"It is a matter of common knowledge that for years producers and distributors discriminated in many ways against the independent exhibitor. Chief cause of complaint was the method of block booking pursued, compelling the exhibitor to take what the producer saw fit to offer him, or fail to get the desirable features. There was rank discrimination in favor of theatres owned or controlled by producer-distributors.

"Efforts of legislatures to relieve the situation of independent exhibitors floundered on the right of inviolability of the right of contract."

Jewish Drive Starts

The fifth merged campaign of the New York and Brooklyn Federations of Jewish Charities got under way Tuesday night with a dinner in the Hotel Commodore, New York. The drive will benefit 116 hospitals, child care, family welfare and other social agencies affiliated with the federations. Wendell L. Willkie was the principal speaker at the dinner and David Bernstein, vice-president and treasurer of Loew's, Inc., and Major Albert Warner were named co-chairmen of the amusement division.

MORE INDEPENDENTS ADD VOTES TO ALLIED'S 'NATIONAL UNITY' PLAN

Board To Meet October 22nd with Approval of 11 Units for 'Liaison Committee'; MPTOA Bulletin Seeks 'Cooperation'

Having secured overwhelming support for its proposed "liaison committee" to cooperate with other elements of the motion picture industry to obtain unity and defend the industry against outside attacks, the directors of National Allied States Association announced from Washington this week they would meet on October 22nd, in Pittsburgh, to weigh results of the plebescite taken by mail among the units after the proposal was rejected by vote of convention delegates early last month in Philadelphia.

The meeting October 22nd will be in conjunction with the annual convention of the Allied of Western Pennsylvania.

Rejected by Connecticut

Only Connecticut Allied rejected the proposal. New Jersey Allied qualified its acceptance with three provisions, that the directors pass upon the committee's actions, that actions of the all-industry committee be subject to vote of all groups represented by it, and that Allied not suffer adverse publicity by the committee's moves. New England Allied, surprisingly, in view of the opposition voiced at the convention by Nate Yamins, Fall River exhibitor, and National Allied director, approved the liaison committee; but, with the Eastern Pennsylvania Allied, rejected the third paragraph of the plan, calling for the all-industry committee.

Latest unit to approve was Northwest Allied, in a special meeting at Minneapolis, Friday, October 3rd. Texas and Michigan were to be heard from at mid-week.

Meanwhile, another national exhibitor organization, the Motion Picture Theatre Owners of America, put its weight back of the Allied directors' efforts to appoint a committee which will work for an all-industry group. The MPTOA endorsement was contained in a lengthy bulletin over the signature of Ed Kuykendall, president, who, however, did not mention Allied by name.

In addition to those mentioned, other Allied units which to date approved the "liaison committee" are the Illinois Allied, the Allied Motion Picture Theatre Owners of Western Pennsylvania, the Motion Picture Theatre Owners of Maryland, the Independent Theatres Protective Association of Wisconsin and upper Michigan, the Associated Theatre Owners of Indiana, the Allied Theatre Owners of the District of Columbia, and the Independent Theatre Owners of Ohio.

The rejection by the Connecticut Allied also carried a vote of confidence in the organization's officers—this coming after the national officers had resigned following the convention because they felt the rejection of the committee represented a vote against their administration. Their resignation was not accepted by the board which then ordered the poll of individual units, refusing to take the convention vote as representative.

The delay in return of the Texas vote was attributed to the mailing of ballots by that unit.

Noting the overwhelming approval by 11 of 12 units, up to Monday, Allied's board last week, in special bulletin announcing they would meet for action October 22nd, said:

"The national officers are gratified by the splendid response to the request for action by the regional associations on the resolution for a national joint committee. Within the time suggested, 12 units have met and considered the resolution. This performance is unparalleled in exhibitor history."

Regarding Northwest Allied's approval of the "liaison committee," Harold Field, chairman of that unit's executive committee, said this week the unit particularly favored the third paragraph of the plan, asking an intra-industry committee. That paragraph, rejected by the New England and the Eastern Pennsylvania groups, was particularly assailed by Mr. Yamins, both at the convention and afterward. He said an intra-industry committee would probably be dominated by the distributors, because Allied would be outvoted.

Michigan To Act

Reaction of Michigan Allied was expected this week, following a three-day convention at Detroit's Hotel Book-Cadillac, which began Monday. Ray Branch, president, said before the convention, he favored the unity plan, adding:

"We of this industry have a lot of common problems to solve. Too many opinions are not so good when it comes to quick decisions which must be made for the industry as a whole."

Other speakers were A. Montague, Columbia; Arthur Kelly, UA; Abram Myers; H. M. Richey, MGM, and Claude Lee, Paramount. Mr. Branch and all officers were reelected.

Warnings that heavier taxes might be imposed on the industry, and against the Senate probe, as indicative of a serious trend, were delivered Tuesday, by Mr. Branch, who also, in noting the many distributor representatives present, praised "unity." He added:

"Right now, we are closer to harmony in Michigan, than any other state."

Other speakers Tuesday were M. A. Rosenberg, of the Western Pennsylvania Allied: Arthur Greenblatt, sales manager of Producers Releasing Corporation; G. W. Erdman, attorney.

Mr. Branch on Tuesday also denounced the Minnesota anti-decree law, noting the certain shortage of product.

That Allied would be outvoted, if an intra-industry committee formed—an opinion shared by the Eastern Pennsylvania and New England Allied units, in rejecting the third paragraph of the plan—was echoed by the Connecticut Allied, which rejected all facets of the idea. Dr. J. B. Fishman, its president, asserted:

"We believe the interests of the independent exhibitor would be completely submerged in an arrangement of this kind."

Endorsing unity in the industry in defense against outside aggression, Edward Kuykendall, president of the MPTOA, in a general bulletin dated Monday, recalled the unity the industry's representatives displayed in fighting the Senate tax committee's sudden 15 per cent admissions impost. He said:

"This was a great demonstration of industry coordination and cooperation which can be achieved when there is a genuine community of interests, an absence of industry politics and self-serving publicity, and an unselfish willingness to work together for our own protection.

Industry Does Its Share

"The MPTOA group of exhibitor associations is proud of doing its full share in this vital effort, but we also recognize and appreciate the magnificent cooperation of the other exhibitor associations and organizations in the industry not members of MPTOA in the common cause, without whose able and unhesitating help this crushing tax burden may well have gone through. Moreover, any number of individual theatre owners on their own initiative participated in the effort most effectively."

He then added:

"Several schemes are being promoted for all-industry organization for "national unity." No one can disagree with the principle of a united front in this industry against scurrilous attacks and malicious efforts to smear our business for political publicity such as are now going on, and for self-protection. No one can disagree in principle with the idea of working out our industrial and trade problems by inter-industry negotiation and voluntary agreement, rather than by lawsuits and statutory regulations. These fundamentals have been adhered to without deviation by MPTOA exhibitors for many years."

MPTOA Cooperation Cited

According to Mr. Kuykendall, the MPTOA "never encountered any great difficulty in cooperating with other exhibitor organizations and with the distributors and producers whenever our interests are identical"—and he assailed a "minority frequently more interested in playing exhibitor politics than in the constructive, practical, solution of our difficulties."

Mr. Kuykendall asked, however, for a "program of what ought to be done" and what is possible to do—"before any new elaborate organizations are setup to issue decrees and run the business."

Meanwhile, in New York, the meeting between Herman Wobber, general sales manager of Twentieth Century-Fox, and a committee of three from the MPTOA, was postponed indefinitely last week, when Mr. Wobber was forced to fly to the Coast. The committee was to discuss exhibitor complaints against majors' new season sales policies. On it were Herman Levy, New Haven; Lewen Pizor, Philadelphia; Max A. Cohen, New York.

Mr. Kuykendall had previously publicly decried alleged distributor malpractices in some localities, and appointed the committee to "trouble-shoot."

TWO-IN-ONE THEATRE BUILT

The opening of the novel Fox West Coast Grove theatre at Redlands startled southern California exhibitors last week.

The Grove theatre has been built on the stage of the Redlands theatre, a 1,500-seat first run house. The new theatre has its own entrance, a balcony of 140 seats and a floor seating 342. Dick Meers manages both theatres.

The use of the stage space may lead Fox West Coast to build similar theatres for newsreel and second run houses, it was reported.

EXHIBITORS WANT INDUSTRY PEACE, PICTURES AND PROSPERITY: RICHEY

MGM Reiterates Original Boost for Allied Plan of "National Unity"; Sees Film Industry Wholly in Favor of Basic Idea

The all-industry unity plan, a principal topic of the convention of Allied Theatre Owners of Michigan at Detroit this week, received a new boost from the distributors when Henderson M. Richey, speaking for Metro-Goldwyn-Mayer on Wednesday, repeated his company's endorsement of the inter-industry committee first proposed at the National Allied meeting in Philadelphia.

Unity is much in the mind of the majority of exhibitors, Mr. Richey told the delegates at Detroit's Book-Cadillac Hotel.

Citing observations from recent tours of the country he said "The majority of thoughtful theatre owners who have been in the business a length of time and acquired substantial investments in their theatres are growing weary of the constant turmoil.

"If the majority of the 12,000 independents over the United States could have their voices heard they would earnestly declare they feel it good business today today to have peace, pictures and prosperity," Mr. Richey said.

Sees Majority In Favor

Those who question the motives behind the unity move, he said, are in the minority. Most exhibitors and distributors, he declared are ready to welcome an earnest effort to form a solid front.

"I see nothing strange that a question of unity should be number one in the minds of so many people at this time because I believe that the industry is being driven closer and closer together by the emergency," the Metro representative said. Attacks from outsiders, confiscatory taxation, loss of competitors to competing pastimes, the consent decree and other adversities have brought the industry to feel common responsibility, Mr. Richey said.

"All of these things have brought us to a realization that the other fellow's problem is sometimes our problem, and certainly your problem is many times his problem," Mr. Richey said.

The dangers of disorganization are greater than ever before, he warned. They should increase the realization that the problems of motion pictures must be solved by the motion picture industry, in order to prevent imposition from outside of settlements that may injure the entire industry.

MGM, he told the Michigan exhibitors, is looking forward to the establishment of better relationships within the industry and will sit in any conference to this end.

The unity movement, he reported, is growing among exhibitors in every section, and predicted that it soon will keynote trade activities. "I don't believe any small group can stop it," he said, "nor do I believe that there are many, if any exhibitors, in the United States who after thinking the matter through can oppose a better unity in this business."

"Frankly, I don't believe such a conference or permanent working organization will over night solve every problem in the industry. But I know this, you have proven it here in Michigan, that the closer the various elements in this business get together, the more they understand each other's problems, the nearer will they come to solution," Mr. Richey asserted.

Differences of opinion are bound to exist between buyer and seller, he warned, but added that in no other industry are they aired on the front pages of newspapers. "Too long we have hidden behind the alibi that the motion picture business is different," he observed, "yet certainly our marketing problem is no different than any other business."

The more the seller appreciates the problems of the buyer, in the film industry, as in other enterprises and the buyer realizes the seller has problems too, and that neither can be unreasonably successful at the expense of the other, the sooner these problems will take their proper place as business discussions, he said.

Outlines Selling Plan

He repeated the injunction, frequently voiced by MGM, that dissatisfied exhibitors meet distributors in conciliation, or use the arbitration machinery. He also outlined the new MGM selling plan.

The principal problem facing all branches of the industry, the exhibitor counsel asserted, is to merchandise pictures. Competition today requires that all pictures be sold, he said. Proper advertising and exploitation must make every playing date profitable at the boxoffice, he contended. He described the "Show Builder" trailer which MGM is sending through the field with exploitation men to advise small exhibitors on advertising and promotion methods.

A rebirth of public interest is at hand, he predicted and he expressed the conviction that the Washington investigation had aided the industry by making the public more aware of film contributions in the national emergency.

In closing he urged exhibitors to remember that "the American public loves movies more than some of those who are engaged in the business. They prove it by their attendance."

Exhibitors, Like Film's Leaders, Should Interpret Industry Motives, Says Lee

America's motion picture exhibitors on Tuesday were exhorted to interpret the character, ideals and motives of the film industry to people in their communities as an answer to the Senate subcommittee investigation of the screen. The theatremen received the message from Claude F. Lee, Director of Public Relations for Paramount Pictures, in an address to the conference of Allied Theatre Owners of Michigan in session in Detroit.

"All the people I know in the motion picture business," Mr. Lee said to the convention delegates, "are good Americans, and the only 'isms' they love are Americanism and patriotism.

"We must continue to believe in and express ourselves in favor of our Americanism with the same fervor and energy as does the fanatical propagandist of anti-Americanism.

"Equally with industry leadership, the community exhibitor shares the responsibility of interpreting to the world the motives and conduct of the institution of the motion picture. Together they give to this business its personality and its very good character. For a good character to succeed in establishing the fact of good character is a matter of course."

The services rendered by the film industry to the communities of the land were described by Mr. Lee, who cited the growth of the screen from a nickelodeon to a giant industry, its role as public pleader for the American way of life, as an interpreter of this nation's ideals to people all over the world and the performance of the screen as the tireless provider of escape and entertainment for a busy, hard-working and often worried population.

"This industry has been good to us," he concluded. "Let us be good to the industry."

Two Receive MGM Awards

Marking the first international Honor Roll award in the year-old history of Metro Goldwyn Mayer's cooperative service sheet, the company has awarded gold buttons to R. J. Brenner, managing director for the company in Chile, and Mrs. Dorothy Shaw Faust, wife of the First Secretary of the American Embassy in that country, for the promotion of "Ziegfeld Girl" at its Metro theatre, Santiago, showing.

Vreeland Appointed Director

Frank Thorpe Vreeland, 11 years in the motion picture industry, was appointed dramatic director of WPTZ, Philco's television commercial station in Philadelphia, it was announced by E. N. Alexander, station manager. Also added to the staff's production department are Ernest Walling, formerly production manager of the Barter Theatre of Abingdon, Va., famous for its policy of accepting livestock and crops as paid admissions; and Gilbert Gould Brown, formerly a sound engineer for R.K.O.

Broadcasters Hit Two-Station Ban Proposed by FCC

The charge that it was attempting to invoke a "law-making power" which Congress never intended it to have were leveled against the Federal Communications Commission in Washington, D. C., on Monday in argument on its proposed prohibition against any single interest owning more than one station in any area.

Attorneys for the National Broadcasting Company, the Buffalo Broadcasting Corporation, the Oregonian Publishing Company, the Crosley Corporation and individuals and corporations operating more than one station in their communities under licenses renewed for years by the Commission, protested the legality, equity and desirability from any point of view of the proposed reversal of all previous practice in the issuance of station licenses.

"Contrary to Public Interest"

Representing the National Broadcasting Company, Duke M. Patrick, its counsel, said that any rule forbidding the ownership of more than one station in any locality by any entity under any circumstances would be contrary to the public interest, and an exercise of authority not conferred on the commission by Congress, which instead had defined specifically its licensing powers.

Mrs. Mabel Walker Willebrandt, former assistant attorney general, who appeared on behalf of Stations WIND and WJJD in Chicago, contended that regardless of the FCC's legal power to promulgate the rule, issuance of such a blanket prohibition of multiple ownership would be beyond the bounds of equity within which law must find its source.

Similar arguments in behalf of two stations in San Francisco. of which Earl G. Anthony is the licensee, were presented orally by Louis G. Caldwell.

Condemns AFM Action

W. T. Burford, secretary-treasurer of the Canadian Federation of Labor, strongly condemns the action of the local of the American Federation of Musicians in attempting to impose restrictions on broadcasting and recordings by Royal Canadian Air Force bands.

The Toronto local has banned use of the RCAF and Royal Canadian Mounted Police bands from the Canadian Broadcasting Company's network and from making records for use overseas. CBC officials declared that the local had threatened to cut off all exchange features with CBS, NBC and Mutual if military bands were used on CBC. A Government source disclosed that the Toronto local had demanded $12,000 in extra wage allowances if radio programs were to be transcribed for shipment to troops overseas.

FCC Warned on Freedom

Divorce of newspapers and broadcasting stations was urged upon the Federal Communications Commission last week during hearings on newspaper-ownership, with Professor C. J. Friedrich of Harvard University warning that the ownership of stations by papers might result in a drift toward "monopoly in opinion," the first step, he said, toward totalitarianism.

Morris L. Ernst, counsel for the American Civil Liberties Union, also appeared before the committee, declaring newspaper owned stations a threat to freedom of speech, possibly leading to Government ownership.

Rumford Award Goes to Zworykin for Electrons

Dr. Vladimir K. Zworykin, associate director of RCA Laboratories, associated with the Iconoscope and Kinescope tubes for electronic television, was this week selected for the Rumford Award, by the American Academy of Arts and Sciences, and was to receive it at the Society's annual meeting Wednesday night, in Boston, Massachusetts.

Consisting of two medals, one gold and one silver, the award goes to Dr. Zworykin in recognition of his work in developing the RCA Electron Microscope, an instrument which permits the magnification of particles up to 100,000 diameters. In making the award to Dr. Zworykin, the Academy also called attention to his contributions in the fields of photo-cells and television.

The Rumford Award, established in 1796 by Count Rumford, originally Benjamin Thompson, is presented every two years for an important discovery or useful improvement in the fields of light or heat, made in any part of America.

"Boogie Woogie" Short

The first two-reel musical short subject with the originators of "Boogie Woogie" music and Helena Horne has been completed and is being readied for distribution. Titled "Boogie Woogie Dreams," Albert Ammons, Pete Johnson, Helena Horne and Teddy Wilson are featured in the subject.

Knowlson Joins OPM

J. S. Knowlson, president of Radio Manufacturers Association, has resigned to become deputy director of the Office of Production Management priorities division and chief aide to Donald M. Nelson, division director.

IN NEWSREELS

MOVIETONE NEWS—No. 8, Vol. 24.—The World Series....Army chutists....Broadway, Hollywood premiere of "Yank in the RAF"....Cherokee Dam nearly complete....Cotton picking contest....Queen of the corn....Fashions....Trick plane crashes.

MOVIETONE NEWS—No. 9, Vol. 24.—Supreme court convenes....War maneuvers....Windsors in Canada ....British strengthen Near East....Dutch hospital ship....Sports.

NEWS OF THE DAY—No. 206, Vol. 13.—The World Series....Paratroops tested....British tanks in Russia....First lady takes defense job....Champ cotton picker....Fashions.

NEWS OF THE DAY—No. 207, Vol 13.—The World Series....Football season opens....War games.... F. D. R. talks on charity....Supreme court opens film premiere.

PARAMOUNT NEWS—No. 11.—Salute Canadian, U. S. peace....American ship torpedoed....Baby hippo born....Sea Otter rushed....Aquarium closes ....War games....The World Series.

PARAMOUNT NEWS—No. 12.—Windsors in Canada ....Parachutist on peak....Missing child found.... British continue in Near East....The World Series.

PATHE NEWS—No. 11, Vol. 13.—The World Series ....First lady takes defense job....Mahogany plane tested....Aquarium closed....Paratroops in war games.

PATHE NEWS—No. 12, Vol. 13.—Tobruk fights on ....Supreme court opens....Boys escape France.... Windsors in Canada....Washington film premiere.... Cyprus fortified....Gridiron highlights....World Series.

UNIVERSAL NEWSREEL—No. 20, Vol. 12.—The World Series....War games....American ship sunk ....Height-finder delivered....Cavalry graduation.... Two destroyers launched....British women dig in.... Flying cadets graduated....Celebrate U. S., Canadian peace....Willkie, MacPhail in Navy....Cotton picking contest.

UNIVERSAL NEWSREEL—No. 21, Vol. 14.—War games....Iran campaign....Windsors in Canada.... Washington film premiere....Sports....The World Series.

British Appeal to Countrymen In Hollywood

The "British Colony" in Hollywood has been asked to contribute $250,000 to aid those in the industry back home who are sick, war-shocked and have be en "blitzed" out of home and business.

Directing an appeal to 83 players, writers and directors of British background in Hollywood, the Cinematograph Trade Benevolent Fund, of London, has asked that California's British motion picture colony join with those at home in observing "Cinema Day" on Saturday, October 18th, to assure continuance of the fund in England, especially for the support of "Glebelands," the British home for the needy.

Frank Tilley, writing in behalf of the fund, reminds Britishers engaged in the film business in this country that England "is your only big non-domestic market."

The size of Hollywood's "British Colony" is indicated somewhat by the following list of those from England and related lands now at coast studios to whom the fund addressed its appeal:

Alfred Hitchcock
Edmund Gwenn
Ian Hunter
Dolly Tree
Maureen O'Sullivan
Leon Errol
Cedric Gibbons
Leon Gordon
J. M. Kerrigan
Donald Meek
Basil Rathbone
Victor Saville
John Loder
Henry Wilcoxson
Ronald Colman
Ray Milland
Herbert Marshall
Reginald Owen
James Aubrey
Heather Angel
Muriel Angelus
Ida Lupino
Madeleine Carroll
Elsa Lanchester
John Garrick
Wallace Ford
Walter Huston
Una O'Connor
Nigel Bruce
Eric Blore
Patric Knowles
Virginia Field
Mary Forbes
Allan Dwan
Cary Grant
Sir Cedric Hardwicke
Aubrey Smith
Paul Cavanagh
Charles Laughton
Robert Stevenson
Raymond Massey
Wendy Barrie
Phyllis Brooks
May Robson
Maureen O'Hara
Anna Lee
James Finlayson
Leslie Goodwins
Halliwell Hobbes
Ray Noble
Elisabeth Risdon
Albert de Courville
Louis Hayward
John Clements
Alexander Korda
Claude Allister
Mary Morris
June Duprez
Gertrude Lawrence
Errol Flynn
Donald Crisp
Claude Rains
Flora Robson
Merle Oberon
Edmund Goulding
Creighton Hale
Henry Stephenson
Crauford Kent
Victor MacLaglen
Boris Karloff
Freddie Bartholomew
Lionel Atwill
Binnie Barnes
Sara Allgood
Margot Grahame
Ralph Forbes
Forrester Harvey
Herbert Holmes
Charles Chaplin
Alfred Reeves
Alan Mowbray
Stan Laurel
Cedric Belfrage

National Decency Legion Classifies Fourteen Films

Of the 14 motion pictures classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage and six were found unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Death Valley Outlaws," "Dude Cowboy," "Dynamite Canyon," "It Started With Eve," "Look Who's Laughing," "The Remarkable Mr. Kipps," "Riders of the Purple Sage" and "They Met Again." Class A-2, Unobjectionable for Adults: "The Gay Falcon," "Hard Guy," "Law of the Tropics," "Married Bachelor," "Mexican Spitfire's Baby" and "Unexpected Uncle."


THREE
OF THE MOST
EXCITING PEOPLE
YOU EVER HAD
IN A
PICTURE!
TERRIFIC
BETTY GRABLE
NEW-STAR
VICTOR MATURE
THRILLING
CAROLE LANDIS


TOGETHER!...IN
THE MOST EXCITING
PICTURE YOU EVER
HAD ON YOUR SCREEN!
BETTY GRABLE
VICTOR MATURE
CAROLE LANDIS
in
HOT SPOT
with
Laird Cregar • William Gargan • Alan Mowbray • Allyn Joslyn
Directed by H. Bruce Humberstone • Produced by Milton Sperling
Screen Play by Dwight Taylor
Filmed by the smash-makers of 20th... from the most unusual novel of the year... Steve Fisher's "I Wake Up Screaming"!
20th CENTURY FOX

THE HOLLYWOOD SCENE

Add New Faces

When Producer David Hempstead completes "Joan of Paris" he'll be around to see you exhibitors who voted in MOTION PICTURE HERALD'S Stars of Tomorrow poll.

Because this young man, whose last previous job was a little number called "Kitty Foyle," is in dead earnest about this "new faces" thing and counts on you to back up your convictions as concretely as he's backing up his.

If you looked closely at "Kitty Foyle"—and who didn't?—you observed that Ginger Rogers' name was the only signature in the cast which meant marquee money.

You'll have to look even more closely at the cast of "Joan of Paris" to find a surefire name, and you won't find it.

At that point you shouldn't forget to recall that Miss Rogers' "Kitty Foyle" stint won her the Academy Award.

The two names at top of the "Joan of Paris" cast are Michele Morgan and Paul Henreid. If they sound a bit familiar, it's because you've been reading about them in the publicity. You haven't been seeing them on your screen, unless you've been running French films, in which Mlle. Morgan has had some experience, or the British "Night Train," in which Mr. Henreid performed under another name which has undergone several alterations to become Henreid.

And if you think "Joan of Paris" sounds like the title of a play or book you've heard about some time, you're wrong again—it's an original and unpublished story.

It is a picture with no more pre-fabricated marketability than this that Producer Hempstead is to bring to you with a personal challenge that you proceed forthwith to demonstrate your enthusiasm for the idea of popularizing new faces—stars of and for tomorrow.

But don't jump to the conclusion that the young man—32 years old on October 2nd—is simply and somewhat belligerently passing the buck to you exhibitors.

Among the players supporting the unknown stars are Thomas Mitchell, May Robson and Laird Cregar, a trio equivalent in terms of entertainment guarantee to just about any Four Alarm star you can name offhand.

And direction of the film is being attended to by Robert Stevenson, whose last endeavors in behalf of your box office supplied you with "Back Street."

For subject matter, "Joan of Paris" utilizes the appeal of timeliness, Nazi-Occupied France affording the setting and some happenings between a Parisian bar-maid and a Free French flier in the R. A. F. supplying the complications.

Nor is that all that Producer Hempstead is going to be bringing to your door and talking to you about.

In process of evolution as yet, and subject to such handling as the possibilities may permit and warrant, is the matter of a trick start for the picture, by means of which newsreel and newscast will be utilized to take the audience at once from the interests of today's dispatches into the thick of the fiction plot. As planned up to now, this will require your cooperation in a most showmanly and engaging manner.

At this point, with about six weeks more to go on a 50-day shooting schedule, Producer Hempstead has 12 cities on his visiting list. That's a start. If the visiting begets the interest anticipated for it, he'll go on from there and on and on.

"Joan of Paris" is the producer's second venture for RKO-Radio.

On the strength of his first, "Kitty Foyle," the company has allocated this one a larger budget. That is known as "giving the colt his head." After a career in which he produced six pictures for 20th Century-Fox—he had served as assistant to Nunnally Johnson prior to that—he's pouring all he's got into the present undertaking.

He's backing his faith in new faces—stars of tomorrow—with all the chips on his side of the table.

He'll be around to see you when it's your turn to kick in with yours.

He's giving the Stars of Tomorrow theory its first all-out trial.

Will you?

▽

Paramount's George Brown set a new low in indelicacy by issuing a publicity release asserting that "indications, prognostications and prophesies" forecast the date of Mary Martin's baby's birth as October 31, coincidental with the world premiere of her "Birth of the Blues."

▽

All but one of the community's key theatres grossed above house average—and that one was in the 35th week of a two-a-day run.

WARNER BROTHERS WRECK TRADITION

Never slaves to a tradition, the Brothers Warner this week wrecked another.

Since way-back-when, a producer electing to abandon an announced production has emulated the ostrich and hoped nobody'd notice.

This week Jack L. Warner announced that his studio would not make eight scheduled pictures!

They are, or were, "Kickoff", "Night Warning", "Across the Atlantic", "Fortunes of Mamie Q", "Murder With Music", "Three of a Kind", "Back Cats" and "Man Killer".

MGM at Peak

The House of Metro-Goldwyn-Mayer had nine productions in shooting stage at weekend, leading the studios in their summer-long drive in behalf of entertainment supply for a population now believed returning to the market with money in pocket and amusement in mind.

Tied for second place in the backlog sweepstakes were Warner Brothers and 20th Century-Fox, with five each, Columbia and RKO-Radio following with four pictures apiece, and Paramount paired with Universal back of these with three films in progress at each place.

Out from New York to look at rushes and confer with studio executives were William F. Rodgers of MGM, Herman Wobber, A. M. Botsford and Hal Horne of 20th Century-Fox, George Schaefer of RKO Radio and Herbert J. Yates of Republic.

Weekend status of production, by company:

COMPLETED

KORDA
Jungle Book
MONOGRAM
Sis-Boom-Bah
PRC
Swamp Woman
Billy the Kid's Oklahoma Justice
RKO RADIO
Thundering Hoofs
REPUBLIC
Sierra Sue
Davil Pays Off
UNIVERSAL
South of Tahiti
WARNER
Man Who Came to Dinner*
Dangerously They Live
Captains of the Clouds
They Died With Their Boots On

STARTED

MGM
We Were Dancing
(Untitled) Kildare
RKO RADIO
Sing Your Worries Away
REPUBLIC
Lady for a Night
Tuxedo Junction
UNIVERSAL
North to the Klondike

SHOOTING

COLUMBIA
Lady Is Willing
Blondie Goes to College
Honolulu Lu
Bedtime Story
MGM
Vanishing Virginian
Steel Cavalry
Johnny Eager
Woman of the Year
H. M. Pullham, Esq.
Babes on Broadway
Her Honor
PRESSBURGER
Shanghai Gesture
PARAMOUNT
Tombstone
Lady Has Plans
Fleet's In
RKO RADIO
Valley of the Sun
Joan of Paris
Call Out the Marines
SMALL
Twin Beds
20TH-FOX
Perfect Snob
Castle in the Desert
Remember the Day
Rise and Shine
Son of Fury
UNIVERSAL
Melody Lane
Keep 'Em Flying
WARNER
Wild Bill Hickok
You're in the Army Now
Male Animal
All Through the Night
Kings Row

* Suspended due to illness.

LATE REVIEWS

For other Showmen's Reviews see Product Digest Section, page 59

All-American Co-ed

(UA-Roach, 1941-42)

Collegiate Comedy

Hal Roach's third streamlined feature surpasses his second in screen worthiness and crowds his first, "Tanks a Million," in point of fitness for today's requirements. It supplies more marquee material than either of the oters, offering Frances Langford, Harry Langdon, Johnny Downs, Marjorie Woodworth and Noah Beery, Jr., for ad copy as well as entertainment.

The story utilizes without embarrassment the essentials of the "Charley's Aunt" pattern, modernizing the general idea profitably by placing the masquerading college boy in a girls' school as an enrollee pledged to avenge a publicity stunt committed by that institution at expense of his fraternity. The modernization is in the nature of an improvement and, although comparisons are for audiences to make, it was remarked by many present at the preview that the dependable old formula profited by the swift and agile handling administered by the Roach experts in brevity.

Four songs worked into the proceedings snap it up whenever a lull threatens.

Production and direction by LeRoy Prinz make every inch of film and line of dialogue click.

Walter G. Samuels and Charles Newman, who may never have seen or read "Charley's Aunt," supplied a writing or rewriting job up to scratch in every particular.

Previewed at the Alexander Theatre, Glendale, to a general audience which gave every indication of enjoying the show immensely.—William R. Weaver.

Running time, 49 minutes. Release date, October 31st. P.C.A. No. 7585. General audience classification.

Virginia.....Frances Langford
John Sheppard.....Johnny Downs
Bunny .....Marjorie Woodworth
Slinky .....Noah Beery, Jr.
Esther Dale, Harry Langdon, Alan Hale, Jr., Kent Rogers, Allan Lane, Joe Brown, Jr., Irving Mitchell, Carlisle Blackwell, Jr.

Candidates Class

(U. S. Marine Corps)

For Recruits

The Photographic Section of the U. S. Marine Corps has turned out a good, workmanlike job in "Candidates Class," designed to encourage young college graduates to enter the land, sea or air service of the Corps. Without any ballhoo, the 12-minute film, in concise, quick-moving fashion, explains how graduates can apply to their local Marine stations for entry; what credentials are necessary and what is required of them during the three-month training period before they become officers.

The picture was made at the Quantico base of the Marine Corps in Virginia, under the supervision of Captain W. M. Nelson, officer in charge. Lt. William A. Halpern directed the film; Sergeant Stanley Kops wrote the script and the photography was done by Staff Sergeant John Rogers and Private Donovan Raddatz. Corporal Morris R. Abrams did the editing and Richard Starke was narrator.

"Candidate Class" is available to exhibitors at no charge at local offices of Marine Corps Recruiting stations. The film may specially appeal to college students.—J. E. Samuelson.

Lend A Paw

(Disney-RKO Radio)

An Angel, A Devil and Pluto

The latest cinema brain child bearing the Disney imprint concerns Mickey Mouse, Pluto and a little kitten whose life Pluto has saved. A modern devil warns Pluto that the kitten is transplanting him in Mickey's home and affections, and advises him "not to be a sap." A traditional angel pleads with him to the contrary. The little kitten finally falls into a well, and Pluto is torn between good and evil. Good triumphs and the three are united in happy harmony. Colorful, charming and with the devil providing humor with his stream-lined slang advice, the picture is dedicated to the "Tail-wagger Foundation in recognition of its work in lending a paw to man's animal friends."—Running time, 8 minutes.—Irene Smolen.

SANDBURG TELLS STORY OF "BOMBER"

"Bomber" is an impressionistic documentary short produced by the Office of Emergency Management and sponsored by the Motion Picture Committee Cooperating for National Defense for distribution to the thousands of theatres which have agreed to show defense films. Running eight minutes, it is distinguished by a poetic commentary written and narrated by Carl Sandburg. The bomber is glorified as "an angel of death" and one of the chief defensive weapons of free people. Although relatively few words are used in the narration, it is particularly effective and unusual. Also it fits in well with the scenes and the background music.

The scenes were all photographed at the Martin plant near Baltimore, which is building great numbers of military aircraft, especially the medium bomber B-26, which is the subject of this film. A plane is shown coming off the assembly line for its first test flight, and then various scenes show the parts used and the assembly. The short concludes with a bomber flying into the dawn, the words of Longfellow first applied to a ship, "Humanity with all its fears, with all its hopes of future years, is hanging breathless on thy fate!" and then a large "V" is flashed on the screen.—M.Q., Jr.

A Letter from Home

(United Artists)

Life in London

"A Letter from Home" is an English-made production, directed by Carol Reed and imported into this country for distribution by United Artists. It is designed, primarily, to present the British way of life in war-torn London. Opening with scenes of a letter from a London mother being read to two children safe from bombs, the film flashes from the various passages in the message and compares them with the events and duties of the English people. Noticeable throughout is the British penchant for understatement and it is from his factor that the picture derives most of its charm.—Running time, 16 minutes.—George Spires.

Ritchey Signs Monogram Distributor in Caracas

Norton V. Ritchey, vice-president of Monogram Pictures in charge of foreign distribution, who is at present on a tour of Latin America, reports from Caracas that he has entered into an agreement with Carcel & Muro whereby that concern becomes Monogram's exclusive distributor in the territory.

Besides Monogram Carcel & Muro represent Paramount and United Artists in Venezuela, and they also operate five first-run theatres in that country, ranking among the leading Venezuelan motion picture distributors and exhibitors.

Mr. Ritchey also reports that on his way to Caracas he stopped at Curacao, where he appointed Marchena, Morón & Cía. to be the Monogram distributors to the Dutch possession.

Mr. Ritchey left Caracas Wednesday on his way to Rio de Janeiro and Buenos Aires, where he is expected by the middle f this month. He plans to return to New York in December, after visiting the principal motion pictures markets on the west coast of South America and Central America and Mexico.

Truesdell's Service Bought

John Truesdell's Hollywood feature service, which supplies news and feature stories and photographs to subscribing newspapers throughout the country, has been taken over by the Chicago Times Syndicate, it was announced this week by Russ Stewart, vice president and general manager.

Connecticut Firm Forms

Jacques Theatre, Inc., Waterbury, Conn., has filed a certificate of incorporation with the Secretary of State showing J. Vernon Pimm of Haddonfield, N. J., Albert G. Dauer and Charles A. Adams of Philadelphia, as incorporators. The company operates burlesque in Waterbury.

Milberg with RRC

Sam Milberg, formerly a Republic salesman and now operating the Ritz, Scotia, has been appointed salesman for Producers Releasing Corp. and will travel out of Albany, N. Y.

Gene Raymond at RKO

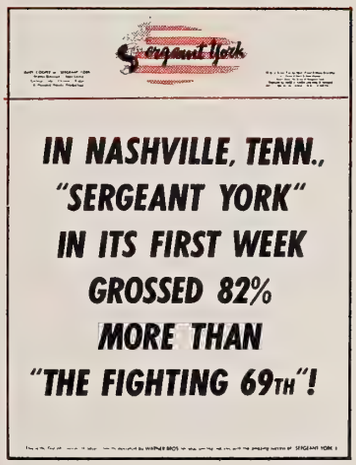
RKO Radio Pictures announced this week that the company had given a new contract to Gene Raymond for three pictures to be made next year. Mr. Raymond's latest two films were "Cross Country Romance" and "Mr. and Mrs. Smith."

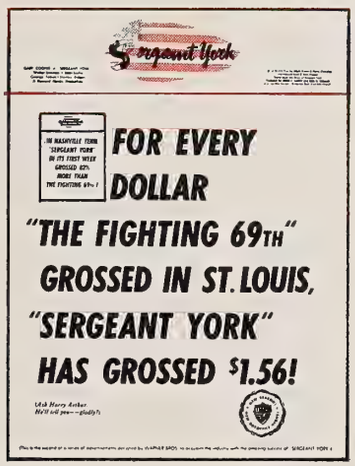
Sergeant York

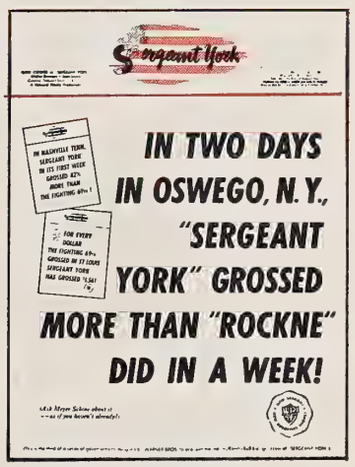
GARY COOPER in "SERGEANT YORK"
Walter Brennan • Joan Leslie
George Tobias • Stanley Ridges
A Howard Hawks Production

Original Screen Play by Abem Finkel & Harry Chandlee
and Howard Koch & John Huston
Based Upon the Diary of Sergeant York
Produced by JESSE L. LASKY and HAL B. WALLIS
Music by Max Steiner • A Warner Bros.-First Nat'l Picture

This is the fourth of a series of advertisements designed by WARNER BROS. to acquaint the industry with the amazing success of "SERGEANT YORK"!







And here's one for the books!

'SERGEANT YORK' OPENED IN HARTFORD, NEW HAVEN, BRIDGEPORT, WORCESTER, SPRINGFIELD AND IN EACH CASE BROKE ALL-TIME RECORD INCLUDING THOSE OF 'SINGING FOOL' WHICH SEEMED IMPOSSIBLE TO TOP---UNTIL TODAY!"

(Thanks for the kind words, I. J. Hoffman! We're happy, too!)

NEW SEASON! • NEW BOXOFFICE HIGHS! • WARNER BROS.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Paramount Pictures, from its towering headquarters in the Paramount Building at New York's Times Square, clarions to the press and the public of the World, the news that, "For the opening scene of 'The Lady Has Plans,' a complete test was made today to demonstrate the practicability of drawing a set of plans for a radio-controlled torpedo on the bare backs of film stars Paulette Goddard and Margaret Hayes. . . ."

▽

Fox West Coast Theatres, that large California circuit conducted by the Skouras brothers, is going into the candy business in a big way. With a candy stand piled high in lobbies, patrons at the circuit's houses in and around the Redondo-Hermosa area are given a strong whiff of cooking candy through the regular theatre ventilators, just ahead of a trailer announcing intermission.

▽

Motion picture and military and all other government officials in Germany have had their daily expense allowance increased from 15 to 18 marks (from $6 to $7.20 at pre-war rates). This because of the rising cost of living.

▽

Motion pictures again were an item at last Thursday's periodical auction in New York by the U. S. Government of seized and abandoned goods, which also included Rye, Scotch, wine and champagne, knives, duplicating machines, imitation "precious" stones, change makers, canned milk, baby sets, Indian quinine water, inter-office communicating "Chatter-boxes," hides, pots, pans and whatnot.

▽

Republic Pictures' Gene Autry is buying $100,000 *worth of additional horses, steers, saddles and such to freshen up his rodeo show.*

▽

Little personal note, from F. K. Haskell, our correspondent in the Northwest:

"Bob Lee, of the Lee Circuit of theatres in Washington, has leased his three houses to Harold Loy, who will operate them with the help of his family and the Sprague Motor Company."

▽

Succeeding feature bookings at O. Willett's Strand Theatre in North Branch, Mich., included "Cowboy and the Blonde," "Blondie in Society" and "Too Many Blondes." That one tells it.

▽

Young Charles Kirnard, a Western Union delivery boy, dances his way through the RKO Building, Rockefeller Center, while waiting for elevators to take him to and from his delivery destinations. His ambition is to be a motion picture operator and he's studying the technique and mechanics of same.

He spends his spare time hanging around the Centre Theatre in Brooklyn; knows the operators and manager there; gets into the projection room only when audiences are not present (union ruling, of course) and the operators run reels for him so he can see how it's done.

His dream is that Ned Depinet or some other RKO executive will notice him dancing and get him a job in one of the RKO houses as an operator, at some future date.

Digging deep into its archives, executives of National Theatre Supply, at their home office in New York, on the occasion of the company's current 15th anniversary, brought forth the following letter from an exhibitor:

"Dear Sirs:

"Replying hurriedly to your note regarding amounts due National will say that I am aware of same, but I think there is some mistakes in the books, but I cannot be sure until I check over my invoices. I am snowed under with work and have not had time to go over them just now. I also carry the undertaking business here, and I have been rushed day and night. I also operate the above show and I have been so busy and worn out at nights that I neglected to take care of my film business, as I have a helper and he has bawled up my bookings. I also have the photo studio and I have three weeks work of pictures laying unfinished. I also am the Republican nominee for Supervisor of this Township on the County Board, and with these many, many things to put my mind on and all different, I beg you to give me a little time to check over carefully my bills and then remit you. I am also carrying the exclusive electrical business here and have charge of the local public service company. Business is good in every line I have, as our local mines are running steady. I shall give your letter my personal attention within the next few days. I buried two bodies yesterday, one for today and one for tomorrow. This business requires all my attention.

"Thanking you in advance, I am,

_____"

▽

If you have ever wondered at the wide assortment of "prizes" shown by carnival concessionaires, you will get a perspective on the mixture of stolen merchandise in a jail at Hampton, New Brunswick.

Joseph B. Boudreau, 29, who toured with carnivals in the U. S. and Canada in the summer and is accused of having concentrated on thievery in the off season—collecting "prizes" for his wheel game, opening in the spring. Caught at Sussex, N. B., while burglarizing a general store, he was sent to the county jail for nine months, talking himself out of a longer prison stretch. But every night during the five months he was a "prisoner," he led his fellow "prisoners" on sorties into the surrounding country, breaking into warehouses, stores of all kinds, garages and factories. The party, usually of at least a half dozen, stole cars for transportation and stored the stolen jewelry, watches, silverwire, cutlery, glassware, radios, batteries, tires, fancy wares, lamps and even furniture, in their jail cells and in the jail yard. There had been no difficulty in leaving and returning to the jail; some of the bars were sawed through and fitted into place when not being used.

Police, after five months of a robbery epidemic, finally found the loot in the jail. Boudreau then did a vanishing act, but now he's back in jail, having been located in the Ohio state prison, doing a one to 20 years' term for breaking and entering at Cambridge, Ohio. The Ohio attorney general has turned him over to the Kings County sheriff for trial. They'll have to plug up the holes in his favorite hoosegow.

And now that the World's Series baseball games and their attendant stuntings are over, the inside story may be told about U. S. Army Private Murray Waldenburg, who got so much newspaper and photographic attention for having defended his favorite Brooklyn Dodgers before a superior officer at Camp Wheeler in Georgia. He can thank none other than a humble "buck private," Harry Blake, for all of that attention and for the furlough and free plane ride he enjoyed to the opening game in New York.

Private Blake, who, until induction last summer, spent many an hour around our city news desk on his duties as film and radio press agent, has been doing press relations work at Camp Wheeler, and, a few days before the World's Series opener, in a spirit of innocent merriment, sent a story about Private Walkenburg to New York sports writers, following up with a news wire to Associated Press. The Hearst *Journal-American* got hot on the subject and made a deal with Walkenburg's Brigadier-General Hester down in Georgia to haul Walkenburg to New York.

And that's how baseball heroes are born.

▽

Radio listeners to last week's World Series baseball games in our Rockefeller Center publishing building were furnished special score cards every day by Fight for Freedom, Inc. On the back of each card was the screaming declaration: BEAT THE HELL OUT OF HITLER!

▽

***Personal* Note, from Film Daily:**

"With Alice Faye heading for maternity . . . 20th Century-Fox has deferred 'My Gal Sal.'"

▽

That big hail-storm which you will see in RKO's new "All That Money Can Buy," was created by mixing 1,200 pounds of small white onions, 1,500 pounds of uncooked tapioca, a ton of alum and 2,500 pounds of large moth balls, and then dropping the lot from catwalks high above the set, through a dozen hopper funnels, on to rapidly revolving wooden disks.

▽

Maxwell Everett (Slapsie Maxie), Hollywood character, Hollywood actor, Hollywood cafe owner, is well along with the making of "Harvard, Here I Come," for Columbia, and tells United Pressman Fred Othman that he has come to the conclusion that, "To act like a Harvarder, all you do is act dumb."

Warned that Harvard undergraduates may resent his forthcoming impersonation, the expug replied: "If dat is a insult to dose gents . . . let 'em sulk. I'm gettin' a tousan dollars a week, and what are dey getting?" As for dem college graduates, they're mostly bus boys tryin' to woik their way up to waiters."

▽

Nominated and duly elected to the high positions of America's No. One movie gate crashers are the crew and passengers of a Buffalo Airport blimp which the other night circled slowly over Milt Harris's Drive-In Theatre, near Buffalo, for two hours, watching Alice Faye's and Don Ameche's outdoor screen performance of Fox's "That Night in Rio."

▽

Bill Weaver, our coast editor, says Hollywood's heart was with the Dodgers, but it's money was on the Yanks.

ARBITRATION APPEAL BOARD RULES REAL OWNERS MUST FILE CASES

Will Hear Amended Complaint On Merits; Columbus Operator Loses; New Cincinnati Action; Five Hearings Reported

The Appeal Board of motion picture arbitration tribunals deciding its fourth case on a technicality Monday ruled that arbitration complaints must be filed in the name of the corporate operator of a theatre, rather than by the manager, or a corporation officer acting as an individual.

The ruling reversed the decision of Morton J. Hall in the consolidated clearance actions against RKO and Warners by A. P. Papayanakos, operator of the American theatre, Canton, N. Y. The demands were the first cases filed at Albany. They named Schine's Strand theatre in Ogdensburg, N. Y.

The three members of the board conditioned their dismissal and assessment of costs against the complainant on the filing within ten days at the Albany tribunal of an amended complaint. When this is done, substituting the St. Lawrence Investors, Inc., legal owner of the American for Mr. Papayanakos as the complainant and filing a new submission to arbitration the Appeal Board agreed to consider the case on its merits.

New Appeal Seen

Entry of the new complaint and a second appeal ruling on the elimination of clearance ordered by the arbitrator is considered a matter of course.

Mr. Papayanakos started his action in March. The award was reported in MOTION PICTURE HERALD on July 19th and the appeal reported on August 9th.

Although Mr. Papayanakos signs contracts, manages the American and is vice president and treasurer of the St. Lawrence Corporation, all of whose stock is owned by his wife, the Appeal Board held he was not entitled to file an arbitration complaint except as an officer of the corporation. The original action was signed "American Theatre by A. P. Papayanakos."

Citing Section XXII of the decree, which requires that all parties sign a submission to the arbitration the Appeal Board wrote: "There must be a submission and the submission must be executed by the party who has a right to submit a controversy for arbitration under the consent decree.

"Under Section VIII of the decree there may be arbitration of controversies 'arising upon the complaint of an exhibitor that the clearance applicable to his theatre is unreasonable. . . .' An exhibitor is defined in footnote 9 of Section III as follows: 'Exhibitor means any individual, partnership, unincorporated association or corporation engaged in the public exhibition of motion pictures in a theatre or theatres for profit.' Complainant is not an exhibitor within the meaning of Section VIII. St. Lawrence Investors, Inc., owns the theatre, receives the profits and pays the debts incurred in the course of operation. It is apparent that complainant is in actual charge of the operations of the corporation, but neither this nor the willingness of defendants' representatives to accept exhibition contracts signed by complainant as an individual can alter the situation. The corporation is the exhibitor; complainant is merely an officer or employee and as such has no right to institute arbitration proceedings under the Decree."

The Appeal Board received its twelfth case on Friday when the Sompru Amusement Company, operator of the Cort theatre in Somerville, N. J., appealed the decision of Paul Fitzpatrick in New York's 13 case. Mr. Fitzpatrick granted the Raritan Playhouse, at Raritan, N. J., a reduction from 21 to 7 days in the margin held by the Cort in a decision reported on September 27th. All of the Big Five were involved in the action.

Lose Columbus Plea

Anthony B. Dunlap, arbitrator of Cincinnati's second complaint this week dismissed the complaint of F. W. Rowlands operating the Parsons theatre in Columbus, O., that a 21 day clearance held by the Neth circuit's Markham is unreasonable. The Big Five were defendants. Complainant must pay the costs.

Wednesday Mr. Rowlands appealed his second arbitration complaint, filed in behalf of his Main theatre against Neth's Markham. On September 16th Herbert F. Koch, arbitrator, had dismissed the action after holding that the 21 day margin held by the Markham over the Main was reasonable. The case closely paralelled the Parsons action.

The Central States Corporation operating the Olentangy theatre in Columbus, O., filed a clearance demand at Cincinnati last week naming MGM, Warners, 20th Century-Fox RKO and the Hudson theatre. It is the fourth Cincinnati case and the first complaint since May.

The complaint asserts that a 14 day margin held by the Hudson is unreasonable, and forces the Olentangy to show pictures 66 days after first run. Until June, 1938, it charges, the two theatres played day and date at 52 days. The plaintiff seeks restoration of this status.

The first St. Louis arbitration opened Friday when Victor Thien, operator of the Palm theater, North St. Louis, testified in his complaint against 20th Centutry-Fox and Paramount that his clearance depended on whether the St. Louis Amusement Company, circuit, was operating the Aubert and Union theaters, competitive houses in his district.

Mr. Thien was the only witness at the opening hearing. It was until Thursday. Former Circuit Judge J. Wesley McAfee is arbitrator.

Mr. Thien claimed he was permitted to have films only after the Aubert. The Aubert, he contended, is further away from his theater than the Union, yet 33 days elapses after the second-run Union had exhibited the pictures before he obtains them. He said his admission scale is approximately the same as the Union's, but higher than the Aubert, which he said, occasionally has triple features for 15 cents. He asks clearance between the Union and Aubert. Mr. Thien said that twice since 1928 he has had satisfactory clearance because the Aubert and Union were closed.

Three Philadelphia Hearings

The Philadelphia board tackled three complaints last week with hearings on two to be completed this week. Testimony was completed last Thursday in Case No. 7, the clearance complaint of N. Herman Bornstein, in behalf of his suburban Hatboro, theatre Arbitrator S. Eugene Kuen, Jr., local attorney, reserved decision. The complaint is against the Big Five and Warners' Grove theatre.

It was agreed by both parties that the houses are in competition with each other. The arbitrator visited both houses, the expenses to be shared by both parties. Mr. Bornstein, Ben Rogers, manager of the Hatboro; Pop Graves, manager of the Grove; Salem E. Applegate, Metro sales manager; Ulrik F. Smith, Paramount branch manager; and Charles Zagrens, RKO branch manager testified.

Hearing on Case No. 8, clearance complaint of Columbus Stamper for the Great Northern theatre after all-day sessions last Tuesday and Friday, was continued until October 9th.

At the suggestion of Stuart Aarons all parties agreed that "any rule made by the arbitrator in this case shall be binding." Observers see in such an agreement a move to forestall an appeal.

Mr. Stamper testified that he was not concerned with the seven day clearance Warners' Keystone enjoys over his Great Northern. He asked that the 21 days clearance of the circuit's Strand, which he considers a competitive house be cut to 14 days.

The first defense witness was Salem E. Applegate, Metro sales manager, who testified for the intervening theatres. Witnesses for the distributors were to be heard Thuresday.

Case No. 9, the clearance complaint of A. M. Ellis, and the Broad Theatre before Calvin H. Rankin, was continued until October 14th after an all-day session on September 29th. The complaint against RKO, Paramount, Warners and Warners' Logan, Bromley and Grange theatres, and William C. Hunt's Rockland Theatre involves the entire clearance set-up in North Philadelphia and Germantown.

Case No. 11, the clearance complaint of A. M. Ellis in behalf of his Parkside Theatre, Camden, N. J., is set for hearing Friday before Robert J. Callaghan.

A. M. Boyd, executive of the General Electric Company is arbitrator in Philadelphia Case No. 12, the clearance complaint of Lewen Pizor, president of nited MPTO for the Tioga theatre against Warner theatres, Paramount and 20th Century-Fox. Hearing was set for October 15th.

Testimony started Friday at Buffalo in the

(Continued on following page, column 1)

ARBITRATION CASES FILED TO DATE

The folowing is a summary of the arbitration cases filed to date:

Filed This Week:

Cincinnati—One on Clearance

Previously Reported:

Clearance	92
Some Run	30
Specific Run	2
Total to October 8th	125

Hearings Held This Week:

St. Louis—Case No. 1
Philadelphia—Cases No. 7, 8 and 9
Buffalo—Case No. 5

Settled This Week:

Cincinnati—Case No. 2
Albany—Cases No. 1 and 2 (Appeal)

Appealed This Week:

New York—Case No. 13
Cincinnati—Case No. 3

Testimony Begins In Buffalo Case

(*Continued from preceding page*)

clearance action of Dipson Theatres, Inc., against the Big Five and Buffalo Theatres, Inc.

Dipson Theatres seeks restoration of previous availability to its Bailey theatre which it contended, was changed by distributors and Buffalo Theatres, Inc., to favor the Kensington theatre.

Michael Catalano, Buffalo attorney, acting as arbitrator, adjourned the hearing to October 8th.

Chicago

The time limit for the selection of an arbitrator in the case filed by the K & S Theater Corporation, North Chicago, Ill., has been extended until October 11th by mutual agreement of all parties.

Vitagraph, Inc., named as codefendant with RKO in the complaint filed September 11th, has been dismissed by request of the complainant, following settlement outside of arbitration.

The Oriental Theater clearance case has been postponed until October 20th by agreement of all parties concerned.

Kansas City

The board's second case, the Dickinson theatre, Mission, Kan. on clearance will be heard by arbitrator W. H. Cloud, an attorney, on October 29th.

In the third case, D .R. Gifford, of St. Joseph, Mo. vs. Paramount, Warners, MGM, and 20th Century-Fox will be heard on November 3rd by Henry M. Shughart, a Kansas City attorney.

Detroit

Edmund Brady, an arbitration attorney, will hear the clearance action of D. F. Frank of Galesburg on October 22nd. The Booth theatre action, first detroit case has been postponed again until October 21st..

New Haven

Hearing of the some run complaint of the College Open Air theatres, Middletown, Conn., has been postponed at New Haven from October 6th to an indefinite date.

The AAA at New York this week appointed Marshall F. Bannell to the post of public relations director. Mr. Bannell was formerly associated in the Distilled Spirits Institute at Washington with Professor Wesley A. Sturges, a member of the administrative committee for the motion picture arbitration system.

Sees Independents Improved by Decree

A 33 1/3 per cent business increase was recorded by Astor Pictures in New York during the nine months ended September 30th over the corresponding period last year, Robert M. Savini, president of the corporation has announced.

Mr. Savini attributed the increase to the slowness of many theatres in closing new season deals under the consent decree, which, he said, has left increased playing time open for independent productions.

Ruth Schwerin with Fisdale

Ruth Schwerin, formerly eastern publicity representative for Sol Lesser and later handling publicity and exploitation for "That Uncertain Feeling," has joined the Tom Fisdale Agency in New York doing fashion publicity.

HERALD PEOPLE



By Staff Photographer

JEANNETTE SAMUELSON—of the reportorial staff of Motion Picture Herald. She comes from Dodgerville across the river, a town formerly known as Brooklyn, located at the other end of a wire bridge. Since joining the editorial department of the Herald she has never seen Brooklyn by daylight.

Miss Samuelson has by way of background such matters as Hunter College, three years of the New York *Herald Tribune*, assorted radio and economic publications and publicity experiences as diverse as hotels, the World's Fair Temple of Religion, a campaign for B'nai B'rith, the Dewey campaign and, on the other hand, the National Committee of Independent Voters. Also, last winter she was assistant director to Rex F. Harlow of Stanford University in the presentation of a course in public relations at the Harvard Club, in New York.

This earnest reporter is fond of facts, music, cooking, she says, and bicycling. She is most annoyed by crosstown traffic, career women, fascists and chocolate ice cream. She also does not like any ice cream in her soda.

New York High Schools To See Broadway Plays

The New York Board of Education is planning a repertory theatre with a professional company and management, offering six plays a season at an admission price of 25 or 35 cents. The plays will be those which the students study in their high school English classes, from Shakespeare's "Midsummer Night's Dream" to Maxwell Anderson's "Elizabeth the Queen."

With a top price of 35 cents, the project will need financial support in the form of a subsidy or grant, and negotiations are now proceeding with a large educational foundation. Alfred Harding, editor of *Equity*, who is planning the project for the Board of Education with school and theatre representatives, said that the name of the foundation could not be divulged at present.

Monogram Board Reelects Johnston

The Monogram board of directors in Hollywood at its annual meeting last week reelected W. Ray Johnston president, elected other officials and announced that sales this year to date are $400,000 more than last year for the same period. Mr. Johnston announced that a loan for a substantial amount, which he did not disclose, was arranged with the Guaranty Trust Co. of New York.

Officers named in addition to Mr. Johnston are: Trem Carr, executive director in charge of production; Samuel Broidy, vice-president in charge of sales; Herman Rifkin, vice-president; Norton V. Ritchey, vice-president in charge of foreign sales; J. P. Friedhoff, secretary and treasurer; E. R. Mulchrone, and N. Witting, assistant secretaries, and C. Boyle, assistant treasurer.

The new board is made up of Mr. Johnston, Mr. Carr, Mr. Broidy, Mr. Rifkin, John W. Mangham, Howard Stubbins, William Hurlbut, Charles Trampe and Alton A. Brody.

The board of directors is considering production of a "special" in London provided a top-ranking star can be obtained. Also a production budget increase has been authorized for eight pictures for the current season.

Madeleine White, secretary of Monogram, has been assigned to the New York office as liason between the studio and the east. Miss White moved to the coast when the home office was transferred.

Exhibitor Groups Set Conventions

The Allied Motion Picture Theatre Owners of Western Pennsylvania will hold its annual convention at the Hotel Roosevelt, Pittsburgh, October 21st and 22nd, with attendance of national Allied President Colonel H. A. Cole, and the national directors.

On the entertainment committee are M. N. Shapiro, chairman, Edward Beedle, Sam Fleishman, F. E. Hasley, Norman Huhn, Robert Lieber, Carl Poke, Harry Walker.

Convention chairman is M. A. Rosenberg.

On the publicity committee are Frank Pahoplos, chairman, Robert Klingensmith, Harry Rachiele, Jake Soltz, Rudolph Navarri, F. H. Shearer, and Archie Fineman.

The Independent Theatres Protective Association of Wisconsin and upper Michigan, held its annual convention, October 4th and 5th, at the Schroeder hotel in Milwaukee. Charles W. Trampe, Milwaukee, was entertainment chairman and Harry Perlewitz, Milwaukee, business manager of the association, was in charge of exhibits for the convention.

The 15th annual convention of the Associated Theatre Owners of Indiana will be held November 17th and 18th in the Hotel Antlers, Indianapolis, Don R. Rossiter, executive secretary, disclosed last week.

MGM sales policies were described and explained Friday, October 3rd, at a luncheon meeting in Chicago, of the Illinois Allied, by Jack Flynn, MGM district manager.

The first fall meeting of the Kansas Theatres Managers Association, Kansas City, was held last week with all local theatres represented. The association decided to pay for a series of trailers on safety, the series should be run in all theatres, in cooperation with the Chamber of Commerce, the local Safety Council, and the safety campaign.

MEN...
Hold on to your wallets!
WOMEN...
Hold on to your husbands!
EVERYBODY...
Hold on to your seats!



They're three lovelies on the loose for laughs! A tempting trio of bewitching beauties... bewildering John... befuddling Bob...to bedazzle your patrons with gales of hilarity!

Three Girls About Town





starring

JOAN BLONDELL

★ **BINNIE BARNES** ★ **JANET BLAIR**

with **ROBERT BENCHLEY** ★ **JOHN HOWARD**

Original screen play by Richard Carroll

Directed by LEIGH JASON

Produced by SAMUEL BISCHOFF

A Columbia Picture

COLUMBIA PICTURES

$1,281,000 A YEAR IS 2 NETWORKS' NEW BILL FOR MUSIC, RISE OF 60%

Network Payments Increased but Bill to Stations Is 40% Less under ASCAP Contracts Now Being Studied

Nine hundred and fifty-four thousand dollars to ASCAP and $327,000 to BMI. This will be the new combined yearly bill for National and Columbia broadcasting systems for fees for the public performance of copyrighted music of members of both societies with the networks agreeing to sign with ASCAP, but also deciding to continue their BMI, which was set up as an independent music catalogue in the broadcasters' long fight with ASCAP.

The latest contract proposals tendered to radio broadcasters by the American Society of Composers, Authors and Publishers, providing for the licensing of music performance rights owned by ASCAP, pave the way to a reduction of approximately 40 per cent in the cost of music to the average radio station, Neville Miller, president of the National Association of Broadcasters declared in Washington on Monday. However, the overall cost to the radio network companies will be increased by about 60 per cent, the analysis says.

Payments Analyzed

Under former ASCAP contracts, Mr. Miller said, the networks made no payment on network revenue as such, but paid a sustaining fee on key stations and their managed and owned stations. Under the new proposals, based on 1940 income, NBC will pay approximately $500,000 to ASCAP. Since it also pays BMI $160,000 a year, its total cost of music will be $660,000—$250,000 more than formerly, or an increase of over 60 per cent. On the same basis, Columbia will pay approximately $454,000 to ASCAP, which, with its payment of $167,000 to BMI will make the annual cost of music to CBS approximately $621,000—$237,000 more than formerly, or an increase of over 60 per cent. These payments, it is pointed out, are out of the network's own revenue, over and above what it receives by way of reimbursement from its affiliates under the ASCAP license.

Meanwhile, return of ASCAP music to the NBC and CBS airwaves before October 15th was seen only a slight possibility by executives of the two networks, in New York this week, who pointed at the slowness of returns of ASCAP contracts from their station affiliates. October 15th was the date set by CBS in its letter to affiliates.

In a measure of leniency apparently motivated by the current happenings, ASCAP's board last week approved use of its music during football games, even though unlicensed by the Society to the stations involved.

A spokesman for the Society said at the same time that during the board meeting there was no criticism of the networks, the directors apparently feeling the delay in return of the contracts from affiliates was unavoidable.

From the networks came the note that business is ahead of last year; that sponsors do not mind the lack of ASCAP catalogues.

BMI, ASCAP's rival in supplying music to the radio, films, and stage, announced last week three more stations had obtained BMI licenses, KGIR, Butte; KRBM, Bozeman, and KPFA, Helena, all in Montana. BMI said this brought its subscribers to 716.

LENINGRAD THEATRES FILLED, DESPITE WAR

Motion picture theatres and public libraries in Leningrad, Russia, are filled to capacity every day despite the war raging on the city's borders, according to an article on life in that city appearing in a Russian newspaper, the Associated Press reported early this week.

Outlining the history of the industry's three-year attempt to obtain "on reasonable terms" the right to broadcast music available from all sources, Mr. Miller credits the present achievement of "a fair and competitive market for music" to the success of Broadcast Music, Inc., industry-sponsored music publishing organization. BMI was established two years ago, when the broadcasters and ASCAP reached an impasse in negotiations for renewal of former licensing agreements and ASCAP took all of its music off the air.

The present ASCAP proposals include four types of licensing agreements available to individual broadcasting stations and a network blanket licensing agreement which National Broadcasting and Columbia Broadcasting have accepted as satisfactory, subject to acceptance by network affiliated stations.

The licenses offered to individual stations which desire to use ASCAP music on their local programs now include:

(1) A "per program commercial" license, under which the broadcaster pays 8 per cent of gross receipts from commercial programs using ASCAP music and 2 per cent on such programs where ASCAP music is only incidental. Allowing for agency commissions and discounts, these payments would represent approximately 6.8 per cent and 1.7 per cent on the station's receipts.

(2) A "blanket commercial" license, under which the broadcaster pays 2¼ per cent for the use of ASCAP music on commercial programs. This blanket payment would represent approximately 1.91 per cent of the station's receipts from commercial programs, after deducting 15 per cent station sales commission.

(3) A "per program sustaining" license providing for a payment of 1 per cent of the local commercial rate, on non-commercial programs where ASCAP music is used, after deducting discounts, agency commissions and 15 per cent station commission.

(4) A "blanket sustaining" license, providing for a flat annual fee, based on the broadcaster's annual gross receipts. Under this form of blanket license, the broadcaster grossing under $50,000 a year would pay an annual ASCAP fee of $12.

Contracts Available

These contracts are available for acceptance at any time, run until December 31, 1949, and provide for extension for a further term of nine years thereafter.

The network blanket license accepted by the chains, subject to acceptance by their affiliates, provides for payment of an annual fee of $200 per year per station, which the network company will pay itself, and a commercial program fee amounting to 2¾ per cent of gross receipts from sponsors, less discounts and agency commissions not to exceed 15 per cent, line charges and a sales commission of 15 per cent. Each affiliate will be asked by its national network to pay its proportionate share of the amount the network pays ASCAP, this to be based on the affiliate's net receipts from the network.

No individual station is required to take any ASCAP license, even though it is affiliated with a network, since the network license covers all network programs. Furthermore, the local station may take a sustaining license only, or a commercial license only, may select any combination of licenses it desires, such as a "per program" license for its commercial programs and a "blanket" license for its sustaining programs.

In comparing the cost of all music to the station under these proposals, Mr. Miller points out that under former ASCAP contracts the station paid ASCAP an arbitrary sustaining program fee plus 5 per cent of its gross receipts, or a total of between six per cent and seven per cent of its gross income. Under the new proposals, with BMI music available, a station not only has a variety of choices of licenses, and can thereby largely regulate its music costs, depending upon its needs, but also will benefit from a considerable saving in its total music cost, Mr. Miller added.

Asks BMI Continuance

Discussing objections which have been voiced in certain quarters of the radio industry to signing with ASCAP at this time, Mr. Miller outlines the considerations which, he says, broadcasters generally are convinced that they should "settle the music problem now on terms which they think reasonable for those desiring ASCAP music," pointing to the incidence of legislative and other problems facing the industry, and a desire on the part of radio broadcasters to devote their time and energy to serving the public.

Speaking for the industry's national trade association, Mr. Miller voiced the determination of broadcasters to continue their active support of BMI "in order to insure the continuance of our power to deal on an equal basis with ASCAP for all time." "We already have the pledge of NBC and CBS, given at NAB directors' and executive board meetings, that they will continue their support of BMI for the entire nine-year period of the ASCAP contract and more, provided that the stations will also continue their support to it," he added.

"BMI is needed not only by the broadcasting stations and other users of music, but by the listening public as well. To the broadcasters and other users of music, BMI means a guaranteed free and competitive market. It also means that ASCAP, or any other performing rights society which now exists or which may hereafter come into existence, will be subject to the normal operation of the law of free competition. To the listening public and to composers, both old and new, it means an open door to opportunity and thus will stimulate creative effort in this country.

"It was never the objective of broadcasters to get along without any music that they could obtain on reasonable terms," Mr. Miller adds. "Obviously, the objective of the broadcasting industry was to make it possible for stations to give their listeners all the music at reasonable terms. We feel that BMI has accomplished this objective. We have at last established competitition in the music field, and because of that fact, the contracts now offered are better than we anticipated we could secure when we started out three years ago.

"There are many problems still remaining. There are undoubtedly many reforms which can and will be achieved in the future. The present agreements with ASCAP represent a step forward. The spirit of cooperation and understanding . . . will undoubtedly carry it forward in years to come."

The Pegler Method

When Arthur James Pegler, famous reporter, and father of Westbrook Pegler, also a famous reporter, began his metropolitan career many years ago in Chicago, his first and trial assignment was to get a picture of a certain beautiful lady, much in the news—but hard to get because the news was hard.

Every star reporter in Chicago had tried. They had searched the galleries, rifled trunks, bribed servants, stalked relatives. The skill of a dozen men, notable, even notorious, for their gimlet cunning failed.

An hour after Mr. Pegler got the assignment he was in the office with the picture. A half hour later it was in the paper, and his job was set.

As the edition rolled, the managing editor approached the new reporter's desk. "If you do not mind telling," he ventured with a deference extraordinary in that rude office, "I'd be interested to know how you got that picture." The whole city room was listening in a hush.

Certainly, sir," Mr. Pegler responded, with a tinge of something in his voice — "I just asked her for it."

The star picture chaser of them all cried out in pain. "We never thought of that!" The direct method — the Pegler method did it. Many another signal performance is just that simple, just that direct. Easy does it, but it's something hard to see.

For instance, six years ago Republic Pictures Corporation was launched, in the highly competitive, exceedingly complex motion picture industry, with the simple, direct conviction that money could be made making pictures on which theatres could make money.

Republic had nothing else to do but tend to business, and no way to make money except by tending to business. The program worked. It still works. It grows. Each year Republic has gained more accounts, more contracts. Republic has as many as 11,000 customer accounts.

It seemed possible that a great many things were being done at large expense and often much trouble that had nothing at all to do with what reached the screen.

Republic started to work with nothing to do but to tend to business, and no way to make money except by tending to business. Putting all it had on the screen where the customers could get it.

REPUBLIC PICTURES CORPORATION

BUY U. S. DEFENSE BONDS

NEW TAX, PASSED ON TO PATRONS, HAS LITTLE EFFECT ON ATTENDANCE

Exhibitors Report No Reaction from Public on Increase; General Trend Is Toward Elimination of Odd Change

"Business going on as usual," with little or no reaction felt at the box office, is the general opinion throughout the motion picture industry of the new Federal admissions tax which went into effect on Wednesday, October 1st. Reports from representatives of major and independent circuits and from independent operators indicate this week that in most cases attendance was not affected to any noticeable degree by the new levy, which for the most part, has been passed on to the public without exhibitors attempting to absorb the tax.

The levy applies to all adult admissions taxed 10 per cent, starting with the first-penny, except those tickets selling for less than 10 cents to children under 12 years of age.

Officials of RKO, Loew's, Warner and National Theatres pointed out that the most tangible effect of the new tax schedule would be noticed at Saturday matinees, since the Federal levy relates most directly to juvenile admissions of 10 and 15 cents.

Business Up in New York

In New York, Broadway's major theatres reported excellent business for the first day of the tax impost, with most houses passing the tax along to the public and many neighborhood houses planning to reduce the price of special children's matinees from 10 cents to 9 cents. It was indicated that Loew's and RKO were contemplating a policy of "even admissions" in order to eliminate the odd pennies. Where the price of admission now is 28 cents with tax, the price would be put up to a 30-cent level if the plan is adopted. This policy has been in effect in 85 per cent of the Skouras theatres for some time, and the plan may be extended to the entire circuit shortly. Paramount theatres will set their own policies, but it is understood generally that the tax will be passed on to the public without trying to absorb it.

One of the important topics for discussion at the Allied Theatres of Michigan convention in Detroit this week, was the subject of the new Federal admissions tax. In Chicago last Friday, independent exhibitors who gathered at the Illinois Allied meeting, discussed the possibility of increasing admissions in view of the new tax levy. Some exhibitors suggested increasing scales from 15 cents plus two cents tax to 18 cents plus the tax, while 20-cent houses would increase to 25 cents, including the two-cent tax. Before final action was taken, however, the matter was slated for further discussion.

In the meantime, the Internal Revenue Bureau is revising Form No. 729, employed by theatres to report admission taxes, and the new forms probably will be ready for use in making October returns, it was reported this week.

In the field, reports from major and independent circuits, and independent operators all point to the tax being absorbed by the public rather than exhibitors, with few upheavals at the box office as a result. In Cleveland, for instance, Charles Raymond, Loew district manager, said this week that the public evidently preferred to pay an additional penny or two rather than be bothered with the odd cents change. Loew houses in Akron, Canton and Toledo, with 28 and 29 cent admissions, have gone up to 30 cents because of the tax.

Nat Wolf, Warner zone manager in Cleveland, said that prices were raised in houses in Lima, Mansfield, Sandusky, Massilon, Portsmouth and Sidney, in some spots, as much as five cents and in others, just pennies. RKO theatres in Cleveland also are increasing prices to round numbers. In some houses this gives the theatre an extra peny. Cooperative Theatres of Ohio, moreover, report that its members are passing the tax along to the public. Cooperative books for 54 houses in northern Ohio territory. In addition, Cleveland subsequent-run houses have passed the tax along without boosting prices.

Some Admissions Increased

In a number of Warner circuit theatres, an increase of five cents in admission prices was put into effect for Saturdays and Sundays, which move may possibly result in a general rise in admissions throughout the Warner circuit.

Ray S. Wallace, managing director of Tri-Theatres, Inc., of Ohio, reported that an increase of five cents for adults plus the new tax went into effect. At the Morrison and Columbus, two top-flight theatres in Alliance, Ohio, admissions were raised from 20 and 33 cents to 28 and 39 cents, including the tax. Children's admissions remain at 10 cents.

Theatres in Wilkes-Barre, Scranton, Hazleton, Pittstown and Nanticoke, Pa., added the tax to the price of admission, with no protests reported.

Prices for first-run houses in St. Louis were changed this week, with the Fox, Ambassador and Missouri, Fanchon and Marco operated theatres, charging 30, 40 and 50 cents throughout the week. Loew's scale will be 30, 40-44 and 55 cents, the latter price on Saturday and Sunday nights. All prices include tax. Children's admissions will be 17. St. Louis' MPTOA decided to pass the tax on to the customer, but to absorb the tax, including the state sales tax, in the 10-cent admissions for children.

In Milwaukee, first-run houses made no change in adult admissions, but added the tax to children's admissions, making it 17 cents. Fox recently raised its admission top at the Strand from 55 to 65 cents and discontinued its 33 cent early bird admission price. The Warner theatre, for its current showing of "Sergeant York," increased admissions from 30, 40 and 55 cents to 40, 50 and 66 cents. Fox's the Palace and Wisconsin remain at the 33, 44 and 55-cent level. Generally, there has been no reported decline at Milwaukee box offices as a result of the tax.

A survey of Louisville theatres this week showed that admission prices now 25 cents or more are not likely to be increased, but the lower prices will be upped. First-run theatres indicated adult prices are to be unchanged, with children's tickets increased from 16 to 18 cents. Re-run houses planned to increase week-day afternoon prices from 18 to 20 cents, night prices from 22 to 24 cents and leave Saturday and Sunday admissions unchanged at 30 cents. They were uncertain, however, what to do about children's prices. Some Louisville suburban houses are expected to increase prices from 10 to 11 cents for children and from 22 to 24 cents for adults.

Children's Admissions Lowered

From Tampa, Fla., the report came in this week that the children were the only ones who are happy about the new Federal levy, for all theatres of the Florida State Theatres circuits have announced a cut of one cent in the usual 10-cent scale for children. In houses where the adult scale has been 15 or 20 cents the tax will be added.

Los Angeles theatremen revealed that no initial adverse effect on the box office resulted from the tax impost. PCCITO leaders there sought removal some months ago of all admission exemptions excepting children's tickets, which they proposed as a "defense" move.

Local theatres in Rochester are adding the tax to admissions but plan no general increase in scales, according to reports from exhibitors there. In Youngstown, Ohio, admission prices were advanced from two to five cents with the imposition of the new levy.

Detroit theatres, as a result of an exhibitor agreement reached on price increases caused by the new taxes, upped their scales generally throughout the city, with the exception of first-run houses which are not yet finally set, but will probably remain at 55 cents top and increase matinees from 39 to 40 cents. Theatres now charging 15, 20, 25 and 30 cents go to the next higher multiple of five for a total charge including tax and eliminating older split price classes. Second-run houses, however, stay at 44 cents but increase week-day matinees from 33 to 35 cents. Butterfield Theatres, controlling 100 leading upstate houses, is adding the extra tax in all cases. Subsequent-run theatres charging 15 cents for children will absorb the tax and retain the 15-cent price, although second-runs will go to 17 cents for children.

Although admission prices in downtown Buffalo theatres remained the same for adults, children, formerly admitted for 15 cents, are paying 17, the extra two cents going for the new tax. Neighborhood and community houses raised their prices this week with the new tax absorbing some of the increase. Prices adopted by Shea theatres for community houses were typical of those prevailing throughout the Buffalo district. At the Roosevelt and Niagara theatres, where children formerly were admitted for 10 cents and adults for 20 cents, admissions were raised to 11 cents for children and 25 for adults. Other neighborhood houses increased prices from 28 to 30 cents.

(Continued on page 46, column 3)

OHIO'S "TAX ON A TAX"

Citizens of Ohio are currently confronted with an unprecedented taxation problem, for which state officials are vainly trying to find the solution. It concerns the payment of "a tax on a tax."

Ohio now collects a three per cent state tax on each one dollar retail sale. The issue is whether the retail sales tax can be collected on the excise defense impost on such items as are subject thereto, or whether the tax is collectable only on the normal retail sale price. Specifically, a one dollar purchase becomes $1.10 with the excise tax added, on which basis the retail sales tax becomes four instead of three per cent.

NEXT ISSUE OF BETTER THEATRES—

The FALL BUYERS NUMBER

. . . bringing a newly revised

BUYERS INDEX

. . . the theatre's standard market directory

in addition to regular departments and special editorial features . . . including A Handy Bag of Decorative Tricks by Burton . . . Ways to Make Ventilation Save You Money by Boester . . . How the Marquee Should be Conditioned for Winter by Sefing . . . and Charles E. Shultz on How Seating Angles Affect Screen Width . . . plus two new theatres.

THE OCTOBER 18th ISSUE OF

Better Theatres

LABOR NEGOTIATIONS DRAG ON ALL FRONTS

Producers To Make Counter-Proposals to Hollywood Locals in IATSE Discussions

Hollywood producers will make proposals countering those submited last week by the studio locals of the International Alliance of Theatrical Stage Employees to the producers' labor representative, Pat Casey, in New York. Expectation of the move was disclosed early this week, as business agents of the locals continued to meet in New York with Mr. Casey.

The IATSE business agents have elected to negotiate separate pacts with the producers for increased wages and altered working conditions, rather than reenter the basic studio labor agreement, renewed three weeks ago for five years by the other seven internationals with locals in the studios. Reentrance into that pact would have meant bargaining by the international officers of the Alliance for the locals. In the current negotiations, the agents are negotiating with merely the advice of the officers. Steve Newman, and Carl Cooper, West Coast IATSE leaders, have been at the meetings with Mr. Casey.

In New York, Tuesday, observers said the negotiations would probably be lengthy, inasmuch as all proposals must be submitted by the local's agents to union membership for approval.

Guilds Join CIO

Meanwhile, in the same city, development was seen of the CIO's "entering wedge" into film industry labor up to now dominated by the American Federation of Labor. Three industry guilds, the Screen Readers, the Columbia Office Workers, and the Loew-Metro Office Employees, have joined the CIO, in Local 109 of the CIO's United Office and Professional Workers of America; and the Screen Publicists Guild, union of the advertising and publicity workers of the majors' home offices, appears headed for the same destination, with a membership vote on CIO affiliation expected shortly.

Discussion on the affiliation was to be held at the Thursday night meeting. It was not known at mid-week whether a vote would be taken that night.

At the same time, the *Spg News*, organ of the union, charged the producers with hedging on negotiatings for a closed shop contract, as ordered by the National Labor Relations Board some time ago. The paper said: "Continued evasive tactics on the part of the film companies, with refusal to come to grips with the major issues involved in the Guild's contract demands was manifested during negotiations meetings in recent weeks."

The Chicago projectionists' union last week won a five per cent general wage increase, after long negotiations; and theatre men of the city estimated their payrolls will be increased $100,000 yearly, as the result.

A union jurisdictional dispute was seen brewing in New York this week, over attempts by the Sign Pictorial and Display Union, Local 230, AFL, to organize sign artists in the majors' home offices. These artists have been declared by the National Labor Relations Board to be in the field of the Screen Publicists Guild.

New officers elected by the American Guild of Variety Artists Pittsburgh local are president, Jack Wilson; vice-presidents, P. J. McDonough, Lou Starr, Phil Lowery, Margaret Peka, Curtis Coley and Cornell Cooper. Eva Herbert was named treasurer, and Carol Gould, recording secretary. Nat Nazzarro, Jr., continues as executive secretary.

Talent scales have been raised there by AGVA, in some instances almost double the wage average in vogue two years ago when the union set up fulltime offices and staff.

THEATRES FREE OF INSURANCE CLAIM

In a decision handed down last week, the New York Court of Appeals ruled that members of theatre orchestras under contract and employed through agents are independent contractors, rather than theatre employes and as such are not entitled to unemployment insurance benefits from the theatre.

This decision involved claims of an orchestra leader employed in houses at Freeport and Huntington, N. Y., and reversed a ruling of the Unemployment Insurance Appeal Board.

RCA Hearings on Settlement Begin

In hearings conducted by Referee Abraham J. Halprin of the special supreme court in New York on the fairness of the offer of $1,000,000 made by the General Electric Company and the Westinghouse Electric and Manufacturing Company in settlement of an accounting action by stockholders of the Radio Corporation of America, Colonel Manton Davis, vice-president and general counsel of RCA, was the first witness to appear on Monday. The suit charged General Electric, Westinghouse and others with conspiring to waste and misappropriate assets of RCA.

Song Suit Pleas Filed

Cross applications to dismiss the complaint and the answer in the $50,000 damage suit of Buddy G. de Sylva and Joseph Meyer against M. Witmark and Sons, music publishers, were filed last week in the New York supreme court. The action charges sale of rights to the song "California Here I Come," for the Twentieth Century-Fox film, "Rose of Washington Square," at an inadequate price.

Fire Damages Theatre

Fire did extensive damage last Saturday night to the King Theatre, Gloucester, N. J., the blaze breaking out a half hour after the house closed for the evening. Philip Kalikman, one of the owners, said the fire swept through the office, a stockroom, the balcony and the lobby. The damage was not estimated. The fire was believed to have been started by robbers, who had broken the cash box of two candy vending machines and removed all the petty cash from the office.

Attendance Holds Despite New Tax

(*Continued from page* 44)

In Chattanooga, theatres have reduced children's admissions from 10 to nine cents in order that the newly reduced exemption on amusements will not force them to collect the extra penny. Emmett Rogers, city manager for Wilby-Kincey, which operates the Tivoli, State, Rialto and Bijou houses, said his theatres would charge 9 cents for children under 12 and adult admissions for all others. All neighborhood theatres owned by Independent Theatres, Inc., also have cut children's admissions to 9 cents.

No uniform scale of prices because of the tax was agreed upon last week at a meeting of the Greater Cincinnati Independent Exhibitors League. Some of the suburban theatres, particularly in the lower admission brackets, will pass both the Federal impost and the three per cent State tax to the public, while others will add only the Federal levy.

From Des Moines, reports indicate that suburban houses had no drop in attendance on the first day of the new tax, but that downtown second run theatres reported a noticeable decrease in matinees before 2 P.M. where admissions were advanced from 16 to 20 cents. First-run houses were not affected and expect an increase in business, it was said, because of the smaller difference now between their price and that of the downtown second-runs.

No Adverse Criticism

Other box office results following the tax levy as of last Wednesday, reported from the field are as follows:

Business in Seattle, during matinees and the dinner hour, equal to that of other Wednesdays. Some comment by the public on the new tax charge was reported, but no adverse criticism or hesitation in buying tickets.

San Francisco: the test of the tax schedule was expected last Saturday, when the levy was added to children's tickets at matinees. Slight reaction noted on Wednesday, because only children's prices were affected at most theatres.

Chicago: few complaints and those mild; the ticket-buying public generally reported to be taking the tax levy "good-naturedly." Houses charging 15 and 20 cents have been preparing their patrons for the change with trailers on the screen and signs in the lobby for a week or more.

Milwaukee: local first-run houses indicated no noticeable adverse effect on box office receipts.

Minneapolis: matinees were reported only slightly affected; the new tax was well publicized in the city's newspapers. Box offices at night are expected to be affected negligibly.

Newark: the new tax schedule went into effect "smoothly," with attendance unaffected. Some patrons expressed surprise at paying more for lower-priced tickets in some theatres.

Court Postpones Schenck, Moskowitz Appeal Hearings

The appeals of Joseph M. Schenck and Joseph Moskowitz from their conviction of alleged violation of the income tax status will be heard November 10th. Originally scheduled to be heard this week, the appeals were delayed on the motion of Mathias F. Correa, United States attorney, who said he was unable to prepare for the hearing because of the pressure of other litigations.

Former Judge Joseph M. Proskauer, chief counsel for Mr. Schenck and Mr. Moskowitz, gave his consent for an adjournment to the court.

OBITUARIES

J. Cunningham, Scenarist, Dead

Jack Cunningham, motion picture scenarist and producer for many years, died Saturday, October 4th, at Santa Monica Hospital in Los Angeles, Cal., at the age of 59. He had been ill since suffering a stroke three years ago during the filming of "Union Pacific," for which he wrote the scenario.

Born in Ionia, Ia., Mr. Cunningham became one of the pioneer scenarists in the film industry. A swift craftsman, he wrote literally hundreds of screen plays, most of them full length features. In one ten-week period, it is reported, he completed the scenarios for ten five-reel features and during the period from 1918 to 1925 he turned out 100 full-length features.

Among pictures which Mr. Cunningham wrote or collaborated on were "Don Q," "The Black Pirate," "The Covered Wagon," "The Thundering Herd," "Ruggles of Red Gap," "The Arkansas Traveler" and "Professor Beware."

In 1938 he produced "Woman Trap" and "Too Many Parents."

The stars with whom he worked ranged from such early-day personalities as Frank Keenan and Ruth Roland to such present-day names as Fredric March and Joan Bennett.

Mr. Cunningham is survived by his widow, a brother and a sister.

Thomas J. Carrigan Dies, Stage and Film Actor

Thomas J. Carrigan, stage and motion picture actor who appeared with Lionel Barrymore in "The Copperhead" and who had the leading role in "Checkers" and "Orphans of the Storm" before he went into motion pictures, died in Lapeer, Mich., Thursday, October 2nd.

In motion pictures he appeared in one of the first two-reel films made in New York and later with Selig Productions in Chicago. During the World War he showed motion pictures at the Vatican when he served in the United States Navy in charge of entertainment of troop transports. His last film appearance was in "Wings," one of the first of the film air pictures.

Surviving are one son and three brothers.

W. Lee Vaughan

W. Lee Vaughan, 68, who built the Art theatre in Kansas City, Kas., and operated several theatres which he later sold, died Saturday, September 27th, in that city.

Tony Delorenzo

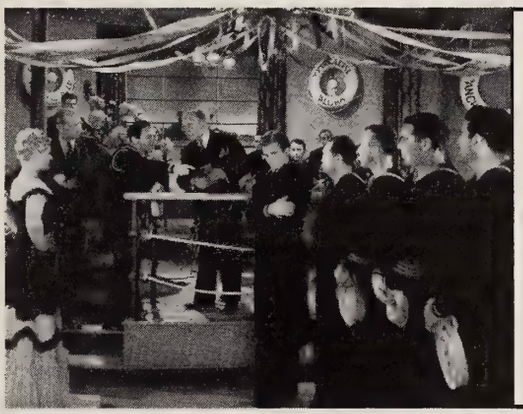
Tony Delorenzo, a motion picture exhibitor for many years in Connecticut, died Tuesday, October 7th. He was 49 years old. Twenty-five years ago he owned and operated the Crown theatre in Hartford, Conn., and in recent years owned and operated the Daly theatre, also in that city.

SAILORS ON LEAVE

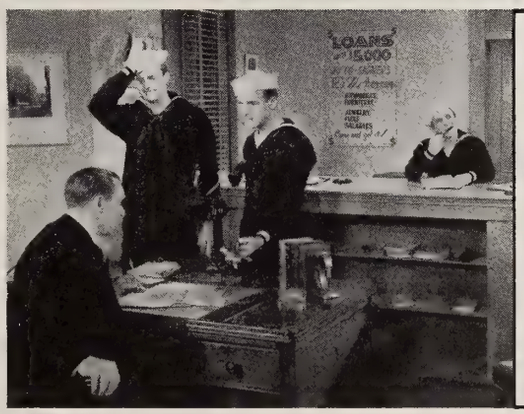
A REPUBLIC PICTURE



CHUCK: Relax, Mike, I got a great gal for you. Her name is Cobina. She'll be over as soon as she gets her hair on — up, I mean.



THOMPSON: That's all, brother. You can get a divorce tomorrow. But tonight you get married. You don't even have to propose. The boys have proposed for you. All you do is nod.



SWIFTY: How do you like that guy. A battleship costs fifty-eight million dollars—and he won't loan a dime on it!

William **LUNDIGAN** ★ *Shirley* **ROSS**

CHICK CHANDLER • RUTH DONNELLY • MAE CLARKE

CLIFF NAZARRO • TOM KENNEDY • MARY AINSLEE

BILL SHIRLEY • JANE KEAN • DIRECTED BY ALBERT S. ROGELL

Screen play by ART ARTHUR and MALCOLM STUART BOYLAN • Original story by HERBERT DALMAS

Buy U. S. Defense Bonds

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

HERE COMES MR. JORDAN: Robert Montgomery, Claude Rains, James Gleason—An unusual picture and different from any yet produced. This picture has to be seen from the beginning to be enjoyed. Everybody liked it. Got two good weeks out of it. Montgomery, Rains and Gleason very good. Running time, 94 minutes. Played August 28-September 10.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—A very fine picture that failed to draw. When Columbia makes a good picture it is hard to convince our patrons to come in after so many weak ones from this company. However, this picture will please. Played September 18-19.—E. F. Ingram, Ashland and Lineville Theatres, Ashland and Lineville, Ala. Small town patronage.

THOSE HIGH GREY WALLS: Walter Connolly, Onslow Stevens, Iris Meredith—A good prison picture that was well liked by everybody. Word-of-mouth advertising brought more people the second night. Running time, 82 minutes. Played September 10-11.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

THUNDERING FRONTIER: Charles Starrett, Iris Meredith—Very satisfactory for western fan fare. Saved our other picture.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

TIME OUT FOR RHYTHM: Rudy Vallee, Rosemary Lane—This kind of stuff is a mystery to me. Still they want the price of a good picture for it. You'll be better off without it. Played September 15-16.—E. F. Ingram, Ashland and Lineville Theatres, Ashland and Lineville, Ala. Small town patronage.

First National

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman, Wayne Morris—Good outdoor picture with plenty of action and comedy. Walter Catlett outstanding in comedy role. Played August 30.—E. F. Ingram, Ashland and Lineville Theatres, Ashland and Lineville, Ala. Small town patronage.

DIVE BOMBER: Errol Flynn, Fred MacMurray—A good picture but entirely too long. Very beautiful color. Could be cut to advantage. Played September 22-23.—E. F. Ingram, Ashland and Lineville Theatres, Ashland and Lineville, Ala. Small town patronage.

KNOCKOUT: Arthur Kennedy, Olympe Bradna, Virginia Field—They tell us double features killed the moving picture game. No, it was pictures like "Knockout" that knocked out the double feature. It was terrible. No wonder we have a five picture selling plan.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan—Really went to town on this super western. Everyone seemed to like it. Played September 4-6.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan. Rural patronage.

SHOT IN THE DARK, A: William Lundigan, Nan Wynn, Ricardo Cortez—A program picture suitable only for double billing. Action picture.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

BIG STORE, THE: Marx Bros., Tony Martin—Ran this with "Hurry, Charlie, Hurry" to dandy receipts. Too bad it is their last picture for a while, anyway. The climax on this outdoes the Keystone Kops' best chase. We haven't had so much laughter in a long time. Nice musical numbers help out considerably. Your Marx fans won't be disappointed in this one. Running time, 82 minutes. Played September 27.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Good picture, nice color, cute babies, plenty of weeps and no draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DR. KILDARE GOES HOME: Lew Ayres, Lionel Barrymore, Laraine Day—First "Kildare" played here and the last. Lowest business in years. Picture fair.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—Good picture to excellent business. Played September 18-20.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

LIFE BEGINS FOR ANDY HARDY: Lewis Stone, Mickey Rooney, Judy Garland, Ann Rutherford—Good picture but business not as good as on previous Andy Hardy pictures. Running time, 100 minutes. Played September 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LIFE BEGINS FOR ANDY HARDY: Lewis Stone, Mickey Rooney, Judy Garland, Ann Rutherford—Oh, Oh, some unfavorable reaction and comments on this latest opus of this famous family. It did business as all of these have done before, so it was a new experience to have comments that it was rather a weak sister and they were getting a little fed up on Mickey.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PHILADELPHIA STORY: Katharine Hepburn, Cary Grant, James Stewart—My patrons as a general run enjoyed this feature, but I would not recommend it for a small town community entertainment. A lot of good comedy situations. Running time, 112 minutes. Played September 20.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

RINGSIDE MAISIE: Ann Sothern, George Murphy —Good picture and good business. Running time, 96 minutes. Played September 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHISTLING IN THE DARK: Red Skelton, Conrad Veidt, Ann Rutherford—Not a big picture but an entertaining comedy which did fair business. Running time, 78 minutes. Played September 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHISTLING IN THE DARK: Red Skelton, Conrad Veidt, Ann Rutherford—So this is the new star that Metro is grooming for their campaign for a new comedian. As for our audience and what opinions we heard, he was a terrific flop, and the picture was not any too good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Monogram

ROLLING HOME TO TEXAS: Tex Ritter—Why do they try to make a singing cowboy out of Tex Ritter? They lots rather see him shoot. Played as a double bill with "Scattergood Baines." Weekend trade only fair. Running time, 62 minutes. Played September 26-27.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall—A hokum show that drew well and pleased. The color is very good. This is the kind of picture that will always do business for us. Played September 11-12.—E. F. Ingram, Ashland and Lineville Theatres, Ashland and Lineville, Ala. Small town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman, Eddie Bracken—Bob Hope lives up to his standard as the greatest ad-libber in the business. It had the majority of the people in the aisles—including the ushers. Running time, 81 minutes.—Richard E. Sweitzer, Whitehall Theatre, Pittsburgh, Penna. General patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—Just as one would expect, this is very funny and drew extremely well. Bob Hope's typical humor is certainly at its best and there is action from beginning to end. Naturally, you'll play it! Running time, 82 minutes. Played September 25-26.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—Here's another one that two reels could have been left out of and would have made a better show. Too long for the kind of picture. Gets very boresome. Running time, 132 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—A good picture, but business only fair. The air scenes are thrilling and though it was mighty long, no one really noticed it. I think it is a tribute to the air corps. It is worth anybody's time and money. Many good compliments from those who saw it. Running time, 132 minutes. Played September 24-25.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

IN OLD COLORADO: William Boyd, Russell Hayden, Andy Clyde—The poorest "Cassidy" in months. This series is slipping badly for lack of new ideas and change of faces. Played September 20.—E. F. Ingram, Ashland and Lineville Theatres, Ashland and Lineville, Ala. Small town patronage.

KISS THE BOYS GOOD-BYE: Mary Martin, Don Ameche, Oscar Levant—One of the poorest shows I have ever seen. Don Ameche certainly dropped his cake when he agreed to appear in this picture. Fortunately, we didn't have many come to see it. Played August 18-19.—E. F. Ingram, Ashland and Lineville Theatres, Ashland and Lineville, Ala. Small town patronage.

PARSON OF PANAMINT, THE: Charlie Ruggles, Ellen Drew, Phil Terry—Good picture and good business. Running time, 84 minutes. Played September 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REACHING FOR THE SUN: Joel McCrea, Ellen Drew, Eddie Bracken—This is a fine little picture. Nothing big, but has that satisfying quality. Not much business on it, but no fault of the picture.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—Interesting drama, beautiful color. Betty Field is going places, but our box office didn't. Be sure to fill in with a "funny" cartoon. Running time, 91 minutes.—Richard E. Sweitzer, Whitehall Theatre, Pittsburgh, Penna. General and rural patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—An excellent picture to good business. In fact, looked like the good old days. Best color yet. We noted that there are many scenes in this picture for a minute or so without any sound, just pantomime. When you can hold an audience so you can hear a pin drop during those scenes, it is real direction. Why have the majors overlooked Harold Bell Wright so long.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Republic

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey—The average Autry musical western that always goes over big with our patrons. Running time, 66 minutes. Played September 17-19.—

Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

ICE-CAPADES: Dorothy Lewis, James Ellison, Jerry Colonna—A swell picture this is, and one that pleased all who saw it. Republic should be proud of this one. Played September 15-16.—E. F. Ingram, Ashland and Lineville Theatres, Ashland and Lineville, Ala. Small town patronage.

MOUNTAIN MOONLIGHT: Weaver Bros. and Elviry—Very good picture. Played it alone on Saturday and Sunday. Good business both nights. Running time, 68 minutes. Played September 27-28.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette—Any one who passes up Autry misses a good bet. One of the best money makers for the smaller towns. What do we care about the cost of production? Autry with Smiley gets them in and they love it and we take the gate receipts.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette, Joseph Strauch, Jr.—Another bell ringer from Gene and his pals. Joseph Strauch, Jr. as Smiley's kid brother is a wow and made a great hit with our patrons. I consider this a smart idea by Republic and look forward to seeing him again. We would also like to see Mary Lee back in the Autry westerns. Played September 20.—E. F. Ingram, Ashland and Lineville Theatre, Ashland and Lineville, Ala. Small town patronage.

RKO Radio

CONSPIRACY: Allan Lane, Linda Hayes—An action filler that got by.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

CYCLONE ON HORSEBACK: Tim Holt, Marjorie Reynolds—Not up to the standard of this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DANGER PATROL: Sally Eilers, John Beal, Harry Carey—A satisfactory western.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

HURRY, CHARLIE, HURRY: Leon Errol—If your patrons like the Errol type of comedy, as mine do, this will certainly keep them laughing. The usual case of three or four people all enacting the same character certainly gets the plot into a mix-up. As Leon Errol himself says at the beginning, the title has nothing at all to do with the picture as there is no one named "Charlie" in the whole film. Ran it with "The Big Store" to fine returns. Running time, 65 minutes. Played September 27.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MR. AND MRS. SMITH: Carole Lombard, Robert Montgomery, Gene Raymond—While not a big picture, most all who saw it seemed to enjoy it. Everyone was much distressed over Gene Raymond being a brunette when he is such a nice-look blonde. Running time, 98 minutes. Played September 22-23.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

MY LIFE WITH CAROLINE: Ronald Colman, Anna Lee—This is the poorest picture we have played in the last ten years. RKO should be ashamed to offer this to the public, and Ronald Colman should apologize for playing in it. Lay off this one by all means. Played September 4-5.—E. F. Ingram, Ashland and Lineville Theatres, Ashland and Lineville, Ala. Small town patronage.

SCATTERGOOD BAINES: Guy Kibbee, Carol Hughes, John Archer, Francis Trout—Was a good little picture. Played as a double bill with "Rolling Home to Texas." Really drew the week-end crowds better than the western. Business only fair. Running time, 70 minutes. Played September 26-27.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

TOM, DICK AND HARRY: Ginger Rogers, George Murphy, Burgess Meredith—A weak sister if I have ever seen one. The few who came left before it was over, and personally, I didn't blame them. Might get by on Bargain Night, but I wouldn't use it there I could get anything else. Played August 28-29.—E. F. Ingram, Asland and Lineville Theatres, Ashland and Lineville, Ala. Small town patronage.

TOO MANY GIRLS: Lucille Ball, Richard Carlson, Ann Miller, Eddie Bracken—Not enough people and just too many girls.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

Twentieth Century-Fox

BLOOD AND SAND: Tyrone Power, Linda Darnell, Rita Hayworth, Nazimova—Too much bull fight. Too long, at least two reels should have been left out. Few walkouts.J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

DANCE HALL: Cesar Romero, Carole Landis—Everybody enjoyed this and left with praises.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

DANCE HALL: Cesar Romero, Carole Landis—Another good little picture from Fox.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

DANCE HALL: Cesar Romero, Carole Landis—Good program picture. Played September 22-23.—E. F. Ingram, Ashland and Lineville Theatres, Ashland and Lineville, Ala. Small town patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings—Color is beautiful (also Betty Grable), but that's about all. The picture is too drawn out. Running time, 91 minutes.—Richard E. Sweitzer, Whitehall Theatre, Pittsburgh, Penna. General patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings—Fox's best in some time. Good color, good sound, fine story, and above all, good crowds. What more could be asked?—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

NIGHT TRAIN: Margaret Lockwood, Rex Harrison——Drew well first night and then died. A mediocre picture which suffers from being overrated. The sound in first two reels very poor. Played September 15-17.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

PIER 13: Lloyd Nolan, Lynn Bari—A good show with plenty of wisecracks that got plenty of laughs from our patrons. Running time, 66 minutes. Played August 21-23.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

RIDE ON VAQUERO: Cesar Romero, Mary Beth Hughes—The best of the series.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—This is a good picture of its kind, but my patrons are getting fed up on these Spanish musicals. Any short wave radio will give all these needed.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—One of the best musicals that we have had for a long time and it was a howling success. Running time, 92 minutes. Played August 25-26.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

YOUNG PEOPLE: Shirley Temple, Jack Oakie, Charlotte Greenwood—A good picture and good business. Matinees broke all records for large attendances. Running time, 79 minutes. Played August 18-20.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

NEW CONTRIBUTORS TO DEPARTMENT

Two new contributors sent reports to the What the Picture Did for Me Department this week and three others resumed after a lapse of some months. The new members are:

RICHARD E. SWEITZER, Whitehall Theatre, Pittsburgh, Pa.

MRS. H. A. PROULX, Au Gras Theatre, Au Gras, Mich.

Three exhibitors reported this week after summer absences. They are:

J. N. WELLS, Wells Theatre, Kingsland, Ga.

FRED BASHA, Palace Theatre, Corner Brook, Newfoundland, Can.

E. F. INGRAM, Ashland and Lineville Theatre, Ala.

Read the reports from these and other contributors in the adjoining columns.

United Artists

BROADWAY LIMITED: Victor McLaglen, Dennis O'Keefe, Patsy Kelly—Mediocre entertainment that didn't set the world on fire. Would consider it suitable for dual bill.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

GREAT DICTATOR, THE: Charles Chaplin, Paulette Goddard, Jack Oakie—One of the worst pictures we played in a long time from the public's point of view although personally thought picture very cleverly done. Running time, 126 minutes. Played September

(*Continued on following page*)



(Continued from preceding page)

1-3.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

MAJOR BARBARA: Wendy Hiller, Rex Harrison, Robert Morley—Played Canadian premiere here with a personal appearance of Gabriel Pascal, the producer, on opening nite. This is really an outstanding production and the patrons admitted it. Acting by the entire cast excellent. Lines were very clever. We had customers seeing this two and three times. Played two and a half weeks. Running time, 125 minutes. Played September 11-27.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

TOPPER RETURNS: Joan Blondell, Roland Young, Carole Landis—Played second run too soo to do justice.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

Universal

LA CONGA NIGHTS: Hugh Herbert, Dennis O'Keefe, Constance Moore—Nothing to it. Lowest grosser yet. Running time, 60 minutes. Played September 12-13.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

LITTLE ACCIDENT: Hugh Herbert, Florence Rice, Richard Carlson—We sure lost heavy on this one. Nothing much to it. Running time, 65 minutes. Played September 15-16.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

Warner Brothers

BRIDE CAME C. O. D., THE: James Cagney, Bette Davis—Bette Davis is definitely not a comedienne. The picture has a few laughs but the story is too jumbled. Running time, 86 minutes.—Richard E. Sweitzer, Whitehall Theatre, Pittsburgh, Penna. General patronage.

SEA WOLF, THE: Edward G. Robinson, John Garfield, Ida Lupino—A picture of the sea packed with action. Much enjoyed by all my patrons. Although very tough, they all seemed thrilled throughout this feature. Some very remarkable characters in this. Play it in a spot like mine. Running time, 100 minutes. Played September 27.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Short Features

Columbia

AQUAPLAY: World of Sports—A good single water reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COMMUNITY SING: No. 3—Plain title and organ music are better than living characters in this series. This features the plain titles and, as it is all college songs, it was well accompanied here. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FRESH AS A FRESHMAN: Glove Slingers—This is a good Glove Slingers comedy with Wally Vernon sealing the show with his humorous Conga dance in the last half. They like it. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

BATTLE, THE: Miniatures—Good scenes of the Navy during a sham battle. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CUBAN RHYTHM: Pete Smith Specialties—Pete Smith teaches the Rhumba and Conga humorously. It is good entertainment but will be enjoyed mostly by the younger set. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MRS. LADYBUG: Technicolor Cartoons—Clever color cartoon with some new angles. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Paramount

ALL'S WELL: Gabby Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WESTERN DAZE: Madcap Models—Good comedy in color using puppets. Running time, 8 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

MEET ROY ROGERS: Meet the Stars—Was liked very much.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town patronage.

RKO Radio

DRAFTED IN THE DEPOT: Edgar Kennedy Comedies—Just a fair short. No comments.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

INFORMATION PLEASE, NO. 13: Anna Neagle—Anna Neagle is back as guest again in a good issue of a popular series. This one has more than the usual amount of humor. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Vitaphone

HENPECKED DUCK: Looney Tunes Cartoons—Good enough black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

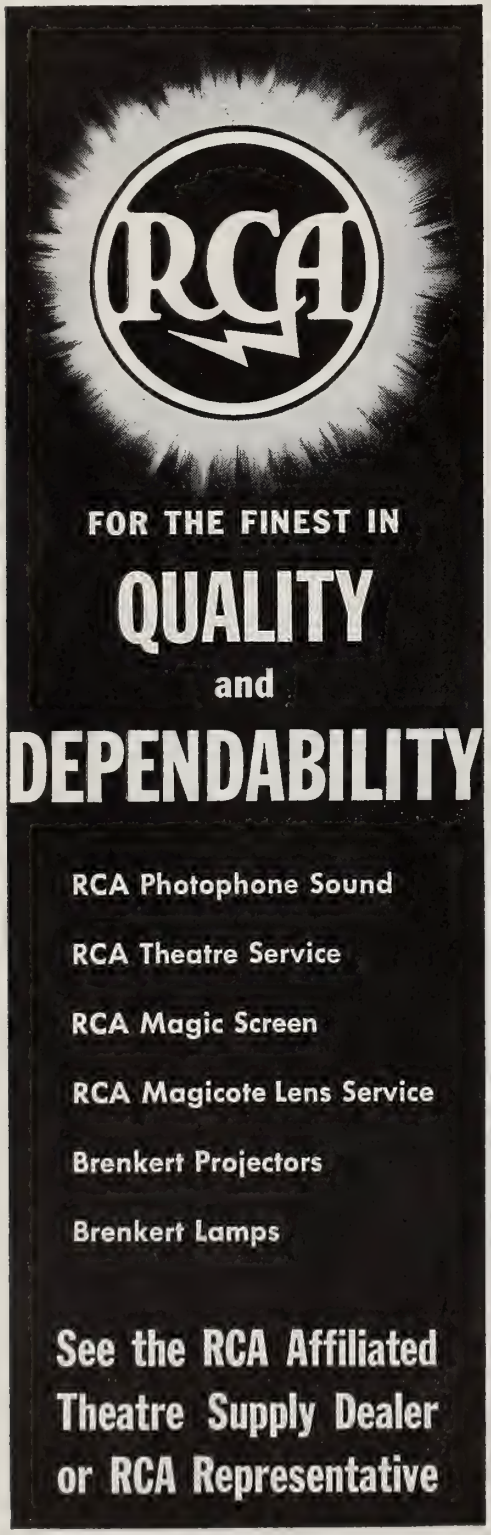
HIAWATHA'S RABBIT HUNT: Merrie Melody—Just show Bugs Bunny on my screen and my bunch will laugh before he does anything. Most popular cartoon character in this town at present. This color cartoon is very, very funny. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PORKY'S PRIZE PONY: Looney Tune Cartoons—Excellent black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SERVICE WITH THE COLORS: Robert Armstrong, William Lundigan—Excellent. Don't fail to use it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

UNIVERSITY OF SOUTHERN CALIFORNIA BAND AND GLEE CLUB: Melody Masters—Good musical reel which pleased. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WACKY WILDLIFE: Merrie Melodies—Very good colored short of wild life in the woods. Running time, 8 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.



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NATION-WIDE RAIL-AIR SERVICE

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Motion Picture Herald, published weekly at New York, New York, for Oct. 1, 1941.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912.

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher & Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, N. Y. City; Editor, Terry Ramsaye, 1270 Sixth Avenue, N. Y. City; Managing Editor, Terry Ramsaye, 1270 Sixth Avenue, N. Y. City; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, N. Y. City.

2. That the owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, N. Y. City; Martin J. Quigley, 1270 Sixth Avenue, N. Y. City; Gertrude S. Quigley, 1270 Sixth Avenue, N. Y. City; Martin S. Quigley, 1270 Sixth Avenue, N. Y. City; Colvin W. Brown, 1270 Sixth Avenue, N. Y. City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN,
Business Manager.

Sworn to before me this 23rd day of September, 1941.

[SEAL]

ANNA MILBERT,
Notary Public
N. Y. Co. No. 210.

(My commission expires March 30th, 1942)

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Looking At It From This Corner

CELEBRATIONS for the Hallowe'en this October 31st should be more numerous, should cover a wider field of "screwballery". That would be in keeping with the present trend of all-out comedy entertainments. Traditional audience-participations are set down on a following page. With these may be adapted other trick features usually reserved for April Fool's Day and similar didoes such as the Fabian circuit "Glamour Boy" contest described in this issue.

Times are tense; money is free. Folks seek to forget the first, spend the second. Hard-hitting hilarity will do a lot to relieve both.

* * *

THE news that Interstate and Texas Consolidated employees have received wage increases to match rising living costs is the tip-off on how the Hoblitzelle-O'Donnell organization functions. Welfare of manpower is a motivating factor that has long made these Southern operations so outstanding.

* * *

THE usual "local-boy-makes-good" head now makes way for "local girl" as Miss Mollie Stickles of Waterbury, Conn., steps up from chief of service at Loew's Poli to the post of assistant manager, the first of her sex to be so appointed in the Loew organization. With the theatre since 1934, starting as usherette, the new incumbent has gathered sound experience as cashier, treasurer and bookkeeper to serve as foundation for the bigger job. Miss Stickles is to be congratulated for her attainments and for the opportunity to work with that seasoned showman, Ed Fitzpatrick.

* * *

ANOTHER round of membership applause, this time in the direction of Leo Young, promoted from manager of the Strand in Portland, Maine, to district manager in the Ralph E. Snider circuit. Long-time Round Tabler, consistently functioning on behalf of higher grosses, Leo will be continuing these endeavors as profitably over a wider horizon.

* * *

GROWTH of the drive-in theatre and its booking problems, described in last week's issue, throw more of the boxoffice weight upon skilled showmanship. Thus, theatremen concerned are breaking out with colorful exploitations to entice the trade, to bridge the extra distance from town.

One of the boys—a grand showman, too—inquires why a campaign entered in the Awards failed to land in the Third Quarter-Master listings—especially, he notes, since the job was one of his best and with which this department acknowledged itself in accord. The reason was that the member was not sufficiently represented in material forwarded during the Quarter.

The Quigley Awards justify their existence by placing a premium upon quality exploitation displayed week after week. For that purpose, each of the Awards Quarters is divided into two-week preliminary "Fortnights" to allow entrants to contribute evidences of their week-to-week activities. Those who contribute regularly in the Fortnights of each Quarter are, in justice, given more consideration by the Judges for the Quarter-Masters than those who contribute now and then.

As would be expected, Round Tablers engaged in these activities are spreading themselves accordingly. Milt Harris, now at the Cheektowaga Drive-In, Buffalo, is one of the veterans breaking fat space in the dailies to make his situation widely known.

* * *

FOR the especial interest of war-wary women patrons, Stan Lambert headed a two-column layout on "Sergeant York" as follows: "To the Ladies: This picture primarily is not about war but the true life story of an American hero, a religious man who did not believe in war. Every man, woman and child will enjoy it as top entertainment".

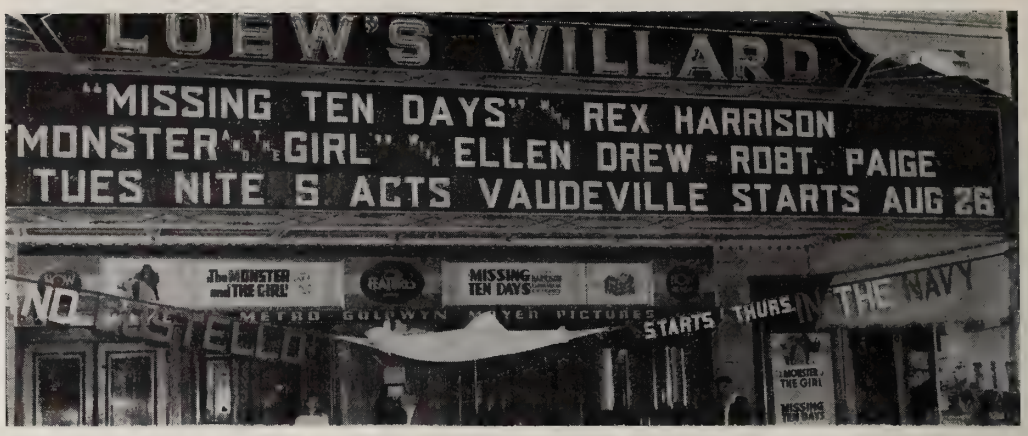
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FIGURING the theme of "Jekyll and Hyde" well established, and Spencer Tracy's draw as almost automatic, Bill Smith sold his date at the Apex, Washington, D. C., by directing his campaign to build Ingrid Bergman. A series of trailerettes, in advance of the regular trailer, aimed at both class and mass patronage, proved the successful medium.

A-Mike Vogel

Round Table In Pictures





Ahead of "In the Navy" at Loew's Willard, in Woodhaven, N. Y., Sid Klein suspended sailor's hammock from elevated train pillars out front and planted one of his staff in uniform.



(Above) For the Canadian premiere of "Major Barbara" at the Elgin, Ottawa, Bob Berezin promoted window with Shavian head.

(Left) Cutout of "Charley's Aunt" was mounted on beaverboard with casters clamped on shoes and wheeled about town as part of Fred Greenway's exploitation at Loew's Poli, in Hartford, Conn.



Promoting horse, Ed Lamoureux at the Empire, Windsor, Ont., Canada, for "White Devil" bannered the equine for street ballyhoo. Additional publicity was gained since the costume was loaned by former Cossack in the service of the Czar.



New type third-dimensional color-effect was employed for "Honky Tonk" at the Stanley, Philadelphia, by Al Reh. Glass background was used for filling of stars and title.

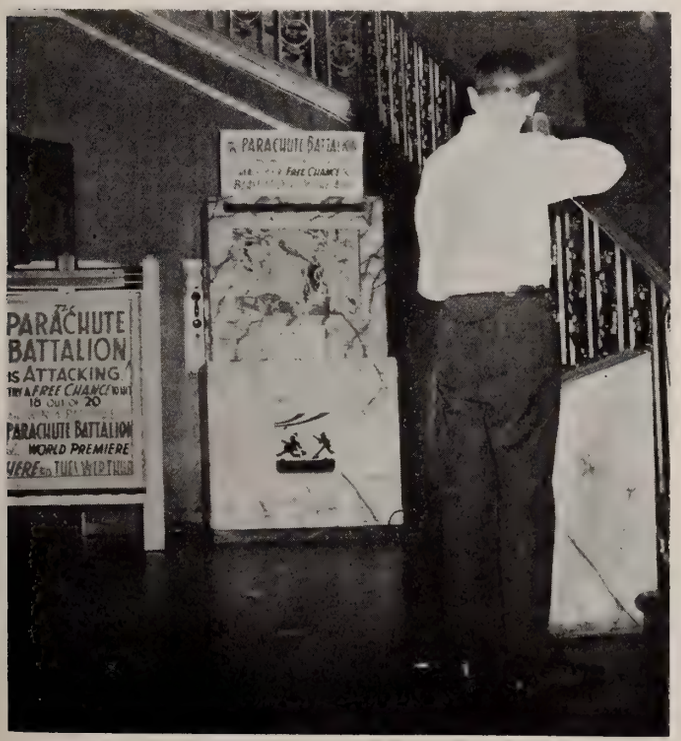
To stir up some excitement for "Aloma" at the Omaha, Omaha, Neb., Ted Emerson rigged up a "palanquin" which was carried around town by two boys dressed as natives. Seated in bannered contraption was girl wearing sarong, leis, etc.





Set up in the lobby of the Ohio, Canton, during run of "They Met in Bombay" was Manager William Elliott's home-made postoffice. Desk, writing paraphernalia and postcards were available for patrons, who were invited to address free cards of greeting to Clark Gable and Rosalind Russell, for mailing to Hollywood.

Customers at the Fabian Paramount, in Staten Island, N. Y., actually participated in the shooting of moving parachutes by means of display created by Elihu Glass ahead of "Parachute Battalion". The movement of figures, popping of guns and the clang of the bell registering hits drew vivid attention. Guest tickets were offered for bull's-eyes.





As a buildup for "Mr. Jordan" at Loew's metropolitan houses, Oscar Doob's staff rigged up a bathtub on wheels which, appropriately bannered, toured streets. Seated in tub was lad, dressed as Montgomery, playing sax, while man pulling the tub was gotten up as prize fighter Gleason, as both appeared in the picture.



Boxoffice, cashier, usher and patrons made effective display landed in Fifth Avenue window by Monroe Greenthal's U. A. forces ahead of "Lydia" at Radio City Music Hall. Easel was planted at left with scene stills, while at right was title and playdates.



Promoted from leading department store by Bill Elder at Loew's in Indianapolis was men's fashion window tied directly to his opening of "Lady Be Good". Background featured cutouts of Eleanor Powell and other stars, in addition to giant spot.

THEATREMEN PLANNING HALLOWE'EN PARTIES

Midnight and Matinee Shows To Stress Laugh-and-Scare Ideas; Civic Heads To Aid

With Hallowe'en again in the immediate offing, October 31, plans are already in work to make this year's occasion a source of continual laughs and excitement following the current emphasis on "all-out" entertainment to relieve today's tensions.

As usual, the old reliables are being brushed up for the interest of young and old and some of the things that were done and bear repeating are the "Old Fashioned Hallowe'en Party" worked out mostly for laughs by Marlowe Conner last year at the Warner Sheboygan, in Sheboygan, Wis. With a horror picture booked in especially for the occasion, Conner directed his appeal at the grownups with a "spirit chair," wherein cash was awarded to women patrons offering to sit in the chair during the celebration. The highlight of the stunt was built around a cue given by Marlowe, on stage, at which the volunteers seated in the chair would spring up, expressing themselves vocally and physically as though something had actually happened.

The traditional stage games were also employed for added laughs. Exciting was a "Pumpkin Hunt," wherein cutout paper pumpkins were tacked under the seats, some of which were good for guest tickets to following shows.

Costume Contests Recommended

Last year at Loew's Palace, in Hartford, Lou Cohen put on a costume party, prizes awarded for the funniest and most original. While stationed at the Hoosier, in Whiting, Indiana, last year, Chick Tompkins also used the costume slant, which he reported successful enough to fill the stage a number of times with the willing youngsters. Ten prizes were given in Chick's contest, which included the usual apple ducking, pie and cracker eating. Additionally, Tompkins worked for laughs with a stunt wherein children with hands tied behind were required to duck into a barrel of flour for pennies. Importantly, outside aid was had with the cooperation of the Mayor, and one of the leading merchants, who supplied the prizes and lent his official presence to the proceedings.

Spook Devices Are Favored

Since many Round Tablers will be working out scare atmosphere to fit the holiday, animations such as jagged lightning, flying bats, black cats with raised tail, etc., are suggested. Stage shows will be held with such devices as dancing spooks swaying to spook music, dangling skeletons at end of long pole swinging out over the audience, etc.

Celebrations built around the usual games are not only being held at midnight, many managers switching to the Saturday matinee ahead for direct appeal to the youngsters. In almost all instances, the costume parties will be featured for grand prizes with theatremen making efforts to promote enough gifts such as candy, cakes, etc., for all children present.

NEW YORK CIRCUITS TO STAGE GAMES

That the appeal of Hallowe'en is not confined to the smaller situations is evident in the plans now being made in New York to celebrate the holiday by such representative circuits as Loew's and RKO.

All the apple duckings and other hilarities that identify the occasion are to be staged elaborately. Colorful lobbies are also expected to contribute to the atmosphere of this joyous occasion.

Highlights of always popular stage games are again set down for general information and, of course, center on apple ideas, such as ducking party, wherein stemless apples in water in large wash tub with contestants on knees facing audience required to remove apples with teeth without aid of hands.

Another favorite is the "football bubble" game, played by teams of two, one of each team supplied with a bubble pipe and bowl of soap suds to blow bubbles. As these are formed, the team-mate endeavors to blow them over a goal post placed in the center of the stage and above heads of contestants. First team to make a goal is declared the winner.

Also good for merriment is the shoe contest for two classes, boys and girls. Contestants line up, remove shoes which are placed in a barrel and thoroughly mixed, then dumped on stage. Winner is first one finding, putting on and lacing his own shoes. another slant is the peanut race wherein piles of the fruit are placed on one side of the stage, contestants are supplied with table knives with which to carry the peanuts to opposite side of stage using the blade as a carrier. Winner is the one transporting the greatest number during three-minute period.

Pollock Serves Apple Cider

Outside slant found favorable for Les Pollock at Loew's, in Rochester, as buildup for his show is attractive girl ushers in costume out front serving promoted home-made apple cider to passersby, at the same time distributing heralds calling attention to the special show. Dave Dallas, in Parsons, Kan., recommends a Pumpkin Show to be held week ahead of Hallowe'en, which is built up by ad in local daily announcing that the farmer bringing in the largest pumpkin will receive a prize. The pumpkins with appropriate credit cards are displayed in lobby as received.

The "Safe and Sane" projects to discourage the children from property damage are again accepted. In some spots, the children will be given a goodwill party in cooperation with local police and fire departments in exchange for their good behavior. Another variation is the issuance of police cards to youngsters with community safety in mind, cards exchanged for admissions at special matinee or at specially reduced prizes.

Staten Islanders Go for "Glamour"

Since the Fabian Staten Island theatres had thoroughly exploited the boxoffice returns in various "girl" stage contests, it occurred to the Harry Black forces that an excellent follow-through would be a "Glamour Boy" competition. It was so proven recently at the St. George theatre and given wider audience appeal through a special preview of Paramount's "Glamour Boy" shown in conjunction.

Put on "straight" with prizes of merchandise and other awards, decided by audience applause, the Fabian boys nevertheless found that judicious injections of comedy were well received, in most cases the laughs supplied by "stooges" engaged for the occasion and handled skillfully by Harry Black, acting as master of ceremonies. Black started the proceedings by reading telegrams supposedly from males who demanded their "spot in the sun," the wires aimed for laughs. The contest details were then explained and entries, over 30 in number, called to center stage.

Comedy Injected Into Proceedings

Contestants were divided into two classes, those fully dressed, the others in trunks. Each was interrogated by Black before "falling in." The comedy touches were spotted to lift the program as needed. For instance, an entrant who confessed to singing in the bath tub was immediately supplied with a tub rolled out on the stage and from which he sang. A messenger boy riding a bicycle broke up the proceedings by pedalling on stage with two telegrams from the stars of the Paramount attraction, the wires subsequently given as souvenirs. Another contestant who confessed to being a dancer, a "Lindy Hopper," was supplied with a partner from the audience. Another dancer was prevailed upon to dance with a dummy figure. The comedy continued with a young mimic especially costumed in oversize leopard trunks, Black keeping the festivities "in high" with well-timed dialogue. The awards following the program were given in two classes, for entries dressed and those in trunks. The winners, popular collegian and local swimming champion, were crowned by "Miss Glamour Girl," chosen in a previous Fabian contest.

Event Covered by Dailies

Photo of the crowning broke in the local dailies, the papers contributing generously to the buildup in advance and following. The columnists and sports pages also made much of the event and the advertising elaborated with sizeable space taken by participating merchants donating the prizes. Success of the event was indicated in the attendance reported as S.R.O., with many turned away.

In recommending the contest, Edgar Goth, zone circuit ad head, calls for expert showmanship in the handling. Action must be rapid, he finds, with the gags pointed only at the "stooges" planted for laughs. Contestants are to be handled legitimately and not ridiculed, so that those attracted primarily by the contest slant were satisfied and those reacting to the comedy getting it by the pre-arranged planting. Judging by the audience was decided upon since entrants brought friends to applaud.

1941 Baby Parade Staged by Kessler

The annual Baby Parade staged at Warner's Benn, in Philadelphia by Manager Bob Kessler and recently reported resulted in another job of extensive publicity in the neighborhood and downtown papers and, as usual, close cooperation of the police and sanitation department to insure smooth operation.

Kessler started his campaign a month ahead with a trailer inviting mothers to register their babies at the boxoffice, this being followed through by stories in the neighborhood papers and advertising of cooperating merchants. Outstanding in the publicity was a contest for local girl to act as chief hostess at the parade, some 50 girls from all over the city competing for the honors.

The Warnerman was also successful in promoting prizes from neighborhood stores, those concerned displaying the awards and otherwise building up the event. Samples of Gerber's baby food were given to all participating mothers, the company also giving one of the grand prizes. Further civic cooperation was had from the Health Department with the examination of all entrants, local hospital aiding by sending baby nurses to be in attendance at the parade.

Shots Taken of Festivities

Procession was arranged to tour the entire theatre block and special pictures were taken of the celebration and shown for an entire week starting the same evening. This was also covered by the downtown papers, layouts running up to half-page spreads. In all, some 5,000 people were on hand to witness the proceedings, Kessler reports.

Further baby stuff of note is the recent grand opening of what Harland Rankin reports as Canada's first baby-buggy garage at the Centre Theatre, in Chatham, Ontario. Opening was planned so that first mothers to leave their buggies at the garage received prizes from local merchants. Garage is attractively painted in baby blue and services include checking carriages and simonizing. Harland reports all equipment supplied from local department store free of charge.

Tompkins Stages Beauty Contest

The old reliable bathing beauty contest, which he reports had not been going over very well locally for the past few years, was revived by Chick Tompkins over a four-week period at the Elco, in Elkhart, Ind., girls competing for the title of "Miss Elkhart of 1941" with term passes, cash and other prizes awarded. Initial publicity broke in the house programs and newspapers, also important being a lobby poster set out well in advance. All employees were urged to be on the alert for suitable contestants and after persuading some well-known high school girls to enter, Tompkins found little difficulty in getting a sizeable list of contestants.

Found helpful in adding prestige to the arrangements and also proving of value for future reference was the entry blank supplied by Chick, in which the girls consented to appear on the stage, to permit their photos to be used only for publicity purposes and other stipulations which impressed the entrants.

The four eliminations were held at the theatre on Mondays, with the 12 preliminary winners competing in the finals. Entrants were confined between the ages of 16 and 25. In addition to the theatre prize, cash was contributed by local merchants in exchange for usual credits. The grand prize, also promoted, was a wrist watch, while use of an official car was also obtained. For the finals, Tompkins built an especially attractive stage set, promoting garland entrance flanked with white fence, etc., from one of the local florists. Furniture store supplied beach furniture and for background, local girls sat at tables sipping cokes served by uniformed waiters.

Since similar contests were staged by Indiana-Illinois houses in other situations with winners entertained in Chicago by Alex Manta, circuit head, Tompkins secured extra publicity with photos of "Miss Elkhart" embarking at the station.

FIRST OF THE LAST

Now we enter the fourth and last Quarter in the Quigley Awards, as findings for the first Fortnight for the period are listed. Little deviation from the standard previously established is noted either in quality or quantity as 61 entrants take down 60 Fortnights. The winners and their situations are:

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

MEL BLIEDEN
State, Anderson, Ind.

BOB BOWMAN
Warner's Strand, Ridgway, Pa.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

AL BUIST
Rialto, Westfield, N. J.

ROBERT BUSCH
Warner's Jeffery, Chicago, Ill.

EV CALLOW
Warner's, Philadelphia, Pa.

T. J. CARY
NED KORNBLITE, JR.
Capitol, Waverly, N. Y.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

TOM COURTNEY
Casino, Halifax, N. B., Canada

FRED CURTICE
Uptown, San Francisco, Cal.

BARNEY DE VIETTI
Huish, Price, Utah

MAURICE DRUKER
Loew's State, Memphis, Tenn.

PETE EGAN
Palace, Calgary, Alta., Canada

BILL ELDER
Loew's, Indianapolis, Ind.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

JACK FLEX
Schine's Keith, Syracuse, N. Y.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

SAM GILMAN
Loew's, Harrisburg, Pa.

ED HARRIS
Glendale, Glendale, Cal.

J. E. HARRIS
Loew's State, Cleveland, Ohio

BILL HARWELL
Warner's Ohio, Mansfield, Ohio

LOU HART
Schine's Hipp, Gloversville, N. Y.

R. S. HELSON
Voge, East Chicago, Ind.

BILL JOHNSON
Smalley, Dolgeville, N. Y.

MEL JOLLEY
Columbia, St. Thomas, Ont., Can.

GEORGE LABY
Victory, Holyoke, Mass.

STAN LAMBERT
Warner's Venetian, Racine, Wis.

JULIUS LAMM
Warner's Uptown, Cleveland, O.

ED LAMOUREUX
Empire, Windsor, Ont., Canada

HAROLD C. LEE
Babcock, Bath, N. Y.

RALPH C. LEHMAN
Ritz, McGehee, Ark.

BILL McILWAIN
Empire, Syracuse, N. Y.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

R. L. NELLIS
Indiana, Bloomington, Ind.

PAT NOTARO
Warner's Columbia, Sharon, Pa.

M. H. PARKER
Strand, Erie, Pa.

RALPH E. PHILLIPS
Paramount, St. Cloud, Minn.

CHARLIE POORMAN
Lyric, Williamstown, Pa.

KEN PRICKETT
Long-Griffith's El Rancho
Victoria, Tex.

HARLAND RANKIN
Centre, Chatham, Ont., Canada

JIMMIE REDMOND
Bonham, Fairbury, Neb.

AL REH
Stanley, Philadelphia, Pa.

CARL ROGERS
Loew's Granada, Cleveland, Ohio

HARRY ROSE
Poli-Globe, Bridgeport, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

MONTY SALMON
Skouras' Beacon, New York City

F. B. SCHLAX
Gateway, Kenosha, Wis.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

TOM SORIERO
United Artists, Los Angeles, Cal.

HARRY D. STEARN
Schine's Strand, Lexington, Ky.

M. N. STEINKRITZ
Rogers, Brooklyn, N. Y.

ARNOLD STOLTZ
Warner's Avon, Utica, N. Y.

DAN TERRELL
Loew's, Washington, D. C.

HARRY UNTERFORT
Schine's Keith, Syracuse, N. Y.

DICK WALSH
Lafayette, Buffalo, N. Y.

ANSEL WEINSTEIN
Proctor's 58th Street
New York City

HERSCHEL A. WHEELER
Pace, Gordon, Neb.

NAT WOLFE
Rialto, Denver, Colo.

With the above listings there remain six Fortnight periods before the end of the fourth and final Quarter of the year. Since much depends on what entrants do in this time, stress is again laid upon the importance of forwarding material regularly in the remaining Fortnights for final Quarter-Master and Grand Awards judgings.

EXPLOITATION BRIEFS FROM A-FIELD

Institutional stories have been planted in the local daily by J. H. Feulner, manager of the Des Plaines, in Des Plaines, Ill., more recent of which were accounts of his reduced prices for service men, ear phones for the hard of hearing and kid matinees.

▽

As a street attractor ahead of "They Met in Bombay" at Loew's, in Indianapolis, Manager Bill Elder sent a couple out covering downtown area, each carried a suit case lettered on both sides reading: "I'm on my way to see," etc.

▽

Touring the streets of Lexington, Ky., ahead of "Frank Buck's Jungle Cavalcade" at the Schine Ben Ali was float arranged by city manager Lew Hensler on which were seated negroes dressed as African savages and beating tom-toms. For further effect man inside gorilla skin cavorted about the truck.

▽

Cut out from a 24-sheet was giant figure of Betty Grable which was used by Artie Cohn of the Warner Roosevelt, in Philadelphia, ahead of "Moon Over Miami." Combined with colored blowup and transparency the display measured approximately 16 feet in length by eight feet in height.

▽

Handled along the lines of Army vs. Navy for romance and laughs, was the special Army and Navy week programs arranged by Cassius Smith of the Annex in Detroit and Hyman Bloom at the Regent, each of which played "23½ Hours Leave" and "Sweetheart of the Navy." Both lobbies two weeks in advance carried tent displays, Army and Navy equipment, huge turret, guns, etc. Special fronts carried such copy as "Army cheering section, enter here" and the same for the Navy. Public address system played military tunes.

▽

"Spook party" invitations were placed in all local hotel key boxes by Ralph Ayer, Stuart, Lincoln, Neb., during his "Whistling in the Dark" campaign.

▽

A breakfast and early screening of "When Ladies Meet" for local emporium salesgirls was a feature of the campaign for the film put over by Jimmy Redmond, Bonham, Fairbury, Neb.

▽

Two women stood at a busy local intersection and gossiped loudly about "When Ladies Meet" as one of the features of the "When Ladies Meet" campaign put over by J. W. Pickett, Rivoli, Hastings, Neb.

▽

A photographer roamed the streets taking photos of local women, handed them cards, and explained that those whose photos appeared in the lobby of the Victoria would receive guest tickets, during the Shamokin, Pa., "When Ladies Meet" engagement campaign put over by Clem Reck.

▽

By using a transparent mirror and an electrical connection, George Avis, Loew's, Baltimore, fixed up a "Dr. Jekyll and Mr. Hyde" box which showed first a picture of Dr. Jekyll and then a change to a shot of Mr. Hyde.

MAYOR PROCLAIMS YORK-ARMY WEEK

Tying the war defense program to the opening of "Sergeant York" at the F. & M. Missouri Theatre, in St. Louis, the Mayor issued a proclamation setting aside the week of the date as "Sergeant York-Army Week". Proclamation especially urged the public to see the picture.

Follow-up was tied in with all the American Legion posts of the city, wherein letters were mailed to all local Legionnaires, urging attendance. Letter called the picture a "must see" film.

Procuring a wing of a plane which recently crashed nearby North Adams, Mass., Francis Faille at the Paramount for "I Wanted Wings" painted the wing up with picture copy and surrounded it with stills. In addition, other paraphernalia was promoted from recruiting office and planted in leading store window with appropriate tie-in copy.

▽

The winner of a local midget auto race was presented with a "Mickey Rooney Cup" as one of the features of the "Life Begins for Andy Hardy" campaign executed by Bob Portle, College Theatre, New Haven.

▽

Real showmanship, resulting in tremendous publicity in every local newspaper, was displayed by Bill Elder, Loew's, Indianapolis, in connection with the showing there of the "Crime Does Not Pay" short subject, "Coffin on Wheels." Elder arranged for a local judge to sentence all traffic violators to see the picture.

▽

With pine trees plentiful around Medford, Oregon, Jack Matlack for the date on "Shepherd of the Hills" at the Hunt Craterian chopped down a few and used them as part of his atmospheric front. Entire boxoffice and sides were covered with birch bark over which were planted scene stills and six sheets.

CHARNINSKY'S "GEESE" HAVE PAPERS CALLING

Louie does not state his intentions in his letter telling about the exploitation planned for "Wild Geese Calling" and received in advance of his opening at the Capitol, Dallas.

Charninsky caged a flock of geese in his lobby, then sat down and hoped the geese would not break out and roam the streets and have the papers gag it with "Calling All Wild Geese".

Tip-off on the general idea is the postscript in Louie's letter which reads: "You know the answer."

When Frank Buck's "Jungle Cavalcade" opened at the Warner Metropolitan, in Washington, D. C., it received special attention from Frank LaFalce, director of advertising and publicity and manager Charles Grimes. One of the items in their campaign was the creation of an actionful front with "see" copy, scene stills, and six sheets.

▽

Folks in Cleveland were recently made ghost-conscious through the efforts of Dave Bachner for "Hold That Ghost" at Warner's Hippodrome. Streamers were attached to cleaning bags, cards distributed to all music counters and record dealers and salesgirls distributed special heralds.

▽

Lining up two of his staff, one tall and thin and the other short and fat, R. T. Barry at Warner's Capitol, in Chicago, dressed them in sailor uniforms and sent them out with back banners heralding his opening of "In the Navy." Smaller of the lads was also used for lobby stunt wherein he swung a mop and pail with back sign reading "I'm busy mopping up preparing for the big crowds that will be here next week to see," etc.

▽

Envelopes marked "Spook Insurance," inside of which were matches attached to cards giving details about "Whistling in the Dark," were distributed by Norman Hicks, State, Raleigh, N. C., during his campaign for that film.

▽

Planted at side of the Ritz Theatre, in McGehee, Ark., by Manager Ralph Lehman ahead of "Moon Over Miami" was 24-sheet cutout of Betty Grable, top of which reached well above the marquee. Placed at an angle, the display could be seen from the main street where it is reported to have attracted considerable comment.

▽

Made to resemble the entrance of an air raid shelter was the display created by Julius Lamm at Warner's Uptown, in Cleveland, for "Underground." A blowup of an action shot was placed in the doorway with the opening guarded by machine gun and camouflaged with sandbags. Also in connection with this picture, Lamm distributed "V for Victory" heralds.

▽

Old-fashioned horse and buggy appropriately bannered with "Jekyll and Hyde" copy was promoted by Sam Gilman for street bally on that date at Loew's, in Harrisburg, Pa. To tie in with the recent gasoline restriction, copy on carriage read: "Save gasoline, we're using our gasless buggy on our way to see," etc.

▽

Man dressed in Argentine style playing a guitar toured the streets of New Haven, ahead of Ted Teschner's "They Met in Argentina" at Loew's Poli-Bijou. Music counters displayed Argentine music, displays were landed in travel bureaus and book shops and a contest was held over Station WELI with folks invited to guess names of songs played from the picture for guest tickets.

REPRESENTATIVE NEWSPAPER ADS



(Above) For the United Detroit Theatres dates on "Jekyll and Hyde" Earl J. Hudson decided upon horror appeal, as noted by this 110 lines on 3 col. Layout was stressed with face cuts of Tracy in both characterizations, plus few words of identifying copy.

(Below) Since the earlier Movie Vacation campaign in Syracuse was found of mutual benefit to theatres and papers, Harry Unterfort, Schines' city manager, was able to promote an additional series of two-column ads built around Vitamin "M", as here illustrated.



(Right) Feature of the "Blossoms" campaign at the Palace, McAdoo, Pa., was Manager Bill Elliott's promotion to have orphan children adopted by local couples. Endorsed by the United Charities body, this 150 lines on 2 col. was one of the series that explained.

(Below) As an added bow for Alexander Korda, the Radio City Music Hall ran this 150 lines on 2 col., straight type, during second week of the date.

THE SUCCESS STORY *of*

LYDIA

EVERYBODY wants to see a success. The news of a great motion picture travels fast.

Ever since LYDIA opened at the Radio City Music Hall nine days ago, it has played to capacity audiences. And as each audience went from the theatre to its homes, men and women alike spread the word of LYDIA'S charm—and of Merle Oberon's beautiful and thrilling interpretation.

They talked about the exciting story of LYDIA and her four loves . . . about the performances of Alan Marshal, Joseph Cotten, Hans Yaray and George Reeves—and, in particular, about the high comedy contributed by that mistress of laughter, Edne May Oliver.

But exciting as a story may be, talented as may be any cast gathered to play it, expert as may be the direction—in the final analysis it is the genius of one man, the producer, who welds all these together and makes of them a motion picture with the power to entertain thousands and thousands of people.

The success story of LYDIA has been written by the hand of Alexander Korda—who poured into it all his great gifts as a maker of superlatively fine films.

•

If you haven't seen LYDIA, you have a treat in store for you—an exciting afternoon or evening in the theatre, meeting the girl whom New York has taken to its heart.

RADIO CITY MUSIC HALL
SHOWPLACE OF THE NATION ROCKEFELLER CENTER
"LYDIA"
Alexander Korda's production starring
MERLE OBERON
Alan Marshal • Joseph Cotten • Hans Yaray • George Reeves
Edna May Oliver • Directed by Julien Duvivier • Released thru United Artists
THE MARCH OF TIME: "Thumbs Up, Texas!"
ON STAGE: "AN AUTUMN REVUE"—Four bright, swiftly-paced scenes, filled with gaiety and spectacle...produced by Russell Markert, with Rockettes, Corps de Ballet, Glee Club. Symphony Orchestra, direction of Erno Rapee.
Doors Open 10:45 A. M.
Picture at: 10:55, 1:48, 4:45, 7:40, 10:30 • Stage Show at: 12:30, 3:30, 6:30, 9:30
FIRST MEZZANINE SEATS RESERVED IN ADVANCE • Phone Circle 6-4600

(Right) Teaser series of single columns for "John Doe", used by Pat Patchen at the Mesa, Grand Junction, Colo., aimed for advance buildup, was made up with the aid of regular newspaper mat service, as noted in full-size reproduction. Pat supplied different copy for each ad, plus credits.



WILL YOU ADOPT THIS SWEET CHILD

Give It A Home And A Real Mother's Love?

Here is an ideal opportunity for a childless couple to secure a million dollars worth of joy and happiness.

Today there are many children in orphanages throughout the country, branded as illegitimate, being punished because of the sins of the parents!

Would you be willing to take one of these cute children into your home and call it your own?



Greer Garson — Star Of

"Blossoms in the Dust"

Says: —

"There Are No Illegitimate Children, Only Illegitimate Parents"



And she convinced the state of Texas to write it into the laws of the state in the greatest heart interest drama since "Boys Town."

IF AFTER SEEING THIS MARVELOUS PICTURE you decide to adopt a child, we will be pleased to assist in arranging all details for you and present YOUR CHILD with a substantial cash gift as the compliments of the Palace management.

INFORMATION BLANK

We are interested in adopting a child and would like to have full particulars.

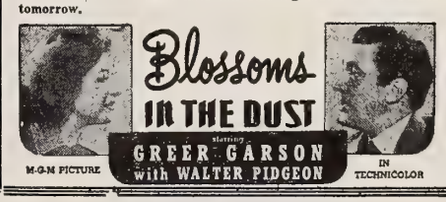
Name .....

Address .....

Boy or Girl ..... Age Preferred .....

Please cut out and hand to Palace cashier.

No woman can offord to miss this amazing drama at the Palace tomorrow.



Around Town



. . . We'll rave over their diving—then drop a hint about "John Doe" opening at the Mesa tomorrow!

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1421-A, MOTION PICTURE HERALD.

FOR SALE, THEATRES IN SEVERAL STATES now operating. Have several listed for lease as well. Let me know what size and where you desire to operate. BOX 1432-A, MOTION PICTURE HERALD.

FOR SALE: FULLY EQUIPPED REMODELED 300 seat theatre, running. County seat eastern Ohio. BOX 1446, MOTION PICTURE HERALD.

PICTURE THEATRE WANTED: WILL BUY OR lease; Ozark Mountain section, Arkansas, Missouri or East Tennessee preferred, but will consider any location; small town or suburban. CHAS. W. SMITH, Atmore, Ala.

NEW GENERAL EQUIPMENT

WHY NOT REPLACE YOUR METAL DISPLAY frame mouldings with newest design to conform with your architecture? Prices and literature on lobby and front display metal frames supplied upon request. BOX 1419-A, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1426-A, MOTION PICTURE HERALD.

THEATRE TRAINING SCHOOL

LEARN MODERN THEATRE MANAGEMENT and advertising. Big opportunities for trained theatre men to advance to better theatre positions. Free catalog. 14th year. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR SALE — COMPLETE EQUIPMENT AND chairs from 700 seat theatre. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

WILL BUY FOR CASH ALL TYPE TICKET registers in good condition especially Gold Seal and Simplex automaticket ticket issuing machine. Send complete details. BOX 1449-A, MOTION PICTURE HERALD.

THESE PRICES ARE DOWN—MOVE FAST—Buy now—Rear Shutters for Simplex, $29.50; Cutawl, $69.50; Amplifiers, $9.95; Soundheads, $9.95; Resilvered reflectors, $1.95; Lense, $2.95; Cushion seats, 39c. Bargains galore. S. O. S. CINEMA SUPPLY CORPORATION, New York.

POWERS 6B ROLLER PIN HEADS $30; 6B Stands $30; Simplex single bearing head $75; double bearing head $100; pair Simplex Portables $565. BOX 1451, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

* * * * * BINGO CARDS—DIE CUT * * * * * 1-75 or 1-100 $2.00 per thousand, 10,000 lots at 25% discount. Cash with order. Box 1447, MOTION PICTURE HERALD.

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $15 for 10,000. Box 1434, MOTION PICTURE HERALD.

DOUBLE BINGO CARDS—THEY GIVE YOUR patrons twice as much fun and entertainment. Yet they cost no more than regular bingo cards. Write us for information and prices. BOX 1443, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

POSITIONS WANTED

MR. EXHIBITOR, EXPERIENCED PROJECTIONists available. METROPOLITAN PROJECTIONISTS UNION, Room 801, 152 W. 42nd St., New York. Phone: Chickering 4-6666.

EXECUTIVE, 13 YEARS EXPERIENCE AS European representative leading Hollywood motion picture studio. Board member same company for various European divisions. Experience included complete authority covering sales, administration, etc., in many countries of Europe and the Near East. Age 35. Speak 10 languages. Graduate commercial engineer. Will gladly furnish complete details and excellent references. BOX 1450, MOTION PICTURE HERALD.

HELP WANTED

WANTED: COMBINATION OPERATORS AND sign men 17 years of age or more. Group of Theatres in southwest country. Can offer excellent opportunities to neat, intelligent, ambitious young men. State salary expected, family, age, present connections if any and include snapshot in first letter. BOX 1445, MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRINTING SERVICE

THEATRE BLOWUPS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Never Give a Sucker an Even Break

(Universal, 1941-42)

W. C. Fields Improvises

W. C. Fields improvises in this film, which he improvised for the purpose under the *nom de script* of Otis Criblecoblis, running the scale from whimsy to whamstick. It is, therefore, as good as he is in the opinion of his followers and *vice versa.*

According to a clocking of the laughs given off by an unprepared preview audience, the film is at its best in an early sequence depicting confusion on a movie set and in the final section wherein the star pilots an automobile in one of those chases such as he used in "The Bank Dick" and Mack Sennett used long before that in just about everything that bore his signature. This stuff never loses its flavour and gets the picture to a closing in good order.

The other talent brought to the fore is that of Gloria Jean, who portrays Fields' niece and also Gloria Jean, with plenty of opportunity for singing.

A device which gives a lot of zest to the enterprise is that of calling all the players by their own names throughout.

The Fields narrative is a fantastic series of separate sketches, none of which bear much relation to any of the others and none whatever to the title.

Edward Cline directed the enterprise precisely as if it were in fact a Sennett comedy.

Previewed for the trade press at the Alexander theatre, Glendale, and a goodly crowd of paying guests was there, young, old, average, laughing uproariously when moved to and silent in its confusion between outbursts, which were clustered at start and finish of the footage. —WILLIAM R. WEAVER.

Release date Oct. 10, 1941. P.C.A. No. 7724. Running time, 70½ minutes. General audience classification.

W. C. Fields.....W. C. Fields
Gloria Jean.....Gloria Jean
Leon Errol, Franklin Pangborn, Butch and Buddy, Margaret Dumont, Susan Miller, Mona Barrie, Charles Lang, Anne Nagel, Nell O'Day, Irving Bason, Jody Gilbert, Minerva Urecal.

Sailors on Leave

(Republic, 1941-42)

Navy Antics

A swift succession of old and new gags keeps this tale moving during the shore leave of a crew of zany sailors. If your patrons are not sticklers for probability, or devotees of sophisticated comedy, this should give them a pleasant evening.

The sailors see an opportunity to be paid off on an interfleet bet only at the cost of marrying off their unfortunate ship-mate "Chuck," who is allergic to women; so marry him they will. "Chuck," learning there will be no money in it, hopes to upset the plan without incurring the wrath of the entire ship. But there's still the girl to be reckoned with, given a girl like Shirley Ross. Director Albert S. Rogell keeps the action fast, and William Lundigan plays the hapless gob creditably.

Even with a Navy background Producer Albert J. Cohen hasn't made a propaganda picture.

Previewed at the Republic projection room to a trade press audience who showed moderate amusement.—E. A. CUNNINGHAM

Release date, Sept. 30. Running time, 71 minutes. PCA No. 7659. General audience classification.

Chuck Stephens.....William Lundigan
Linda Hall.....Shirley Ross
Swifty.....Chick Chandler
Mike.....Cliff Nazarro
Ruth Donnelly, Mae Clarke, Tom Kennedy, Mary Ainslee, Bill Shirley, Garry Owen, William Haade, Jane Kean.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Moonlight in Hawaii

(Universal, 1941-42)

Musical Comedy

Built upon humor, song and dance, with the story and plot in the background but never overshadowing these, this is a picture produced in the tradition of "light entertainment." It fulfills the demands of the exhibitor for entertainment.

Johnny Downs and Jane Frazee, formerly of the singing Frazee trio which appeared in many Universal short subjects, do much of the singing while the Merry Macs and Mary Lou Cook are in sequences which are as pleasing to the eye as to the ear. Comedy roles are handled adequately by Leon Errol and Richard Carle, as the production and distribution end of a pineapple juice partnership, and Mischa Auer as the band leader.

Directed by Charles Lamont, with Ken Goldsmith as associate producer, the story has to do with a quartet who get to Hawaii "on the cuff" and work themselves into a radio contract only after many adventures. It is in between these adventures that the singing and dancing members of the cast display their talent. Worthy of mention also is Leon Errol in his scene as the inebriate with the rubber legs. Gene De Paul wrote the music and Don Raye the lyrics for the many songs which include "Poi," "Moonlight in Hawaii," "All for One," "Aloha Low Down" and a number of Hawaiian native songs.

Screened for the trade press in the Universal projection room in New York. Those in attendance seemed to enjoy the comedy of the picture and kept their feet tapping during the many tricky musical arrangements. — GEORGE SPIRES.

Running time, 61 minutes. Release date, Nov. 21, 1941. PCA No. 7453. General audience classification.

Pete.....Johnny Downs
Toby Spencer.....Jane Frazee
Walter Spencer.....Leon Errol
Clipper.....Mischa Auer
J. B. Lawton.....Richard Carle
Mrs. Floto.....Marjorie Gateson
Maria Montez, Sunnie O'Dea, Elaine Morey, The Merry Macs, Mary Lou Cook.

The Masked Rider

(Universal, 1941-42)

Western Melodrama

Following the general pattern of western productions, "The Masked Rider" is a story of a bandit chief in Mexico who plunders the silver trains and is a constant threat to the residents of the territory. On the other side, as usual are the forces of law and order.

For his seventeenth time as a Universal western star Johnny Mack Brown returns in the featured role supported by his perennial side-kick Fuzzy Knight, who lends the comedy to the production. Others in supporting roles are Nell O'Day, Grant Withers and Guy D'Ennery

Interspersed with musical renditions and folk-dances of the Mexican people by Carmela Cansino, The Guadalajara Trio, the Jose Cansino Dancers and Fuzzy Knight, the picture has much to offer in the way of western entertainment. Will Cowan was the associate producer and Ford Beebe directed.

Reviewed in the Universal projection room in New York to a trade press audience who had little comment to make.—G. S.

Running time, 58 minutes. Release date, October 24th, 1941. PCA No. 7546. General audience classification.

Larry.....Johnny Mack Brown
Patches.....Fuzzy Knight
Jean.....Nell O'Day
Douglas.....Grant Withers
Virginia Carroll, Guy D'Ennery, Carmela Cansino, Roy Barcroft, Dick Bottiller.

The Release Chart and complete index to Product Digest starts on page 312.

Mercy Island

(Republic, 1941-42)

Swamp Melodrama

Here are some thrilling shots of life in the Florida Keys, pointing up the brutalizing effect of heat, hunger and frustration on man.

Ray Middleton plays an ambitious young lawyer whose ultimate failure might be traced to his ruthlessness, insanity, or a blow on the head. All these are suggested and allowed to clutter up the essentials of a potentially strong picture. Marooned on an island with his wife, a friend, and the seaman and boy who ran the boat, he finds an old man who had fled there after a pitiful accident and who is under suspicion of murder. His decision to bring the man back to face trial for his personal prestige is contested by the whole party, and finally prevented by fate, accident or design. The director, William Morgan, never seems to make up his mind.

The cast is competent — Otto Kruger and Terry Kilburn are better than that. The photography, especially in some under-water scenes, is fine.

The picture was produced by Armand Schaefer.

Previewed at the Republic projection room to a trade press audience.—E. A. C.

Release date, Oct. 10, 1941. Running time, 72 minutes. PCA No. 7658. General audience classification.

Warren Ramsey.....Ray Middleton
Leslie Ramsey.....Gloria Dickson
Dr. Sanderson.....Otto Kruger
Don Douglas, Forrester Harvey, Terry Kilburn

Desperate Cargo

(Producers Releasing Corp., 1940-41)

A Flying Clipper and Love

"Desperate Cargo" is a reasonably pleasant little feature about an aeroplane and love, with nothing ever becoming quite as desperate as the title would indicate.

The plot is twofold in nature and is presented simply but logically. The action sequence centers around a flying clipper, and attempts on the part of a gang of hi-jackers to take control of it. Ralph Byrd, pursuer of the plane, circumvents their plot. The love sequence concerns Ralph Byrd, purser-hero, and Julie Duncan, showgirl—and Carol Hughes, showgirl, and Jack Mulhall, newspaper correspondent. Everything turns out as it should in the best of all possible worlds.

It was directed by William Beaudine and George R. Batcheller was in charge of production.

Reviewed at the New York Theatre, New York, where the audience seemed to appreciate the occasional flashes of humor.—IRENE SMOLEN

Release date, July 4, 1941. Running time, 69 minutes. PCA No. 7462. General audience classification.

Tony.....Ralph Byrd
Peggy.....Carol Hughes
Ann.....Julie Duncan
Halsey.....Jack Mulhall
I. Stanford Jolley, Kenneth Harlan, Richard Clarke, Johnstone White, Paul Bryar, Thornton Edwards, Don Forrest, Loretta Russell.

I Thank You

(Gainsborough-General Film Dist.)

Belowstairs Extravaganza

Arthur Askey is one of Britain's top line comics, on stage, and more notably on radio. In his first year as a screen comedian he reached fourth place in the list of Best British Stars. His star is still in the ascendant, and this latest comedy romp, an ebullient essay in sheer slapstick clowning, female masquerade and all, is obviously cast-iron box office material for the British picture house. Its humors are probably too native to meet with quite the same result in the American equivalent, but Askey has an inimitable personality and is probably one of the greatest contemporary drolls, with points of appeal in any language. Indications are that with such films as this—and its predecessors—he will continue to climb the ladder of Fame.

With his radio and vaudeville partner, Richard "Stinker" Murdoch—now an officer in the R. A. F.—he appears as a bustup hoofer posing as a female cook in the house of a titled lady who, he hopes, may subsidize a new show. The comedy is of the obvious brand, slapstick in the service lift, culinary mishaps and encounters with a firebrand cook next door, but "Big's" own irresistible personality makes it crackle like a firework display.

Varnel's direction keeps things moving throughout and the cast is a rich one by British standards. Issy Bonn, the Yiddish comedian, as a tempestuous and tongue-tied agent, the American comedy team Forsythe, Seman and Farrell, Lily Morris, Number One low comedienne of British vaudeville as a starchy Duchess, Graham Moffatt, and the inimitable and ingratiating Moore Marriott as a senile old invalid who makes for the whisky bottle as soon as the specialist's back is turned, all help to swell a mass total of exhilarating nonsense. One sequence recreates the famous Aldwych Tube Shelter where a concert is staged. There are songs and dances in the right places, most of them attractive.

Technically, with its camera work lighting and sets, the film is a standard which will call for no wisecracks.

Nothing could be more suited to the relaxation of the wartime audience in Britain, a purpose to which producers Maurice Ostrerer and Edward Black seem to have devoted themselves successfully.

A London trade show audience laughed uproariously throughout. Exhibitors seemed a little difference about the box office pull of Big Hearted Arthur.—AUBREY FLANAGAN.

Release date not set. Running time, 81 minutes. General audience classification.

Arthur ..... Arthur Askey
"Stinker" ..... Richard Murdoch
Lady Randall ..... Lily Morris
"Pop" Bennett ..... Moore Marriott
Albert ..... Grahame Moffat
Issy Bonn; Forsythe, Seamon and Farrell; Kathleen Harrison, Wally Patch, Felix Aylmer, Peter Gawthorne, Cameron Hall, Phyllis Norris.

Spooks Run Wild

(Monogram, 1941-42)

Horror Comedy

"Spooks Run Wild" turns out to be a burlesque on horror pictures. It wasn't mean to be.

Producer Sam Katzman combines the comedy talents of the popular "East Side Kids" and the macabreness with which Bela Lugosi is associated cinematically, and the result is a picture which, at its preview, had the audience laughing with it and at it, mostly the latter.

The youths are sent to a camp for underprivileged children in a mountain community where a mysterious killer, called "The Monster," is loose. They suspect a magician and his dwarf companion as the culprits, have quite a session in a house with mysterious passages, and aid in the capture of the real criminal.

There is jerky direction by Phil Rosen of poorly presented script material. The "kids" consist of Leo Gorcey, Bobby Jordan, Huntz Hall, "Sunshine Sammy" Morrison, David Gorcey and Donald Haines. Adults in the cast, in addition to Lugosi, are David O'Brien, Dorothy Short, Dennis Moore, P. J. Kelley, Angelo Rossitto, and Guy Wilkerson.

Previewed at the Studio City theatre, North Hollywood, where the audience had a better time laughing at it than with it.—VANCE KING.

Release date, Oct. 24, 1941. Running time, 64 minutes. PCA No. 7644. General audience classification.

Nardo .....Bela Lugosi
Muggs .....Leo Gorcey
Danny .....Bobby Jordan
Huntz Hall, Sunshine Sammy Morrison, David O'Brien, Dorothy Short, David Gorcey, Donald Haines, Dennis Moore, P. J. Kelley, Angelo Rossitto, Guy Wilkerson.

Man from Montana

(Universal, 1941-42)

Western Melodrama

Directed by Ray Taylor this production, the eighteenth in the series of Johnny Mack Brown westerns, is an action packed, rough ridin' picture of the old west in the days of the homesteaders.

The star appears as the sheriff of a community duty-bound to protect the lives and property of the homesteaders invading the grazing lands of his friends, the cattlemen. Supported by Fuzzy Knight and Nell O'Day, the star, besides keeping the cattlemen and invaders on peaceful terms, must also cope with a band of outlaws who threaten everyone's lives in the territory. Of course, the cause of justice is triumphant at the conclusion.

Butch and Buddy, the mischievous musical kids, and the King's Men offer a number of musical interludes during the progress of the film, and Fuzzy Knight again handles his comedy role capably.

Screened in the Universal projection room in New York for the trade press who watched the proceedings with interest.—G. S.

Running time, 56 minutes. Release date, Sept. 5, 1941. PCA No. 7514. General audience classification.

Bob Dawson.....Johnny Mack Brown
Grubby.....Fuzzy Knight
Linda.....Jeanne Kelly
Sally.....Nell O'Day
Thompson.....William Gould
Butch and Buddy, The King's Men, James Blaine, Dick Alexander, Karl Hackett, Edmund Cobb

A Girl Must Live

(Universal, 1941-42)

Life Backstage

Produced in England by Gainsborough and directed by Carol Reed "A Girl Must Live" is a story of three chorines, their backstage and boarding house existence and their unceasing search for a wealthy husband—anybody's husband.

Originally released in England in 1939 and reviewed from that country in the May 13th, 1939, issue of MOTION PICTURE HERALD, Universal has imported the production, re-edited it, shortened it from its original 92 minutes running time to 69 minutes. In streamlining the picture none of its romantic or comedy action nor continuity of story has been lost.

Studded with a cast of British motion picture stars, many of whom will be familiar to American audiences, including Margaret Lockwood, Renee Houston and Lilli Palmer as the three chorines, and Hugh Sinclair as the eligible earl, the picture is a swift-paced romantic comedy.

Reviewed in the Universal projection room in New York at a screening attended by the trade press. Those in the audience found many enjoyable moments.—G. S.

Running time, 69 minutes. Release date, Sept. 19, 1941. PCA No. 7284. Adult audience classification.

Leslie James.....Margaret Lockwood
Gloria Lind.....Renee Houston
Clytie Devine.....Lilli Palmer
Earl of Pangborough.....Hugh Sinclair
Joe Gold.....David Burns
George Robey, Naunton Wayne, Mary Clare, Kathleen Harrison, Moore Marriott, Drusilla Wills.

The Common Touch

(British National-Anglo American)

Social Drama

Motion pictures with a message are not necessarily the easiest to sell in Britain, particularly a Britain with plenty on its mind just now. John Baxter's latest social drama has a message, an obvious uplift note, but it has, as have all his films, a grand flavor of humanity, realism, and a narrative flow the easier for the sympathy of its characterization. In spite of the unnecessary and discordant frills, west-end cabarets, stage shows and whatnot, the low life

flavor is the real thing, and as long as Charlie's dosshouse and its denizens are on the screen the film is captivating. Baxter's sympathy is always in the right place and his characters live. Though the performances are almost entirely excellent, the film has no particular star value and the exhibitor will have to go all out and sell it on its merits as a slice of human drama.

The "Common Touch" is Kipling's—("If you can walk with crowds and keep your virtue. . . .")—and it impels a boy inheritor of an immense business to go down into a tramp's dosshouse and see how the other nine-tenths live.

It may be hard to believe in this callow youth taking over a giant corporation, but it is easy to believe in Charlie the lodging house keeper, in his inmates, "Lincoln's Inn," the down and out lawyer, "Tich," the mopper up, "Nobby," with his penchant for picking the ponies, "Inky," forger with a cabaret-star daughter, Old Ben, the philosophic toy pedlar. In the hands of Harry Welchman, Edward Rigby, Wally Patch, Eliot Makeham, and Bransby Williams, they become lovable, vivid characters. Geoffrey Hibbert as the boy is a natural, and Joyce Howard as the girl is youthful and charming. Greta Gynt is the cabaret star and there are others in the cast whose names are known to British audiences.

The film has been well made and no expense spared. Its technical qualities are high. Audiences will thus find nothing much to mar their appreciation of its humanity and drama.

Passages in the film provoked spontaneous burst of applause during the London trade screenings and the consensus of opinion was that it had many qualities of entertainment and humanity.—A. F.

Release date not set. Running time, 95 minutes. General audience classification.

Sylvia Meadows ..... Greta Gynt
Peter Henderson ..... Geoffrey Hibbert
Mary Weatherby ..... Joyce Howard
Harry Welchman, Edward Rigby, George Carney, Bransby Williams, Wally Patch, Eliott Makeham, Mark Hambourg, Sandy MacPherson,

The Man Who Seeks the Truth

(Dome Films, 1941-42)

Irony A la Française

"The Man Who Seeks the Truth," completed in Paris before the occupation, is a French film, done in the best French tradition, and with characteristic Gallic wit, about a man who sought the truth, found it, and what happened in consequence.

"Vernet (an honest man)," portrayed by Raimu, is a banker of world renown, respected in his office, and loved, ostensibly, by his family, consisting of his sister, brother-in-law, god-son and mistress. He is a happy man until his sister, by an artifice, arouses his jealousy and suspicion of his mistress. Frantic, and miserable with doubt, "Vernet" pretends he is deaf in order to ascertain the truth. He learns not only that his mistress and his god-son have had a liaison, but many other truths as well.

The cast and the language spoken are French, with English titles superimposed. Raimu, famous for his role in "The Baker's Wife," is outstanding.

The film will appeal to French audiences, the intelligentsia, art theatres and lovers of French literature, drama and irony.

Although treated subtly, the subject matter confines the picture to adult audiences.

Previewed at the World Theatre, in New York, at a showing for the benefit of the French War Veterans, to an invited audience and professional reviewers who seemed to enjoy the picture very much.—I. S.

Release date, October 7, 1941. Running time, 80 minutes. No PCA number. Adult audience classification.

Vernet (an honest man).....Raimu
Adrienne Laroze (his sister).....Gabrielle Dorziat
Victor Laroze (his brother-in-law).....Alerme
Jacqueline (his mistress).....Jacqueline Delubac
Fernand (his god-son) .....Jean Mercanton
Lamblin (his best friend).....Tramel

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Dangerous Lady

(Producers Rel. Corp., 1940-41)

Detective Melodrama

This film stands up very well in its budget class. It follows the general pattern of similar high budget productions made in recent years by other studios. The cast is headed by a private detective and his wife who contributes more to the solution of the crimes than he does. Also present is the police officer who always suspects the wrong man.

Neil Hamilton plays the part of the detective and June Storey is the wife who is not an amateur detective but a practicing lawyer. The picture was produced and directed by Bernard B. Ray with the intention of emphasizing humorous dialogue of the type popularized in a number of modern detective films, notably those of "The Thin Man." George R. Batcheler was in charge of production.

The story which is entirely adequate for the purposes concerns the efforts of the detective and his attorney-wife to clear a girl falsely convicted of murdering a judge. Two persons who know the truth are killed and the detective is shot at. After some interference by the sergeant, an auto chase and some deduction the case is solved in time to prevent the death of the detective and his wife who both find themselves held by the real murderers. The acting and production values are satisfactory.

Previewed in a projection room before a small press audience that was mildly entertained.—MARTIN QUIGLEY, JR.

Release date, September 12, 1941. Running time, 64 minutes. PCA No. 7642. General audience classification.

Phyllis .....June Story
Duke Martindel.....Neil Hamilton
Sergeant Brent.....Douglas Fowley
Leila Bostwick.....Greta Granstedt
Evelyn Brent, Ward McTaggart, Jack Mulhall, John Holland, Emmett Vogan, Terry Walker.

Jungle Man

(Producers Rel. Corp., 1940-41)

Jungle Melodrama

If this were a satire on African and other adventure-travel films, it might have been extremely amusing. But there is no comedy and every one of the "thrills" of animal pictures was included, plus several extra ones. Considerable footage is given over to library shots of lions, monkeys, snakes and other African animals.

Buster Crabbe is starred in the role of a doctor who has worked five years on a serum to cure a deadly disease. Sheila Darcy, playing a girl who is tired of life in the United States, comes to Africa with her fiance, his friend and her father to visit her uncle, a missionary. Some of the party seek the Dead City and have the expected encounters with wild animals and natives. The doctor saves the life of the girl.

The picture was directed by Harry Fraser and produced by T. H. Richmond, with Mervyn Freeman as associate producer.

Previewed in New York to a few members of the trade press who were not impressed.—M. Q., JR.

Release date, October 10, 1941. Running time, 63 minutes. PCA No. 7680. General audience classification.

Dr. Robert Hammond (Junga).....Buster Crabbe
Rev. James Graham.....Charles Middleton
Betty Graham.....Sheila Darcy
Buck .....Vince Barnett
Weldon Heyburn, Robert Carson, Paul Scott.

Texas

(Columbia, 1941-42)

Super Western

"Texas" is a western that has all the sweep, immensity and grandeur of the state from which it derives its name. There is enough material, action and plot development to make three westerns.

Painted on the immense canvas of Texas in the post Civil War period, with the transportation of cattle the motivating theme (synopsis appears on Page 181 of the Product Digest) the picture tells of the careers of William Holden and Glenn Ford. Starting out as friends, they have exciting adventures together, but their paths and then their ethics diverge. Holden falls on the wrong side of the scales of justice and pays for it with his life. Ford attains respect, admiration and the girl.

Other members of the cast are Claire Trevor as the girl who is loved by both men, George Bancroft and Edgar Buchanan, but it is William Holden who is the focal point of interest. His is a fine performance. The "Dan Thomas" he portrays is more than just a typical bad man of the West: he is a human being. Edgar Buchanan is interesting as a dentist-villain, synonymous terms.

Deserving special mention is a prizefight between William Holden and an opponent. Lasting a mere thirty-five rounds, it is an exhibition of brute strength, power and realism, something in the nature of a classic.

Samuel Bischoff, producer, and George Marshall, director, have fashioned a western of large-scale proportions that has much to offer to exhibitor and audience alike.

Previewed at the company projection room before an audience of one, the writer, whose personal reaction was definitely favorable.—I. S.

Release date, October 9, 1941. Running time, 94 minutes. P. C. A. No. 7231. General audience classification.

Dan Thomas .....William Holden
Tod Ramsey .....Glen Ford
"Mike" King .....Claire Trevor
Windy Miller ..... George Bancroft
Doc Thorpe ..... Edgar Buchanan
Don Beddoe, Andrew Tombes, Addison Richards, Edmund MacDonald, Joseph Crehan.

(Review reprinted from last week's Herald)

Mob Town

(Universal, 1941-42)

Crime Prevention Melodrama

The East Side Kids and the Little Tough Guys commit more than the usual amount of knocking about and also more than the usual amount of entertainment in this elaboration of the "Crime Does Not Pay" theme. The film offers some opportunity for showmen to enlist exploitation support of the police department in that it features the success of the big-brother type of endeavor on the part of policemen in the education of juveniles on the evils of criminal association.

Although emphasizing a moral, the film as produced by Ken Goldsmith and directed by William Nigh abounds in action ranging from street fights to hold-ups, murders and motor chases through city streets with guns blazing. Outcome of the story is not too clearly forecast at any point and considerable suspense is generated.

Billy Halop heads the juvenile contingent. Dick Foran and Ann Gwynne carrying on the slight romantic interest.

Previewed for the trade press at the studio. —W. R. W.

Running time, 62 minutes. Release date October 3, 1941. P. C. A. No. 7509. General audience classification.

Tom .....Billy Halop
Tom ..... Billy Halop
Pig ..... Huntz Hall
String ..... Gabriel Dell
Ape ..... Bernard Punsly
Frank ..... Dick Foran
Marion ..... Ann Gwynne
Samuel S. Hinds, Darryl Hickman, Paul Fix.

(Review reprinted from last week's Herald)

ADVANCE SYNOPSES *and information*

THEY DIED WITH THEIR BOOTS ON
(Warner Brothers)

Historical Drama

EXECUTIVE PRODUCER: Hal B. Wallis. Associate producer, Robert Fellows. Directed by Raoul Walsh.

PLAYERS: Errol Flynn, Olivia de Havilland, Gene Lockhart, Regis Toomey, Stanley Ridges, Arthur Kennedy.

SYNOPSIS

This is the story of General George Custer, who entered West Point in unorthodox fashion with the class of 1857 and gave his life in the service of his country at the Little Big Horn on June 25, 1876. A swaggering and irresponsible cadet, Custer is appointed to a regiment only after a chance meeting with General Winfield Scott after the outbreak of the War Between the States. In several battles, Custer scores brilliantly and by a confusion of army orders finds himself a Brigadier-General. Following the war, he is retired on half pay. His wife (Olivia de Havilland) intercedes for him with General Scott and Custer is put in command of the 7th Cavalry at Fort Lincoln in the Dakota territories. Under Custer, the 7th makes a magnificent record. He signs a treaty of peace with the Sioux. When a trouble-making white man circulates the story that gold has been found in the Black Hills and the fortune seekers arrive in hordes the Sioux go on the warpath. Custer and the 7th ride to their death.

THE SHADOW OF THE THIN MAN
(Metro-Goldwyn-Mayer)

Comedy-Mystery

PRODUCED by Hunt Stromberg. Directed by Major W. S. Van Dyke II.

PLAYERS: William Powell, Myrna Loy, Barry Nelson, Donna Reed, Sam Levene, Alan Baxter, Henry O'Neill.

SYNOPSIS

Reluctantly, Nick Charles (William Powell) interrupts his happy family life for another murder mystery. The victim this time is a jockey, and the suspects are a clique of gambling racketeers. Two newspaper men investigating the case become seriously entangled in the gamblers' schemes, which ultimately entail the murder of one of them as well as the feigned suicide of a member of the racket. Nick, with the help of his wife, Nora (Myrna Loy) proves the murder an accident, the suicide a murder, and reveals the true criminals.

SPECIAL REMARKS

This continues the series based on the Dashiell Hammett character. Asta, the dog, also continues.

CAPTAINS OF THE CLOUDS
(Warner Brothers)

Air Drama (Technicolor)

EXECUTIVE PRODUCER: Hal B. Wallis. Associate producer, William Cagney. Directed by Michael Curtiz.

PLAYERS: James Cagney, Dennis Morgan, Alan Hale, George Tobias, Brenda Marshall.

SYNOPSIS

This is the story of the men who came out of the bush country, the lakes and forests of Northern Canada, to join the Royal Canadian Air Force. The story opens on the piers and in the small cafes where a handful of bush pilots meet to talk their trade and ease their nerves. They are pilots who made a respectable dollar flying any kind of freight, from mining machinery to dog teams. One of them (James Cagney), cuts prices, steals business, is generally disliked. The pilots join the R.C.A.F. and are dismayed to learn that they are to be instructors—they are too old for dive bombing. Cagney in trying to prove his fitness smashes his plane in an illegal manner and is kicked out of the service. Substituting, illegally, for one of the pilots assigned to ferry a bomber to England, Cagney crashes the plane into a Messerschmidt 110 to protect the rest of the squadron, dying in the wrecked plane.

TOP SERGEANT MULLIGAN
(Monogram)

Comedy

DIRECTED by Jean Yarbrough.

PLAYERS: Nat Pendleton, Carol Hughes, Sterling Holloway, Marjorie Reynolds, Tom Neal.

SYNOPSIS

Pat and Budd run a cheap drug store, but business is bad. The partners enlist in the army, having heard that a soldier's moratorium will prevent collection of debts. Arriving at Camp Marshall, they find that their enemy, Mulligan, is now top sergeant in the outfit. He makes life miserable for the rookies. The Boys win praise for demonstrating the road qualities of an army jeep, and when Mulligan roars out his objections, he is sent to the guard house.

SPECIAL REMARKS

The hit song, "Twenty-one Dollars a Day, Once a Month" by Bernard and Klages is featured in the picture.

SOUTH OF TAHITI
(Universal)

Adventure, Romance

ASSOCIATE PRODUCER - DIRECTOR: George Waggner.

PLAYERS: Brian Donlevy, Brod Crawford, Maria Montez, Andy Devine, H. B. Warner.

SYNOPSIS

Brian Donlevy, Brod Crawford and Andy Devine, an adventurous trio of pearl fishermen roaming the South Seas, drift to an uncharted isle. There they are feted by the natives and especially a native girl who takes a particular interest in Donlevy. It is this interest that defeats the trio's purpose in leaving the island with a basketful of pearls as the native girl sets fire to their boat. However, the trio joins the natives in repelling an attack by a piratical captain and his crew.

BLUES IN THE NIGHT
(Warner Brothers)

Music, Drama

EXECUTIVE PRODUCER: Hal B. Wallis. Associate producer, Henry Blanke. Directed by Anatole Litvak.

PLAYERS: Priscilla Lane, Richard Whorf, Betty Field, Lloyd Nolan, Jack Carson, Elias Kazan.

SYNOPSIS

This is a story about some people who believed the music heard on the dusky waterfronts of New Orleans, in the cotton fields of South Carolina, or from the back streets of Memphis on a summer evening, was important. They play and sing the blues. And the blues get them into trouble. Beating their way across the country in freight cars, playing where they can for what they can, the people of the band are hungry but happy, hoping some day to be recognized for making music that is said, gay, strong, violent and rhythmic.

THE STORK PAYS OFF
(Columbia)

Comedy-Drama

PRODUCED by Jack Fier. Directed by Lew Landers.

PLAYERS: Victor Jory, Rochelle Hudson, "Slapsie" Maxie Rosenbloom, Horace MacMahon.

SYNOPSIS

The three closest henchmen of an ex-beer baron, who currently controls the laundry racket, get the boss' permission to take over the Stork's Club, one of the businesses indebted to the racketeer. The boys, noted more for their ignorance than their intelligence, pay five hundred dollars for the place before they realize it is a nursery, not a nitery. The racketeer is furious at his henchmen but changes his mind about closing the club when he meets the girl who runs it. The racketeer falls in love with the girl and in his endeavor to break with his old life runs for State Assemblyman. A rival racketeer makes trouble but the ex-beer baron counteracts by giving himself up to the district attorney and is acquitted at a trial. He wins the girl.

ALL AMERICAN CO-ED
(United Artists)

Comedy

PRODUCED by Hal Roach. Directed by Leroy Prinz.

PLAYERS: Frances Langford, Johnny Downs, Harry Langdon, Marjorie Woodworth.

SYNOPSIS

This is a comedy about two colleges, Quinceton and Mar Brynn. Quinceton enjoys much publicity from its annual quadrangle revue and is on the progressive side while Mar Brynn, a college for girls, reflects the attitude of its prim president. One of the girls (Frances Langford) with the help of a press agent (Harry Langford) sells the president the idea of running a scholarship beauty contest. A Quinceton man (Johnny Downs) as a gag enters the contest. He becomes involved in a series of compromising situations, is quarantined with the girls and winds up by falling in love with Miss Langford.

SPECIAL REMARKS

Songs include "I'm Up at the Break of Day," and "I'm a Guy with a Chip on My Shoulder."

GAUCHOS OF ELDORADO
(Republic)

Western

ASSOCIATE PRODUCER: Louis Gray. Directed by Les Orlebeck.

PLAYERS: Bob Steele, Tom Tyler, Rufe Davis, Lois Collier, Duncan Renaldo.

SYNOPSIS

The Three Mesquiteers promise a dying man to take the five thousand dollars he gives them to his mother and sister to pay off a mortgage. The dead man had been separated from his family since boyhood and when the mother mistakes "Tucson" for her son, the Mesquiteers are reluctant to disillusion her. When they try to pay off the mortgage, the Mesquiteers discover the money they had received from the dead man is stolen money. They prove their innocence and pick up another ten thousand by capturing a noted outlaw. However, the mortgage holder, counteracts by kidnapping the dead man's brother and demands $10,000 ransom. The Mesquiteers free the boy and send the mortgage holder to jail.

SPECIAL REMARKS

There is one song: "The Bird and the Wolf."

SHORTS
advance synopses and information

SOLDIERS OF THE SKY (20th-Fox)
Adventures of Newscameraman (2201)

In this subject the 501st Parachute Battalion demonstrates the training and equipment necessary for waging war with parachute troops. Every step in the training of a parachutist is shown from the first leap from a high-board to the leaps of fully equipped fighting men from army plane transports. A mass jump of practically the entire battalion is the final sequence of the picture. This sequence has been filmed from inside the transport planes where the parachutists are seen taking off and from accompanying planes showing the sky filled with the descending parachutists.

Release date, August 1, 1941 10 *Minutes*

VITAMIN HAY (Par.)
Color Classic Cartoon (*CO*-1)

Hunky and Spunky are in the barn to eat their noon-day meal. Spunky is famished but he refuses to eat his vitamin hay. His mother, to tempt him, places a lump of sugar deep in the stuff, and Spunky nimbly eats the sugar but not a bit of the vitamin hay. Spunky wanders off, sees a goat eating a fender off a car and tries to do it himself. This failing he chews on the car's horn. The horn breaks off and goes down Spunky's throat. A lady goose is attracted by the honking. The lady goose's boy friend arrives on the scene furious at the imitation. There's a fight and Spunky is rescued by his mother.

Release date, August 22, 1941 7 *Minutes*

SAGEBRUSH AND SILVER (20th-Fox)
Magic Carpet (2101)

Nevada, that picturesque state that flourished during the rip-roaring pioneer days of the early adventurous West, is the subject of this Magic Carpet of Movietone.

Moving relics of the past and brash modernities meet and rub elbows. In one scene a solitary prospector hitches his burro to an old desert wagon just as his vanished predecessors did in the days of '49. Later up-to-date dredging is shown at the still producing and fabulous Comstock lode.

The ghost town of Virginia City, which housed $40,000 during the bonanza days, vies for interest here with Reno, the biggest little city in the world, looking as new as a silver dollar right out of the mint.

Steamboat Springs, so named by Mark Twain because it "Looks like a steamboat in the desert" and Cathedral Gorge, two natural beauties shown in contrast with that man-made marvel of science and industry known as Boulder Dam.

Release date, August 15, 1941 9 *Minutes*

AMERICAN SEA POWER (20th-Fox)
The World Today (2401)

A naval subject this depicts a sailor's life on board ship—shows how the Navy trains its men, works them, affords them recreation and rest while on the high seas. For three minutes at the subject's climax the Navy is shown in complete battle action with the guns of the fleet blazing away. The guns are of all types ranging from anti-aircraft pom-poms peppering away to the big 16-in. guns.

Release date, August 29, 1941 10 *Minutes*

Synopses Indexed

Page numbers on short subject synopses published in all the issues of the Product Digest Section to date are listed in the Shorts chart, Product Digest Section, pages 310 and 311.

TWINKLETOES IN HAT STUFF (Par.)
Animated Antics (*HO*-13)

Twinkletoes is dozing on the counter of the Wide-Awake Delivery Service, when Mysto, the Magician, phones. Mysto wants his magical paraphernalia delivered to the stage door in five minutes. Twink dashes to the magician's house, snatches up a heavy grip and scurries off. The grip flies open and out pops Mysto's magical hat among other gadgets. There ensues a chase after the rabbit who escapes from the hat. Things really start to pop. Twink is flabbergasted at the magical display going on around him. He finally gets things under control and arrives at the theatre in the nick of time.

Release date, August 29, 1941 7 *Minutes*

PAMPAS PADDOCK (RKO)
Sportscope (24301)

Filmed in Argentina and Chile this short depicts the pulsing thrill of the race-track and the strenuous training that makes horse racing almost a national institution in South America.

Here on the pampas for over four hundred years, ever since the Spanish Conquisadores brought the first horses to New York, scientific breeding has been brought to a peak in racing stock that is equal to that of either hemisphere. The Chilean Republic shares with Argentina the honor of producing some of the finest horseflesh ever bred.

Here too, we see the modernistic beauty of the San Isidro race-track outside of Buenos Aires, and the impressive background of Santiago's Club Hipico, favorite haunts of the race-track lovers of South America.

Release date, September 5, 1941 9 *Minutes*

LITTLE CESARIO (MGM)
Color Cartoon (*W*-251)

In a far-off mountain monastery there lives a family of St. Bernard dogs. All are famous for saving lives, that is, all except one. He is the outcast for he has no lives to his credit. Little Cesario is brave but small—and not too smart. Cesario is fond of Big Alexander, who is the bravest of all and has saved more than 100 lives, and he follows Alex wherever he goes. On the trail, Big Alex and Cesario encounter a storm. Alex bites into it, but little Cesario runs with the wind until he reaches the monastery fireplace. Big Alexander gets caught in an avalanche. Cesario sensing his hero is in danger rushes to the rescue and saves Big Alex's life.

Release date, August 30, 1941 9 *Minutes*

NORWAY IN REVOLT (RKO)
March of Time (23,102)

The current issue of the March of Time presents a comprehensive picture of what the people of Norway are doing under Nazi occupation. Despite constant surveillance, they nevertheless commit acts of sabotage, according to the subject, such as pouring kerosene on fish being shipped to Germany, mixing a little too much sand in building materials, and keeping England advised by radio of Nazi movements. Also depicted are how young Norwegian men escape to England to aid their country. The film shows how the Norwegian government in exile at London is operating, the part being played by the Norwegian merchant marine, and how the Royal Norwegian Air Force is being trained at "Little Norway" in Canada. There is some excellent photography and the entire feature is presented in the March of Time's usual dynamic manner.

Release date, September 26, 1941 20 *Minutes*

OFFICER POOCH (MGM)
Color Cartoon (*W*-252)

Officer Pooch is walking his beat when he gets a call to break up a cat-and-dog fight at Third and Main. Arriving at the scene, Pooch finds a dog barking at a tiny kitten atop a telegraph pole. Frightening the dog away, Pooch starts up the pole and reaches out tenderly, when suddenly the kitten leaps on his rescuer's face, clawing like a wildcat. Pooch lunges at the cat but strikes a "hot" wire instead. The kitten escapes into a hollow tree. Officer Pooch sticks his arm into the hole to catch the kitten and is set upon by a woodpecker. Finally, Pooch finds a basket of kittens nearby and is about to replace the rescue one when the dog returns, with some pals. In desperation he climbs a tree with the basket to escape the pack.

Release date, September 6, 1941 9 *Minutes*

HOBBIES (MGM)
Passing Parade (*K*-289)

Commentator John Nesbitt in this subject presents a number of hobbies which should give audiences a number of ideas. Mr. Nesbitt points out that the only limit to a man's choice of a hobby is his purse. Hobbies covered include the construction of miniature railroad lines, complete with tunnels, bridges, stations, tracks and trains; wheel making; construction of miniature ships inside bottles; carvings made only with sewing tools, and the extreme of relaxation hobbies—that of whittling. One of the strangest hobbies presented was the avocation of a postman in France, who walked twenty miles a day for eight dollars a month. His hobby was the building of a castle and it required thirty-three years of labor.

Release date, September 20, 1941 11 *Minutes*

COMMUNITY SING, No. 2 (Col.)
Series Six (3652)

Lew White at the organ presents such recent hit tunes as "Amapola," "Walking By the River," "Let's Get Away from it All," "Dolores" and the old favorite, "My Blue Heaven." Vocal assistance is by the Song Spinners.

Release date, September 5, 1941 10 *Minutes*

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to April, 1941, see page 227.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
	SPECIAL		
	(Two Reels		
3452	International Forum, 2	5-27-41	199
3453	International Forum, 3	10-3-41	251
	1941-42		
	THIS CHANGING WORLD		
3981	Broken Treaties	8-1-41	290
	ALL STAR COMEDIES		
	(Average 17 Min.)		
	1940-41		
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-16-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	225
2435	Yankee Doodle Andy (Clyde)	6-13-41	226
2436	French Fried Patootie (Mowbray)	6-27-41	226
2408	I'll Never Hell Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	224
2438	Host to a Ghost (Clyde)	8-8-41	211
	1941-42		
3421	Love In Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-14-41	..
3423	General Nuisance (Keaton)	9-18-41	...
3424	The Blitzkiss (El Brendel)	10-2-41	..
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	..
	COLOR RHAPSODIES		
	(7 Minutes)		
	1940-41		
2508	The Land of Fun	4-18-41	226
2509	Tom Thumb's Brother	6-12-41	187
2510	The Cuckoo I.Q.	7-3-41	211
	1941-42		
3701	Who's Zoo in Hollywood	10-17-41	..
	PHANTASIES CARTOONS		
	(Average 8 Min.)		
	1940-41		
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	224
2707	The Merry Mouse Cafe	8-15-41	265
	1941-42		
3701	The Crystal Gazer	9-26-41	..
	FABLES		
	(8 Minutes)		
	1940-41		
2756	Kitty Gets the Bird	6-13-41	187
2757	Dumb Like a Fox	7-18-41	224
2758	Playing the Pied Piper	8-8-41	226
	1941-42		
3751	The Great Cheese Mystery	10-27-41	..
	CINESCOPES		
	(Average 9 Min.)		
	1940-41		
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
2979	Fighter Pilot	6-13-41	187
	1941-42		
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	..
	COMMUNITY SING (Series 5)		
	(10 Minutes)		
	1940-41		
2657	No. 7 Peppy Song Hits	4-25-41	225
2658	No. 8 (Featuring "Perfidia")	5-29-41	226
	1941-42		
3651	No. 1 (Don Baker)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	..
	QUIZ REELS		
	(Average 10 Min.)		
	1940-41		
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151
	1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
	1941-42		
	PANORAMICS		
3901	A City Within a City	8-8-41	265
	TOURS		
	(10 Minutes)		
	1940-41		
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	9-26-41	..
	20TH ANNIVERSARY SNAPSHOTS		
	(10 Minutes)		
	1940-41		
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8 (Jerry Colonna)	6-6-41	226
2859	No. 9 (Don Wilson)	7-11-41	225
	1941-42		
3851	No. 1 (Murray Brewster Twins)	8-15-41	..
3852	No. 2	9-12-41	290
3853	No. 3	10-17-41	..
	WORLD OF SPORTS		
	(9 Minutes)		
	1940-41		
2807	Diving Thrills	5-9-41	151
2808	Aquaplay	6-6-41	187
	1941-42		
3801	Tee Up	8-1-41	236
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY		
	(Average 20 Min.)		
	1940-41		
P-205	Coffins on Wheels	6-7-41	163
P-206	Sucker List	9-27-41	224
	FITZPATRICK TRAVELTALKS (Color)		
	(9 Minutes)		
	1940-41		
T-219	Glimpses of Kentucky	4-12-41	142
T-220	Yosemite the Magnificent	5-10-41	163
T-221	Glimpses of Washington State	6-7-41	175
T-222	Haiti, Land of Dark Majesty	7-5-41	225
	PETE SMITH SPECIALTIES		
	(10 Minutes)		
	1940-41		
S-267	Aeronautics (Sepia)	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-41	166
S-269	Cuban Rhythm (Sepia)	6-14-41	175
S-270	Water Bugs	8-16-41	225
S-271	Football Thrills of 1940	9-20-41	..
S-272	Flicker Memories	10-4-41	..
	1941-42		
S-361	Army Champions	10-11-41	..
	PASSING PARADE		
	(10 Minutes)		
	1940-41		
K-284	Out of Darkness	3-28-41	139
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
K-287	Your Last Act	7-12-41	211
K-288	Of Pups and Puzzles	9-16-41	225
K-289	Hobbies	9-20-41	309
	MINIATURES		
	(10 Minutes)		
	1940-41		
M-235	The Battle!	5-31-41	154
M-236	Memories of Europe	6-14-41	178
M-237	The Man Who Changed the World	6-28-41	211
M-238	Ghost Treasure	8-2-41	225
M-239	Triumph Without Drums	..	..
	OUR GANG COMEDIES		
	(Average 11 Min.)		
	1940-41		
C-298	1-2-3 Go	4-26-41	142
C-299	Robot Wrecks	7-12-41	211
	1941-42		
C-391	Helping Hands	9-27-41	..
	TECHNICOLOR CARTOONS		
	(9 Minutes)		
	1940-41		
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	163
W-248	Dance of the Weed	6-7-41	175
W-249	The Alley Cat	7-5-41	225
W-250	The Midnight Snack	7-19-41	226
W-251	Little Cesario	8-30-41	309
W-252	Officer Pooch	9-6-41	309

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL		
	(19 Minutes)		
	1940-41		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS		
	(7 Minutes)		
	1940-41		
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	.
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	187
HO-11	Copy Cat	7-18-41	202
HO-12	The Wizard of Arts	8-8-41	226
HO-13	Twinkletoes in Hat Stuff	8-29-41	309
	UNUSUAL OCCUPATIONS (Color)		
	(11 Minutes)		
	1940-41		
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	225
	1941-42		
LI-1	No. 1	10-3-41	..
	BENCHLEY COMEDIES		
	(10 Minutes)		
	1940-41		
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	151
	1941-42		
SI-1	How to Take a Vacation	10-10-41	..
	FASCINATING JOURNEYS (Color)		
	(10 Minutes)		
	1940-41		
MO-5	Indian Durbar	5-16-41	151
MO-6	The Jungle	7-25-41	224
	1941-42		
MI-1	Road in India	10-24-41	..
	1941-42		
	COLOR CARTOON		
WI-1	Superman	9-26-41	251
	GABBY COLOR CARTOONS		
	(7 Minutes)		
	1940-41		
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	187
GO-7	Gabby Goes Fishing	7-18-41	199
GO-8	It's Hap-Hap-Happy Day	8-15-41	224
	HEDDA HOPPER'S HOLLYWOOD		
	(10 Minutes)		
ZI-1	Hedda Hopper's Hollywood No. 1	9-12-41	290
	HEADLINERS		
	(10 Minutes)		
	1940-41		
AO-6	Your Favorite Program—Those We Love	6-6-41	151
AO-7	Hands of Destiny	7-11-41	199
	1941-42		
AI-1	Beauty and the Beach	9-26-41	..
	COLOR CLASSIC CARTOON		
CO-1	Vitamin Hay	8-22-41	309
	MADCAP MODELS (Color)		
	(9 Minutes)		
	1940-41		
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-27-41	187
UO-4	The Gay Knighties	8-29-41	290
	1941-42		
UI-1	Rhythm in the Ranks	10-17-41	..
	PARAGRAPHICS		
	(10 Minutes)		
	1940-41		
VO-5	Guardians of the Wild	8-29-41	290
	POPEYE THE SAILOR		
	(7 Minutes)		
	1940-41		
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	199
EO-12	Pest Pilot	8-8-41	226
	1941-42		
EI-1	I'll Never Crow Again	9-19-41	..
	POPULAR SCIENCE (Color)		
	(10 Minutes)		
	1940-41		
JO-5	No. 5	5-2-41	92
JO-6	No. 6	7-4-41	199
	1941-42		
JI-1	Popular Science, No. 1	9-19-41	..
	SPEAKING OF ANIMALS		
	(8 Minutes)		
YI-1	In a Pet Shop	9-5-41	290
YI-2	In a Zoo	10-31-41	..
	SPORTLIGHTS		
	(9 Minutes)		
	1940-41		
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	190
RO-12	Snow Dogs	7-25-41	199
RO-13	What's Lacrosse?	8-15-41	225
	1941-42		
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-41	..
RI-3	Sittin' Pretty	10-31-41	..
	QUIZ KIDS		
	(11 Minutes)		
QI-1	The Quiz Kids No. 1	9-12-41	290

PRODUCERS

AMERICAN HISTORY
(22 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
0.5	Our Louisiana Purchase	8-1-41	..

SPECIAL FEATURETTES

..	Man the Enigma (22 Minutes)	5-7-41	163
..	Alive in the Deep (25 Minutes)	6-7-41	166

RKO

SPECIAL
(Average 11 Min.)
1940-41

14,503	How Goes Chile?	5-30-41	224

MARCH OF TIME
(Average 20 Min.)
1940-41

13,109	Men of the F.B.I., 1941	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
13,111	China Fights Back	6-6-41	163
13,112	New England's 8 Million Yankees	7-4-41	211
13,113	Peace—By Adolf Hitler	8-1-41	211

1941-42

23,101	Thumbs Up, Texas,	8-29-41	265
23,102	Norway in Revolt	9-26-41	309

WALT DISNEY CARTOONS (Color)
(8 Minutes)
1940-41

14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	199
14,108	Truant Officer Donald	8-1-41	226
14,109	Orphan's Benefit	8-22-41	224
14,110	Old MacDonald Duck	9-12-41	..
14,111	Lend a Paw	10-3-41	..
14,112	Donald's Camera	10-24-31	..

INFORMATION PLEASE
(Average 11 Min.)
1940-41

14,209	No. 9 Alice Marble	4-18-41	142
14,210	No. 10 Louis Bromfield	5-16-41	151
14,211	No. 11 Jan Struther	6-13-41	187
14,212	No. 12 Boris Karloff	7-11-41	199
14,213	No. 13 Anna Neagle	8-8-41	224

1941-42

24,201	No. 1 John Gunther	9-19-41	..
24,202	No. 2 Howard Lindsay	10-17-41	..

SPORTSCOPE
(Average 9 Min.)
1940-41

14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
14,311	Rolling Rhythm	6-6-41	187
14,312	Steeds and Steers	7-4-41	211
14,313	Craig Wood	8-1-41	225

1941-42

24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	..

PICTURE PEOPLE
(10 Minutes)
1940-41

14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	166

1941-42

24,401	No. 1	9-12-41	..
24,402	Hollywood Sports	10-10-41	..

EDGAR KENNEDY
(Average 18 Mins.)
1940-41

13,405	It Happened All Night	4-4-41	104
13,406	Apple in His Eye	6-6-41	163

1941-42

23,401	Westward Ho-Hum	9-15-41	251
23,402	I'll Fix That	10-7-41	..
23,403	A Quiet Fourth	12-19-41	..

LEON ERROL
(Average 19 Min.)
1940-41

13,705	A Polo Phoney	5-16-41	139
13,706	A Panic in the Parlor	6-27-41	166

1941-42

23,701	Man-I-Cured	9-26-41	..
23,702	Who's a Dummy	11-28-41	..

RAY WHITLEY
(Average 15 Min.)
1940-41

13,503	Red Skins & Red Heads	4-25-41	142
13,504	Musical Bandit	7-18-41	211

1941-42

23,501	California or Bust	11-11-41	..

REPUBLIC

MEET THE STARS
(10 Minutes)
1940-41

028-5	Hollywood Meets the Navy	4-24-41	129
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present	7-24-41	178

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42

2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	..

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1940-41

1108	Arctic Springtime	4-25-41	..
1110	Winter in Eskimo Land	7-4-41	224

MAGIC CARPET
(9 Minutes)
1940-41

1109	A Letter from Cairo	5-9-41	175

1941-42

2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	..

SPORTS REVIEWS
(8 Minutes)
1940-41

1307	Fun on Rollers	6-6-41	226

1941-42

2301	Aristocrats of the Kennels	9-21-41	..

TERRYTOONS (Color)
(7 Minutes)
1940-41

1559	Uncle Joey	4-18-41	..
1560	What Happens at Night	5-30-41	226

1941-42

2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	..
2555	The Bird Tower	11-28-41	..
2556	A Yarn About a Yarn	12-26-41	..

TERRYTOONS (Black & White)
(7 Minutes)
1940-41

1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	175
1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175

1941-42

2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	..
2504	Back to the Soil	11-14-41	..
2505	Flying Fever	12-12-41	..

THE WORLD TODAY
(9 Minutes)
1940-41

1701	Battle of the Atlantic	4-11-41	130
1702	War in the Desert	7-18-41	199
1703	Empire in Exile	5-23-41	175
1704	Anzacs in Action	6-20-41	202

1941-42

2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	..

UNIVERSAL

SPECIAL
(19 Minutes)
1940-41

5110	Swing With Bing	9-4-41	..

COLOR CARTOON
(Average 7 Min.)
1940-41

5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Dizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	225
5252	Andy Panda's Pop	7-28-41	226
5253	The Screwdriver	8-11-41	251

1941-42

6241	Boogie Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	..
6243	What's Cookin'	11-24-41	..

STRANGER THAN FICTION
(9 Minutes)
1940-41

5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	199
5384	No. 94	7-28-41	226
5385	No. 95	8-25-41	224

1941-42

6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-13-41	..
6373	The Candy Kid	10-27-41	..

GOING PLACES
(9 Minutes)
1940-41

5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	175
5261	No. 91	5-26-41	163
5362	No. 92	6-16-41	199
5363	No. 93	6-30-41	202
5364	No. 94	7-21-41	226
5365	No. 95	8-18-41	225

1941-42

VARIETY VIEWS

6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	..
6353	George Washington, Country Gentleman	11-10-41	..
6354	The Trail of the Buccaneers	12-8-41	..

MUSICALS
(Average 18 Min.)
1940-41

5228	Jumpin' Jive	4-28-41	166
5229	Shadows in Swing	5-21-41	154
5230	Music a la King	6-18-41	199
5231	Once Upon a Summertime	7-30-41	199
5232	Rhythm Revel	7-30-41	224
5233	Dizzy Doings	8-18-41	251

1941-42

6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	..
6223	Skyline Serenade	11-5-41	..

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)
1940-41

6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	175
6006	Carnival of Rhythm	8-23-41	265

1941-42

7001	The Tanks Are Coming	10-4-41	265
7002	Soldiers in White	11-29-41	..

ELSA MAXWELL COMEDIES
(19 Minutes)
1940-41

6103	Throwing a Party	7-12-41	211

BROADWAY BREVITIES
(20 Minutes)
1940-41

6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	211

1941-42

7101	Minstrel Days	9-6-41	265
7104	Perils of the Jungle	10-18-41	..
7103	At the Stroke of 12	11-15-41	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1940-41

6306	Trouble in Store	8-2-41	224

1941-42

7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-18-41	..
7304	Points on Arrows	12-27-41	..
7303	Miracle Makers	2-21-42	..

THE SPORTS PARADE
(10 Minutes)
1940-41

6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130
6408	Sail Ho	6-14-41	178
6409	It Happens on Rollers	7-19-41	211
6410	Lions for Sale	8-9-41	264

1941-42

7401	Kings of the Turf	9-20-41	265
7402	Fisherman's Dream	11-1-41	..
7403	Water Sports	11-1-41	..

MELODY MASTERS BANDS
(10 Minutes)
1940-41

6507	Freddy Martin & Orch.	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	130
6509	Hal Kemp & Orch.	6-14-41	154
6510	Those Good Old Days	8-16-41	225

1941-42

7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	..
7503	Forty Boys and a Song		..

LOONEY TUNES CARTOONS
(7 Minutes)
1940-41

6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142
6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	226
6614	Meet John Doughboy	7-5-41	214
6615	We, the Animals, Squeak	8-9-41	226
6616	Henpecked Duck	8-30-41	265

1941-42

7601	Notes to You	9-20-41	..
7602	Robinson Crusoe, Jr.	10-11-41	..
7604	Porky's Midnight Matinee	11-1-41	..
7603	Porky's Pooch	11-22-41	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1940-41

6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142
6720	Hiawatha's Rabbit Hunt	6-7-41	175
6721	The Wacky Worm	6-21-41	226
6722	The Heckling Hare	7-5-41	214
6723	Inki and the Lion	7-19-41	214
6724	Aviation Vacation	8-2-41	225
6725	Sport Chumpions	8-16-41	225
6726	Snow Time for Comedy	8-30-41	264

1941-42

7701	All This and Rabbitt Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	..
7703	The Bug Parade	10-11-41	..
7704	Rookie Revue	10-25-41	..
7705	Saddle Silly	11-8-41	..
7706	The Cagey Canary	11-22-41	..

SERIALS

COLUMBIA

1940-41

2180	The Spider Returns (15 Episodes)	5-9-41	130
2140	The Iron Claw (15 Episodes)	8-15-41	225

1941-42

3120	Holt of the Secret Service (15 Episodes)	11-21-41	..

REPUBLIC

1940-41

083	Jungle Girl (15 Episodes)	6-21-41	154

1941-42

181	King of the Texas Rangers (12 Episodes)	10-4-41	264

UNIVERSAL

1940-41

5881-92	Sky Raiders (12 Episodes)	4-8-41	118

1941-42

6781-95	Riders of Death Valley (15 Episodes (Pre-released))	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	11-6-42	..

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Reviews published in MOTION PICTURE HERALD after August 23, 1941, are included in the PRODUCT DIGEST SECTION.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 310-311.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 291.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
Adolescence	Mono.	...	Leon Janney-Eleanor Hunt	Not Set	79m	.....	....	p263	....
•Adventure in Washington	Col.	2010	Herbert Marshall-Virginia Bruce	May 30,'41	85m	May 31,'41	....	p136	p173
•Adventures of Tom Sawyer (color)	UA	Reissue	Walter Brennan-May Robson	May 16,'41	91m	Feb. 17,'38	....	p123	....
•Affectionately Yours	WB(FN)	566	Merle Oberon-Dennis Morgan	May 10,'41	90m	May 10,'41	....	p97	p150
All American Co-Ed	U.A.	....	Frances Langford-Johnny Downs	Oct. 31,'41	...	.....	....	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	....	....	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p236
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p260
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	.....	68m	Sept. 6,'41	p260	p235	p288
•Angels with Broken Wings	Rep.	016	Binnie Barnes-Edw. Norris	May 27,'41	72m	June 7,'41	....	p148	p162
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	.....	....	p277	....
Appointment for Love	Univ.	...	Margaret Sullavan-Charles Boyer	Oct. 31,'41	...	.....	....	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	...	.....	....	....	....
Atlantic Ferry (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
•BACHELOR Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	...	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p210
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Bed Time Story	Col.	....	Loretta Young-Fredric March	Not Set	...	.....	....	....	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p260
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	....	p157	p220
•Billy the Kid (color)	MGM	137	Robert Taylor-Brian Donlevy	May 30,'41	95m	May 24,'41	....	p97	p150
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	.....	....	p171	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	.....	....	p299	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	....
•Black Cat	Univ.	5028	Basil Rathbone-Hugh Herbert	May 2,'41	71m	May 3,'41	....	p98	p198
Blonde from Singapore	Col.	3041	Florence Rice-Leif Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blood and Sand (color)	20th-Fox	143	Tyrone Power-Linda Darnell	May 30,'41	125m	May 24,'41	....	p111	p173
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p288
Blues in the Night	WB	....	Priscilla Lane-Richard Whorf	.....	...	.....	....	p308	....
•Bowery Blitzkrieg	Mono.	...	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p288
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
•Bringing Up Baby	RKO	Reissue	Katherine Hepburn-Cary Grant	May 2,'41	102m	Feb. 19,'38	....	p116	p113
•Broadway Limited	UA	...	Victor MacLaglen-Marjorie Woodworth	June13,'41	73m	June 21,'41	....	p121	p174
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	. .	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
•Buzzy and Phantom Pinto	Ziehm	...	Buzzy Henry	May 1,'41	55m	May 3,'41	....	....	....
CAPTAINS of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Not Set	...	.....	....	p308	....
•Caught in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p288
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	....	Nelson Eddy-Rise Stevens	Not Set	...	.....	....	p289	....
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr.12,'41	p249	p61	p288
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	.....	95m	Oct. 11,'41	p306	....	....
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Oct. 24,'41	...	.....	....	p299	....
Cottage to Let (British)	....	...	Leslie Banks	Not Set	90m	Aug.23,'41	....	....	....
•Country Fair	Rep.	015	Eddie Foy, Jr.-June Clyde	May 5,'41	74m	May 17,'41	....	....	p162
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'36	....	....	....
•Cowboy and the Blonde	20th-Fox	141	Geo. Montgomery-Mary Beth Hughes	May 16,'41	68m	Apr. 26,'41	....	....	p126

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	p260
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	.....	...	....	....
•DANCE Hall	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	Sept. 27,'41	p286	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Sept. 12,'41	64m	Oct. 11,'41	p307	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Day in Soviet Russia, A	Anglo-Amer.	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept.26,'41	56m	Oct. 4,'41	p298	....	....
•Desert Bandit	Rep.	077	Don "Red" Barry-Lynn Merrick	May 24,'41	56m	May 31,'41	....	....	p162
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	69m	Oct. 11,'41	p306	p170	....
•Devil Dogs of the Air	WB	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35	....	p134	p162
•Dive Bomber (color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p288
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p260
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p288
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug .27,'41	65m	Sept. 13,'41	p259	p221	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	.....	....	p160	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 17,'41	...	.....	....	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p210
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dumbo	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	....	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66m	July 12,'41	....	p195	p198
•Emergency Landing	Prod.	109	Carol Hughes-Forrest Tucker	May 23,'41	79m	July 19,'41	....	p110	p198
FANTASIA (color)	RKO	....	Disney-Stokowski	Not Set	135m	Nov. 16,'41	p262	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95m	Sept. 13,'41	p275	p247	....
•Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	....	Wm. Gargan-Peggy Moran	Oct. 24,'41	...	.....	....	p161	....
•For Beauty's Sake	20th-Fox	144	Ted North-Marjorie Weaver	June 6,'41	62m	June 28,'41	....	p147	p186
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12,'41	....	....	p198
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gaucho of El Dorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	...	.....	....	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
•Gay Vagabond, The	Rep.	022	Roscoe Karns-Ruth Donnelly	May 12,'41	66m	May 24,'41	....	p134	p150
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
•Get Away, The	MGM	138	Charles Winninger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	.....	80m	Sept. 6,'41	p261	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	...	.....	....	p289	....
•Great American Broadcast	20th-Fox	140	Alice Faye-Jack Oakie	May 9,'41	91m	Apr. 26,'41	....	p99	p173
•Great Commandment, The	20th-Fox	142	John Beal-Albert Dekker	May 23,'41	80m	.....	....	p110	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	.....	....	p263	....
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	...	.....	....	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	....
Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 25,'41	...	.....	....	....	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Nov. 7,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p288
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Oct. 31,'41	...	.....	....	....	....
•Her First Beau	Col.	2013	Jane Withers-Jackie Cooper	May 8,'41	77m	May 10,'41	....	p122	p138
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	....	p146	p186
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p236
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p288
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	....
Honolulu Lu	Col.	....	Bruce Bennett-Lupe Velez	Dec. 11,'41	...	.....	....	....	....
Hot Spot	20th-Fox	....	Betty Grable-Victor Mature	Nov. 14,'41	...	.....	....	p299	....
•House of Mystery (formerly The Human Ghost)	Mono.	....	Kenneth Kent-Judy Kelly	May 7,'41	62m	June 7,'41	....	p98	p173
How Green Was My Valley	20th-Fox	....	Roddy McDowall-Walter Pidgeon	Oct. 23,'41†	...	.....	....	....	....

* *Release dates on MGM's 1941-42 Pictures vary by territory.*
† *Pre-release.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p260
•I'll Wait for You	MGM	135	Marsha Hunt-Robert Sterling	May 16,'41	75m	May 10,'41	....	p122	p138
•In the Navy	Univ.	5000	Abbott & Costello	May 30,'41	86m	May 31,'41	....	p133	p162
International Lady	UA	....	Ilona Massey-George Brent	Not Set	102m	.....	....	p277	....
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p221
It Started with Eve (formerly Almost an Angel)	Univ.	....	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	....
I Thank You (British)	Gen. Film	....	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	....	....
•I Wanted Wings	Para.	4028	Brian Donlevy-Ray Milland	May 30,'41	132m	Mar. 29,'41	....	p98	p150
•I Was a Prisoner on Devills Island	Col.	2041	Sally Eilers-Donald Wood	June 30,'41	71m	June 28,'41	....	....	p186
JEANNIE (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	...	.....	....	....	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
Kid from Kansas, The (formerly The Americanos)	Univ.	....	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
•King of the Zombies	Mono.	....	John Archer-Mantan Moreland	May 14,'41	67m	May 10,'41	....	....	p150
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p288
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p288
•Kukan	St. Rts.	....	Documentary	June 24,'41	90m	July 5,'41	....	....	....
LADIES in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p198
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Dec. 18,'41	...	.....	....	....	....
Lady Scarface	RKO	203	Dennis O'Keefe-Judith Anderson	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
•Law of the Range	Univ.	5066	Johnny Mack Brown	June 20,'41	59m	July 19,'41	....	....	p198
Law of the Tropics	WB	105	Jeffrey Lynn-C. Burnett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
•Law of the Wolf	Ziehm	....	Rin-Tin-Tin, Jr.	May 15,'41	55m	May 10,'41	....	....	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p220
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	.....	....	p230	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider in Ghost Town	Prod.	165	George Houston	May 16,'41	64m	May 17,'41	....	....	p150
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	...	.....	....	....	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Not Set	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
•Love Crazy	MGM	134	William Powell-Myrna Loy	May 23,'41	99m	May 17,'41	....	p121	p198
Love on the Dole (British)	....	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p260
MAJOR Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p288
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	....
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
Man Who Seeks the Truth	Dome	(French)	Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	....
Marry the Boss's Daughter	20th-Fox	146	Betty Joyce-Bruce Edwards	Not Set	...	.....	....	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
•Mata Hari	MGM	Reissue	Greta Garbo-Ramon Navarro	June 6,'41	89m	Jan. 9,'32	....	p159	p162
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
•Meet John Doe	WB	500	Gary Cooper-Barbara Stanwyck	May 4,'41	123m	Feb. 15,'41	....	p73	p174
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	...	.....	....	....	....
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Oct. 30,'41	...	.....	....	p277	....
•Men of the Timberland	Univ.	5055	Richard Arlen-Andy Devine	June 6,'41	60m	May 31,'41	....	p122	p162
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
•Million Dollar Baby	WB	508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102m	May 31,'41	....	p109	p174
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	...	.....	....	....	....
Mob Town	Univ.	....	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Moonlight in Hawaii	Univ.	....	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	....	John Sutton-Lynn Bari	Nov. 7,'41	...	.....	....	p299	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p288
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town	Para.	....	Fleischer Feature Cartoon	Dec. 9,'41	...	.....	....	....	....
•Mr. Celebrity	Prod.	114	Doris Day-Johnny Burke	Oct. 31,'41	67m	Oct. 4,'41	p298	....	....
•Murder by Invitation (formerly Murder by Appointment)	Mono.	....	Wallace Ford-Marian Marsh	June 30,'41	67m	June 28,'41	....	p150	p186
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p288
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVAL Academy	Col.	2020	Freddie Bartholomew-Jimmy Lydon	May 22,'41	67m	May 31,'41	....	p134	p162
•Navy Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p288
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41	....	p159	p173
Never Give a Sucker an Even Break	Univ.	....	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	....
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236

* *Release dates on MGM's 1941-42 Pictures vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p210
Niagara Falls	U.A.	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	.....	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
Nobody's Fool	Univ.	....	Hugh Herbert-Anne Gwynne	Dec. 5,'41	...	.....	....	....	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 17,'41	90m	Aug. 2,'41	p250	p206	p236
•Nurse's Secret	WB	523	Lee Patrick-Regis Toomey	May 24,'41	65m	June 14,'41	....	p136	p174
•OFFICER and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	....
•One Night in Lisbon	Para.	4029	Madeleine Carroll-Fred MacMurray	June 13,'41	97m	May 17,'41	....	p110	p220
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	.....	66m	Sept. 27,'41	p287	....	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174
•PAPER Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7,'41	....	....	p162
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p198
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Nov. 14,'41	...	.....	....	....	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
•Pimpernel Smith (British)			Leslie Howard	Not Set	122m	July 5,'41	....	....	....
•Pioneers, The	Mono.	...	Tex Ritter	May 10,'41	61m	May 3,'41	....	....	p150
•Pirates on Horseback	Para.	4054	William Boyd-Russell Hayden	May 23,'41	69m	May 24,'41	....	p136	p150
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	.	p182	p220
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
•Prisoner of Zenda	UA	Reissue	Ronald Colman-Madeleine Carroll	May 16,'41	101m	Sept. 4,'37	. .	p123	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
•Puddin' Head	Rep.	003	Judy Canova-Francis Lederer	June 25,'41	80m	June 28,'41	....	p171	p186
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	....	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
•Reaching for the Sun	Para.	4027	Joel McCrea-Ellen Drew	May 2,'41	89m	Apr. 12,'41	....	p97	p150
•Redhead	Mono.	...	June Lang-Johnny Downs	May 21,'41	64m	May 17,'41	....	p169	p162
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p288
•Richest Man in Town	Col.	2026	Frank Craven-Eileen O'Hearn	June 12,'41	69m	June 14,'41	....	p146	p186
Ride 'Em Cowboy	Univ.	...	Abbott & Costello	Nov. 28,'41	...	.....	....	....	....
Riding the Sunset Trail	Mono.	....	Tom Keene	Oct. 31,'41	...	.....	....	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 11,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	.....	59m	Sept. 27,'41	p286	....	....
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Rise and Shine	20th-Fox	....	J. Oakie-Walter Brennan-Linda Darnell	Nov. 14,'41	...	.....	....	....	....
Roaring Frontiers	Col.	....	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
•Rookies on Parade	Rep.	013	Bob Crosby-Ruth Terry	Apr. 17,'41	69m	May 8,'41	....	p109	p138
Royal Mounted Patrol	Col.	....	Chas. Starrett-Russell Hayden	Nov. 13,'41	...	.....	. .	p289	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	....	p183	p220
•SADDLEMATES	Rep.	067	Three Mesquiteers	May 26,'41	56m	June 14,'41	....	....	p173
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	....
•Saint's Vacation	RKO	131	Hugh Sinclair-Sally Gray	June 6,41	78m	Mar. 22,'41	....	....	p113
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
•Scattergood Pulls the Strings	RKO	132	Guy Kibbee	May 23,'41	69m	May 17,'41	....	....	p150
Secrets of the Lone Wolf	Col.	....	Warren William-Ruth Ford	Nov. 13,'41	...	.....	....	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	.....	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p236
Shadow of the Thin Man	MGM	....	Wiliam Powell-Myrna Loy	Not Set	...	.....	....	p308	....
•She Knew All the Answers	Col.	2008	Joan Bennett-Franchot Tone	May 15,'41	85m	May 24,'41	....	p116	p150
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
•Sheriff of Tombstone	Rep.	056	Roy Rogers-"Gabby" Hayes	May 7,41	56m	May 10,'41	....	....	p138
•Shining Victory	WB(FN)	564	Geraldine Fitzgerald-James Stephenson	June 7,'41	80m	May 24,'41	....	....	p174
•Silver Stallion	Mono.	...	David Sharpe-Janet Waldo	May 28,'41	57m	.....	....	p148	....
Sing Another Chorus	Univ.	...	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	....	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	...	.....	....	....	....
•Singapore Woman	WB(FN)	563	Brenda Marshall-David Bruce	May 17,'41	64m	May 17,'41	....	p148	p150
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	...	Jane Withers-Cobina Wright, Jr.	Not Set	...	.....	....	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p221
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	....
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	....	....	p198
•South of Panama	Prod.	110	Roger Pryor-Virginia Vale	May 2,'41	68m	May 3,'41	....	p99	p162
South of Tahiti	Univ.	....	Brian Donlevy-Brod Crawford	Oct. 17,'41	...	.....	....	p308	....
•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41	....	....	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept.27,'41	p287	....	....
Spare a Copper (British)		...	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	.....	63m	Sept. 27,'41	p286	....	....
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	...	.....	....	p308	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	...	.....	....	p289	....
•Sunny	RKO	133	Anna Neagle-John Carroll	May 30,'41	98m	May 24,'41	....	p136	p150
•Sunset in Wyoming	Rep.	.047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p288
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	....
Swamp Water	20th-Fox	....	W. Huston-Walter Brennan-Ann Baxter	Oct. 31,'41	...	.....	....	p299	....
Swamp Woman	Prod.	201	Ann Corio	Dec. 5,'41	...	.....	....	....	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186
TANKS a Million	UA	...	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tarzan's Secret Treasure	MGM	....	Johnny Weismuller-Maureen O'Sullivan	Not Set	...	.....	....	p289	....
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	...	...	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
•There's Magic in Music (formerly Hard Boiled Canary)	Para.	4021	Allan Jones-Susanna Foster	May 16,'41	80m	Mar. 1,'41	....	p46	p113
They Died with Their Boots On	WB	....	Errol Flynn-Olivia de Havilland	Not Set	...	.....	....	p308	....
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	.....	....	p181	....
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p288
•Thieves Fall Out	WB	516	Eddie Albert-Joan Leslie	May 3,'41	72m	June 7,'41	....	p128	p162
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	....	Joan Blondell-John Howard	Oct. 23,'41	...	.....	....	p263	....
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
•Tight Shoes	Univ.	5012-A	Broderick Crawford-Anne Gwynne	June 13,'41	67m	June 14,'41	....	p134	p186
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p288
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	....	....
•Too Many Blondes	Univ.	5034	Rudy Vallee-Helen Parrish	May 23,'41	60m	May 17,'41	....	p136	p162
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	...	.....	....	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Twilight on the Trail	Para.	....	Bill Boyd	.....	58m	Sept. 27,'41	p285	....	....
Two-Faced Woman (formerly The Twins)	MGM	....	Greta Garbo-Melvyn Douglas	Not Set	...	.....	....	p299	....
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDERGROUND	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	....	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p260
Unholy Partners	MGM	....	Ed. G. Robinson-LaraineDay-Ed. Arnold	Not Set	...	.....	....	p289	....
•VERY Young Lady, A	20th-Fox	145	Jane Withers-Nancy Kelly	June 27,'41	79m	Apr. 26,'41	....	....	p128
Vigilantes, The	Univ.	....	Johnny Mack Brown-Nell O'Day	Dec. 19,'41	...	.....	....	....	....
•Voice in the Night (British)	Col.	2040	Clive Brook-Diana Wynyard	May 20,'41	79m	May 31,'41	....	....	p186
•WANDERERS of the West	Mono.	....	Tom Keene	June 25,'41	58m	.....	....	p170	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p260
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p288
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p288
•Wild Horse Valley	Mono.	....	Tom Keene	Sept. 26,'41	...	.....	....	p230	....
•Woman's Face, A	MGM	136	Joan Crawford-Melvyn Douglas	May 9,'41	105m	May 10,'41	....	p109	p162
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
•Wranglers Roost	Mono.	....	Ray Corrigan-John King	June 4,'41	57m*	July 26,'41	....	....	p210
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p288
You Belong to Me	Col.	....	Henry Fonda-Barbara Stanwyck	Nov. 20,'41	...	.....	....	p289	....
You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Not Set	...	.....	....	....	....

THE INDEX

to Reviews, Advance Synopses and Service Data previously presented on this page is now presented in the Release Chart, concluded on this page and starting on page 312

CONSTANT VIGILANCE

RIGID laboratory control, with critical tests all along the way, sees to it that every foot of Eastman negative film contributes its full quota of high quality and unvarying uniformity. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

DRESSED TO *Fill* THOSE EMPTY SEATS!

Every single item in the Standard and Specialty Accessory lines put out by the Prize Baby has a place in your theatre campaign. Every single item will help sell seats.

●

You can't use them all on every picture . . . but you can select from the complete list those items which fit your locality and your problem best.

●

Dress your theatre and your advertising campaign so that every possible seat will be sold.

●

That's the way to make money. Cover every angle and play for the percentages.

●

It's simple as that when you use National Screen Standard Accessories . . . Specialty Accessories and Trailers.

SELL MORE SEATS

with NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

REVIEWS:

(In Product Digest)

The Chocolate Soldier
Sundown
Unholy Partners
International Lady
Down Mexico Way
Hot Spot
Small Town Deb
Swamp Water
Moon Over Her Shoulder
Jesse James at Bay
Billy the Kid in Santa Fe
Gunman from Bodie
Stolen Paradise

Exhibitor with most at stake in issues of Washington inquiry has a sound American industry with basic American rights behind him

—says WILLKIE

AN INTERVIEW BY THE EDITOR OF MOTION PICTURE HERALD

Better Theatres

FALL BUYERS NUMBER

VOL. 145, NO. 3 — In Two Sections — Section One — OCTOBER 18, 1941

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HOLD OVER

HONKY-TONK

"DYNAMITE!" —Sun

"ACTION!" —Journal-American

"CROWD CATCHING" N. Y. Times



"TORRID LOVE-MAKING!" —World-Telegram

"WHAT FUN!" —Mirror

"SOCKO!" —Post

"RIP-ROARING!" —Herald Tribune

GABLE Kisses LANA TURNER to be specific . . . it's terrific!

M-G-M's HONKY TONK 2nd Week! CAPITOL Broadway at 51st Street

M-G-M Hit with Frank Morgan, Claire Trevor, Marjorie Main, Albert Dekker, Henry O'Neill, Chill Wills
Screen Play by Marguerite Roberts, John Sanford. Directed by Jack Conway. Produced by Pandro S. Berman

Third week at Capitol as we go to press! Held over everywhere!
It's doing over 200% of normal business nationwide.

HONKY-TONK

(Get every dime with extended time!)

TO EVERY EXHIBITOR IN AMERICA!



The Most Important Message Of The Motion Picture Year Will Be Found On Page 19. Don't Miss It!

NO. CALIFORNIA I.T.O.
TERRE HAUTE T.A.
NEW YORK STATE M.P.T.O.
ALLIED OF CONNECTICUT
UTHEASTERN T.O.A.
M.P.T.O. of MARYLAND
LLIED OF TEXAS
ED OF MICHIGAN
ETROIT T.O.
LIED OF ILLINOIS
NO. DAKOTA T.O.
P.T.O. of MISSISSIPPI
ORTHWEST A.T.O.
TERN PENNA. M.P.T.O.
TORONTO I.T.A.
ALLIED OF NOVA SCOTIA
VELAND M.P.E.A.
VIRGINIA M.P.T.O.
.., SO. N.J., DEL., U.M.P.T.O.
SSOCIATED THEATRES, LTD.
EB., WESTERN IOWA M.P.T.O.
M.P.T.O. of DISTRICT OF COL.
ND. EXHIBITORS (Boston, Mass.)
WISCONSIN, UPPER MICH. I.T.P.A.
T. LOUIS, EAST. MO., SO. ILL. M.P.T.O.
ALLIED OF NEW YORK
M.P.E.A.S.A.

M.P.T.O.
SO. CALIFORNIA I.T.O.
A.T.O. of INDIANA
ALLIED of DISTRICT OF COL.
PACIFIC COAST I.T.O. CONF.
M.P.T.O. of CONNECTICUT
ALLIED I.T.O. of IOWA-NEB.
RHODE ISLAND M.P.T.O.
INTERMOUNTAIN T.A.
M.P.T.O. of KENTUCKY
ALLIED OF NEW JERSEY
LONG ISLAND T.O.A.
ALLIED OF ONTARIO
OHIO I.T.O.
EASTERN PENNA. A.I.T.O.
SOUTH DAKOTA T.O.A.
ALLIED OF RHODE ISLAND
M.P.T.O. of ARK., MISS., TENN.
ALLIED OF MASSACHUSETTS
NO. and SO. CAROLINA T.O.
CALIFORNIA THEATRES ASSN.
WASHINGTON, NO. IDAHO, ALASKA I.T.O.
N. Y. STATE UNIT of NAT'L ALLIED
KANSAS-MISSOURI T.O.
CHICAGO EXHIBITORS ASSN.
OREGON I.T.O.

America Loves 'em as Much as They Love Each Other!

FREDRIC MARCH



MARTHA SCOTT

in

"ONE FOOT IN HEAVEN"

with

BEULAH BONDI · GENE LOCKHART · ELISABETH FRASER · HARRY DAVENPORT
LAURA HOPE CREWS · GRANT MITCHELL · Directed by IRVING RAPPER

Screen Play by Casey Robinson • From the Book by Hartzell Spence • Music by Max Steiner • A Warner Bros.-First National Picture

Cops the Capitol's capital... with interest! Business in Washington as big as the biggest! Running indefinitely!

No other house in N.Y. is big enough! and it'll make history here. Watch!



Important date to N.Y.!

Your date's important, too ---to your customers! If you haven't set it yet, see WARNERS!

NEW SEASON! NEW BOXOFFICE HIGHS! WB WARNER BROS.

No. 2 of a series of advertisements on "How Green Was My Val



GREAT PROPERTIES MAKE GREAT MOTION PICTURES!

The N. Y. Herald Tribune chart (reproduced here) is proof of the best-seller record of "How Green Was My Valley" all over the country. It was the winner of the National Book Award —first choice of the book-sellers of America among the novels of the year! 20th Century-Fox shares with every showman a justifiable pride in bringing to the screen one of the great books of our time!

20th CENTURY FOX

What America Is Reading

Herald Tribune BOOKS

has arranged with the leading booksellers of the country to report each week their sales of the first six titles in fiction and non-fiction to give our readers an accurate picture of what is being read in America. Only titles reported three or more times are charted. The following books were reported during the week ended May 17th, 1940:

FICTION

| | Albany—R. F. Clapp, Inc. | Baltimore—Remington-Putnam | Berkeley—Euclid Book Co. | Berkeley—Sather Gate Book Shop | Boston—Jordan Marsh Co. | Boston—Old Corner Book Store | Boston—Personal Book Shop | Buffalo—Otto Ulbrich Co. | Burlington—McAuliffe's | Cedar Rapids—Sanford's | Chattanooga—T. H. Payne Co. | Chicago—Brentano's | Chicago—Marshall Field & Co. | Chicago—Fred Harvey | Chicago—Kroch's | Cincinnati—Kidd Book Store | Cleveland—Burrows Brothers Co. | Cleveland—Fred Harvey | Cleveland—Koster & Wood | Columbus—F. & R. Lazarus | Denver—Kendrick-Bellamy Co. | Detroit—Doubleday, Doran | Detroit—J. L. Hudson Co. | Fort Wayne—Wolf & Dessauer | Fort Worth—The Fair | Hartford—Brentano's | Hollywood—Hollywood Book Store | Houston—Pilot's | Indianapolis—L. S. Ayres & Co. | Kansas City—Fred Harvey | Los Angeles—Campbell's | Los Angeles—J. W. Robinson | Milwaukee—Schuster's | Minneapolis—Powers | Nashville—Stokes & Stockell | New Bedford—H. S. Hutchinson & Co. | New Orleans—F. F. Hansell & Bro. | New York City—Brentano's | New York City—Doubleday, Doran | New York City—Putnam's | New York City—Scribner's | New York City—Womrath's | Oakland—Kahn's | Oklahoma City—John A. Brown Co. | Omaha—Matthews Book Store | Pasadena—Vroman's | Philadelphia—Brentano's | Philadelphia—Doubleday, Doran | Philadelphia—Strawbridge & Clothier | Pittsburgh—Joseph Horne Co. | Pittsburgh—Kaufmann's | Portland, Me.—Campbell's Book Store | Portland, Me.—Loring, Short & Harmon | Portland, Ore.—J. K. Gill Co. | [illegible] |
|---|---|---

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 3 October 18, 1941

THE INDIANS HAD IT

OUT of the broad field of public relations and the many concerns of the "business way of life," so vital to the motion picture and all the amusement industries, this week arose much discussion of the place of advertising in this war ruled world of today.

Problems appeared to be manifest in two somewhat related but distinct categories. First there was for many manufacturers, facing diversion from consumer goods to war materiel, a problem of the maintenance of trade mark and good will with a short-memoried public, with less goods, or no goods, to deliver. Second, perhaps of more sweeping importance, was what many expert practitioners of the art of advertising, and publishers, saw as promises of adverse pressures, by projected taxations and such, against the very principle of advertising itself.

Each Monday brings a tide of expression from all manner of sources across this desk. This week the most militant manifestations are in defense of and for the cause of advertising as a business and social instrument.

Advertising may not be, on the whole, so utterly menaced as some seem to feel, but nonetheless advertising is to the motion picture only slightly less important than product itself. And that is because, as has been observed here so often, the customer becomes a box office customer when he pays for his own anticipation of the product. That anticipation has to be created by advertising. There is no other process. Principal among the media used by the motion picture theatre in retailing is the printed word, and chiefly in the newspaper press.

THE subject of advertising and its rising problems was exposed in careful detail before an association convention in Montreal last week by Dr. L. D. H. Weld of McCann-Erikson, Inc., of New York—an agency which, incidentally and irrelevantly, has in its day had a deal to do with Technicolor promotions.

Any governmental opposition to advertising, remarked Dr. Weld, "is merely a reflection of public opinion. . . . Advertising men urge others to advertise, but have done little to advertise their own wares."

The speaker made emphatic his observation that according to the standards of the Federal Trade Commission, American advertising is practically 100 per cent honest—finding after examination of a million pieces of copy in 1940 only about one-twentieth of one per cent misleading.

While projected taxes on radio broadcasting and billboards have been killed in the Senate, the observers view with continuing degrees of alarm and interest the possibility of the revival of advertising taxes when new sources of revenue are sought. Also the price control bill would deliver to the President the power to regulate or prohibit "selling, marketing or inventory practises," which seems broad enough to include advertising. In that connection it is to be recalled that Mr. Leon Henderson wrote to bakers that one device for reducing expenses would be to cut advertising. Further, current considerations bring Mr. Thurman Arnold and his viewpoints into the arena of discussion, what with his assertions that advertising creates monopoly by sheer weight of selling power.

Among current impingements of federal control advertising authorities are citing control over financial copy by the Securities and Exchange Commission, the grade labelling movement of the Department of Agriculture, federal encouragement of the consumer movement, and the censorship of liquor copy and labels. These are, it is to be admitted, only indirect addresses at advertising since the obviously major, and probably only, purposes have been influence upon merchandise itself. Also it is to be remembered that pure food and drug legislation, many and many a year ago—remembering too, Dr. Wiley—exerted a very considerable influence by government on advertising. The subject is not entirely new.

ALSO, of aggressive bearing on the causes of advertising, comes an expression from Charles W. Collier, president of the Pacific Advertising association, recorded for our news pages of this week by Mr. William R. Weaver, Hollywood editor, as saying: "Advertising is the very voice of business. Without it the kind of progress which has brought the country to the highest living standards in the world would cease. It is no accident that we have this standard of living, nor is it something that just happened because of our natural resources. The Indians had all we have today, but it took the Yankee to put them to work."

It is germane to observe, in behalf of advertising and its place in the American scene, that its influence has been all-important in creating mass demand which has in turn empowered mass production and thereby reduced both the cost of distribution and the cost of manufacture. It is trite, but relevant, to observe that a hand made Ford car, turned out in a machine shop and not a motor factory, might readily cost about $10,000—and not be as good a machine as the assembly line automobile. Advertising creates a pooling of the buying power of popular wishes. That is democracy in tangible product.

THE most concerned note among the discussions has come from a page pronouncement, perhaps advertisement by the Scripps-Howard newspapers in their New York *World Telegram*: "There are other forces in this country hostile to a free press for sinister reasons. There are other forces, sincerely interested in the public welfare, equally dangerous to a free press.

"These are those people—some in high government places—who contend that advertising is 'unsocial' or that it is an 'economic waste.' . . . The effect of their theories and economic fallacies would be the same. . . . The effect would be to destroy American freedoms. . . .

"But American newspapers can make one claim proudly—that they are free. They are free because the American people are free, because the American system is a system of free enterprise. The American press will always be free as long as the system of free enterprise endures in this country."

—Terry Ramsaye

This Week in the News

Walter Wanger Quits, U. A. will Produce

AN UNEXPECTED turn in Hollywood production occurred on Wednesday with the withdrawal of Walter Wanger from United Artists, and that distributing company's announcement of its first entrance into production.

From Walter Wanger Productions, Inc., at the headquarters of United Artists, in New York, came the following terse announcement:

"Walter Wanger has terminated his association with United Artists Corporation.

"He has sold his stock in Walter Wanger Productions, Inc. to United Artists Corporation for its full value. He intends to organize promptly a new production unit and in pursuance of that plan, he is leaving on Saturday for England to commence work on his first picture, 'The Eagle Squadron.'"

The same messenger from the multigraphing room of UA's publicity department brought the equally unexpected announcement that United Artists will enter actual production for the first time in its 25-years, thereby becoming the sixth producer-distributor-exhibitor in the business, UA having announced some time ago that it was out to build-up a circuit of "show-window" theatres.

Mr. Wanger's withdrawal follows by only one week the association of David O. Selznick as a producer-owner of United Artists. (The Selznick-Korda-Pickford story appears on page 16.)

Mr. Wanger had been producing for United Artists since 1937, many of his 17 UA productions having performed importantly on that company's programs. His UA pictures are reputed to have grossed $17,000,000. His contract had four years to run.

In purchasing Mr. Wanger's interest in Walter Wanger Productions, Inc., UA, it is understood, acquired precisely the producer's 50 per cent holdings in Wanger negatives, UA already holding the other half ownership.

United Artists, always a distributor only, now will have as production affiliate the new United Artists Productions, Inc., productions of which will be made "in accordance with the decisions of the board of directors of United Artists Distributing Company."

A production head is to be selected as soon as the producer owners now in New York return to Hollywood. Out of the New York meetings there also is supposed to come the selection of a president for the distributor.

Meanwhile, there is to be obtained producing finances, stories, and producer, director, acting and writing talent, and, of course, studio headquarters.

With speculation in the industry continuing this week to point to several "likely" candidates for the presidency of United Artists, including, among others, Joseph Bernhard, general manager of United Artists, and George Schaefer, president of RKO, "a group of Southwestern Exhibitors"—identities undisclosed, addressed an airmail letter to David O. Selznick, "nominating and recommending" for the UA presidency, George F. Dembow, who is now sales manager for National Screen trailers and accessories.

EXHIBITOR, with most at stake in Senate inquiry, has a sound American industry behind him, says Willkie Page 12

ARMY, industry, stage and Red Cross push shows for soldiers Page 14

PRIORITIES board halts theatre construction and remodeling Page 15

MINNESOTA law forces distributors out of business in state Page 16

EXECUTIVES tell of cash payment to Browne and Bioff Page 17

ARBITRATION'S supreme court rules against exclusive runs Page 27

PATENTS POOL for television cross-licensing formed by RCA, DuMont Page 29

CIRCUITS, distributors pledge support to institutional advertising Page 30

FCC modifies its rules for networks but broadcasters vow to carry fight to courts and Congress Page 37

PROMOTIONS set for "Dumbo", "How Green", "Target for Tonight" Page 41

SHOWDOWN due on Allied's plan for industry unity Page 44

ADMISSIONS increased by theatres to cover new Federal tax Page 46

SMPE sets program for 25th anniversary convention next week Page 48

CANADIAN theatres report gains, despite war taxes, restrictions Page 55

SERVICE DEPARTMENTS

Asides and Interludes Page 35

Hollywood Scene Page 36

Letters Page 48

Managers' Round Table Page 61

Reviews (Product Digest) Page 73

What the Picture Did for Me Page 56

PRODUCT DIGEST, including Reviews and Release Chart Page 73

Junior Premiere

JUVENILE activities in theatre promotion were given a new emphasis with a "world's premiere" exclusively for children, staged by Manager Gordon Spradley, at the Wometco Centre Theatre, in Miami, on behalf of Columbia's "The Royal Mounted Patrol." Put on with the same attentions directed to that circuit's noted Hollywood openings, the premiere was distinguished by lobby microphones, wires from Hollywood, coverage by news wire services and roto section layouts in the local press. Details of the promotion appear in this week's *Managers Round Table*, starting on page 61.

Writers Listen, at 35¢

HOLLYWOOD film writers, aggrieved by journalistic treatment of their wares, and film critics disposed to tell them how come, met head on to a draw in a two-hour debate staged last Sunday evening at the Roosevelt Hotel, Hollywood, by the League of American Writers, at 35 cents the ringside reservation, and a goodly crowd was there.

Principal among the contentions presented by screen writers John Huston, Robert Rossen and Fred Rialdo, was the claim that press critics, in addressing their analytical attentions to a bad picture, too conveniently assess to script and scripter the major responsibility for faults actually chargeable to producer, director and/or others.

Principal among the counter-contentions presented by film critics Douglas Churchill, James Francis Crow and Jack Grant, was the assertion that scripters do not sufficiently exercise their right to showmanship to the end of making known the precise nature and degree of their contributions to the pictures on which their signatures appear.

Nobody on either side referred to a standing resolution adopted some years ago by the Screen Writers Guild proscribing direct methods of self-assertion as "unethical" for writers.

Frank Nugent, former New York *Times* critic, now into his second year as a studio scripter, was judge of the contest.

Fox Pas

WILLIAM FOX's sentence in Philadelphia Federal Court—for conspiracy to obstruct justice and defraud the United States—finally drew near this week, as the result of a Department of Justice decision that ex-Judge J. Warren Davis, a co-defendant, will not be tried again, after two jury disagreements.

The Department announced in Washington last Friday, that Mr. Fox would be sentenced soon.

Mr. Fox was a Government witness in the Federal charge against ex-Judge Davis, that he received $12,500 from the former film executive. The alleged bribery occurred during litigation in the Fox bankruptcy in the U. S. Circuit Court of Appeals in Philadelphia. Judge Davis, since retired, was presiding at the time.

Mr. Fox admitted guilt; Judge Davis didn't. Mr. Fox may be jailed. Judge Davis presumably won't.

Films & Trade Treaties

ARGENTINA has reduced its import duty one third, on American raw film, will reduce the duty similarly on negatives when her import receipts reach 270,000,000 pesos per year, and will maintain the duty on positives at the present rate. These are provisions included in the reciprocal trade agreement announced in Washington this week.

In New York home offices, speculation continued about the progress and terms of negotiations between American film companies and the British Treasury for renewal of the current monetary agreement expiring October 29th. The Americans withdrew $12,900,000 under that agreement. They hope to withdraw more, because that figure is estimated to have been only one third of their revenue from Britain; the rest is frozen.

Memory of "K" Street

UNDER headlines of "President-Maker," Harry Micajah Daugherty's obituary appeared in this week's papers, with varying reference to the "Ohio Gang," in a period referred to as "one of the nation's most unsavoury political interludes." The President he made was Warren G. Harding. Mr. Daugherty was 81 years of age. He died October 12.

Mr. Daugherty, Harding's attorney general, is said to have spent his declining years on a job yet unfinished, a defensive autobiography. In the world of the motion picture some remembered and wondered if in that unpublished manuscript there might be a chapter on certain matters at Mr. McLean's "Little Green House in K Street," Washington, D. C., and a very special showing there of pictures of the Dempsey-Carpentier fight of July 2, 1921, which went illegally into national circulation, with many consequences, including picture persons and indictments. Testimonies concerned Jess Smith, who had an unofficial desk in the attorney general's office, and who shot himself, in Mr. Daugherty's apartment. Discussions of the day involved more than fight films and included such matters as oil and Teapot Dome.

Ever after that, until the recent repeal of the Sims bill, and legalization of traffic in fight films, there was a notorious interstate traffic in them—with scheduled arrangements dating from the days of the Little Green House in K Street.

What, No Music?

RADIO at mid-week was in the midst of one of its most serious operating problems: a strike call was sent out by the American Federation of Musicians, pulling all bands on New York sustaining programs of NBC and CBS networks.

James C. Petrillo, president of the AFM, ordered the move, Wednesday, in New York. G. B. Henderson, business agent for the union said it was the result of a dispute originating in Pittsburgh. Commercial broadcasts were not affected by the edict. Mr. Henderson said the order would effect only New York thus far.

CBS, for one, had adjusted its programs and was piping in from Detroit and Louisville bands to fill the sustaining time and also was using dramas and choral societies.

Mr. Petrillo directed his orders specifically at stations WJAS and KQV in Pittsburgh, owned by H. J. Brennan. The musicians' local in that city demanded that WJAS, a CBS affiliate, employ a staff band for a minimum of 44 weeks, but Mr. Brennan refused.

PICTURES ADVERTISED THIS WEEK

"Honky Tonk", MGM, Second Cover
"One Foot in Heaven", Warners, Pages 4 and 5
"How Green Was My Valley", Twentieth Century-Fox, Page 6
"Sergeant York", Warners, Pages 19 to 26
"Navy Blues", Warners, Pages 19 to 26
"The Maltese Falcon", Warners, Pages 19 to 26
"International Squadron", Warners, Pages 19 to 26
"One Foot in Heaven", Warners, Pages 19 to 26
"Blues in the Night", Warners, Pages 19 to 26
"Target for Tonight", Warners, Pages 19 to 26
"They Died with Their Boots On", Warners, Pages 19 to 26
"The Man Who Came to Dinner", Warners, Pages 19 to 26
"King's Road", Warners, Pages 19 to 26
"Captains of the Clouds", Warners, Pages 19 to 26
"The Male Animal", Warners, Pages 19 to 26
"Dumbo", RKO, Pages 31 to 34
"Louisiana Purchase", Paramount, Pages 39 and 40
"Sailors On Leave", Republic", Page 47
"South of Tahiti", Universal, Page 49
"Texas", Columbia, Page 53
"Weekend in Havana", Twentieth Century-Fox, Pages 64 and 65
"You Belong to Me", Columbia, Fourth Cover

Can Tour Canned Music

MUSICIANS may not interfere, by striking or picketing, with the use of canned music in lieu of live musicians. Such was the practical result of the refusal by the United States Supreme Court, Monday, in Washington, to review the New York State Court of Appeals' permanent injunction restraining the American Federation of Musicians and its contractual ally, the International Alliance of Theatrical Stage Employees from interfering with the performance of "Opera-on-Tour," Inc.

Opera-on-Tour, a New York organization, formed two years ago to give opera in smaller cities with the aid of records, was stopped in a southern tour of "Faust" when the AFM called upon the IATSE for aid, under its 25-year mutual assistance pact. Stagehands in various southern cities refused to service the show and its New York attorneys appealed to the courts for an injunction, which was granted after a year of fighting.

The Supreme Court says the dispute was not a Federal matter. The lower court had ruled labor unions may not "insist that machinery be discarded, in order that manual labor may take its place."

Shirley Selling Watches

TIME was when radio sponsors fell over each other in bidding for the much-prized guest star appearance of Shirley Temple, but her managing parents, for years, refused offers reputedly in excess of $10,000 for a single guest spot.

Now Shirley is taking to commercial broadcasts for $4,000 per show. She is to appear in four Christmas musical plays selling Elgin watches over Columbia Broadcasting, beginning Friday, December 5th.

William Esty and Company, advertising agency, arranged the Elgin deal. The watch firm will spend $45,000 for the four shows, $16,000 going to the little lady who, at 12, must ponder a Hollywood come-back; the remainder to go to other program talent.

Anti-Trust Suit No. ? ?

M. E. BLATT and Oliver Unger, presidents, respectively, of Mebco Realty, and Theatre, companies, this week sued in Atlantic City, N. J., Federal Court the eight majors and Mortimer Lewis, George Weilland, Frank Gravatt, Flora Gravatt, and Ventnor Realty Company, charging a conspiracy to prevent the Empress Theatre, that city, from obtaining pictures it had obtained during the ten years it was operated by the Ventnor company. During that period it was called the Embassy. Mr. Blatt and Mr. Unger now operate the theatre.

They also ask $570,000 damages, alleging the present Embassy, run by the Ventnor company, now receives the films due the Empress.

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THIS WEEK IN PICTURES



FROM this 410-foot tower, erected on a man-made island in Long Island Sound, WABC, home station for the Columbia Broadcasting System, cast its entertainment for the millions with a new voice this week—a salt-water start for a 50,000-watt signal. The structure, with warning lights extinguished in a blackout, also might make a nice, comfortable de-winger for dive bombers.

CAPTAIN Lord Louis Mountbatten, commander of H.M.S. Illustrious, docked at Norfolk, Va., is off duty, at right, in the Disney Hollywood studios where Sergeant Page of the Royal Canadian Air Force explains the technique of animated training films being made for the Canadian Government.

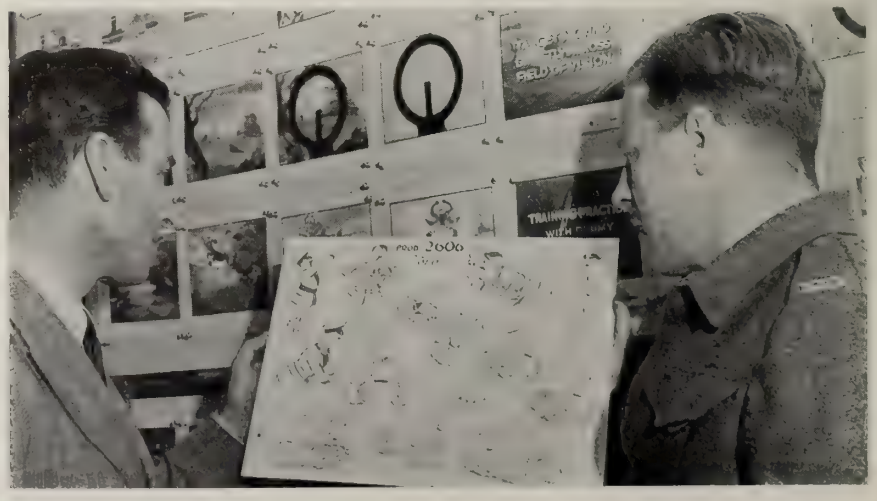


BOMBARDIER. The earnest young man above is not an actor but a pilot in the R.A.F., a still picture taken from the British Government four-reel picture, "Target for Tonight". The picture is to be released by Warner Brothers in the United States and was trade-shown in New York this week. See Product Digest section.



STARS still arrive in New York from Hollywood and press agents still think the best cheesecake angle is to be obtained from atop a pile of luggage, as witness Simone Simon at right, arriving just in time for the opening at the Music Hall of RKO's "All That Money Can Buy."

By Metropolitan





By Staff Photographer

TIME OUT for lunch at the Columbia eastern regional sales meeting in the Hotel Warwick, in New York City. At the executives' table here are Jack Cohn, vice-president; Abe Schneider; A. Montague, sales manager; Nate Spingold, Rube Jackter, and Arthur Schwartz of Schwartz & Frolich. Mr. Montague told the press of the company's approval of the Allied plan for industry unity and of Earl Hudson's institutional advertising plan for the industry through exhibitors.

DR. VLADIMIR K. ZWORYKIN, associate director of RCA Laboratories, below, left, receives the Rumford Award from Dr. Harlow Shapley, president of the American Academy of Arts and Sciences, in Boston, for his contributions to television and electronics.

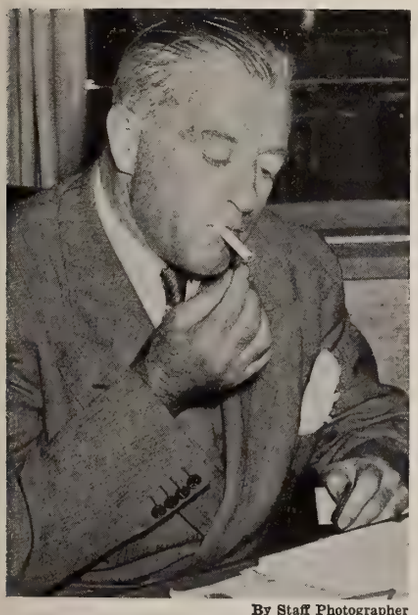




WILL H. HAYS, JR., member of the law firm of Hays & Hays at Sullivan, Ind., has been admitted to practice in the U. S. district court in Indianapolis. He was graduated last June from Harvard Law School.



ON PEACEFUL business in the very midst of the Europe of 1941, the excursionists above, are delegates to the RKO Radio 1941 Swiss sales convention at Geneva. Left to right: Richard Rosenthal, exhibitor; A. Palivoda, RKO manager in Switzerland; Mrs. Palivoda; A. E. Allenbach, Rialto, Geneva; Mrs. Rodo Mahert, *La Tribune de Geneva;* A. J. Marmonier, *Cinebref,* Zurich and Geneva, and Rudolf Rosenthal, Basle.



By Staff Photographer

PHIL REISMAN, vice-president of RKO in charge of foreign sales, returning this week from a tour of South America, praised the work being done by the Whitney group there.



By Staff Photographer

DR. A. H. GIANNINI, visiting New York this week, took occasion to emphasize to the press the industry's great contributions to myriad charities, adding, "Too much is said about the industry's weaknesses".



LOU ROME, standing, head of the Rome circuit, is entertained by Bob Hope, appearing at Keith's in Baltimore. At left is J. E. Fontaine, Paramount branch manager.

Willkie exults in Industry Job at Senate Inquiry

by TERRY RAMSAYE
editor of
MOTION PICTURE HERALD

AT INTERIM, or whatever it may be, in the course of the Washington inquisition into the motion picture, Wendell L. Willkie, for this case the attorney in fact for the motion picture industry and its producers, sat for a midday hour this week with his feet on the edge of the desk, watching the blue smoke curl upward and considering that matters as of now were standing rather well—even better than that.

With that reposeful picture there remained, however, a decided and militant alertness to the fact that the story of that caucus room hearing in the national Capitol is not yet a closed document, that, if there is to be one, no official conclusion has yet been recorded, or is precisely to be anticipated. The case is still on, officially, maybe in reality. Mr. Willkie, the attorney, was having no expressed opinions about that. That would not be chess, or even checkers.

Essentially it is the judgment of Mr. Willkie that the motion picture has on the stand in a Washington investigation conferred distinction on itself and has identified itself as a great industry, an American industry, with all of the rights of an industry and the perhaps larger rights of an art.

The motion picture exhibitor, in the expressed opinion of Mr. Willkie, is the important party at interest, the one who should be the most concerned, the most fortified and the most gratified.

His over-all viewpoint was summed up by Mr. Willkie in: "No legislative body, of any kind, has in this country a right to dictate or seek to dictate to this or any of the arts, except in the broadest terms of common decency.

"Further, there is no right even to suggest to the motion picture exhibitor what kind of pictures he should buy and present. His choice is his business, and his right."

The conversation was in that high-up and walnut lined office of Mr. Willkie's at 15 Broad street, in the heart of New York's "Downtown." Around below in the area were the U. S. subtreasury, the House of Morgan, the Chase National bank, the New York Stock Exchange, and, in the skyscrapers about, the offices of most of American industry. It matters not at all, but the rotunda like reception room of that firm of lawyers with Willkie for a first name, also panelled in walnut, has decor in Della Robbia which is Latin, while his comfortable but not imposing cubicle has a carved Ionic frieze, which is Greek. A balanced cosmopolitanism, perhaps. Anyway the acute modernism of some of the offices of cinemaland has not penetrated this office of this attorney, industrialist and Indiana farmer.

"I am here to suggest," observed the editor of the HERALD, "that in this issue of the nature and purposes of the motion picture, at this juncture in the proceedings which have culminated in the Washington inquiry, we might present to the exhibitor a sort of crystaline and summary picture of where the industry gets off, as of now."

Mr. Willkie got his feet off the desk and squared away across it to get emphatic.

"I'd like to convey," he answered, "some of my own experience in this case. It will be probably typical of many.

"I would not pretend to be a profound motion picture fan, you'll understand. I have always gone to see movies now and then, on special occasion, when for instance Mrs. Willkie has urged or recommended something or when some friend has given me an especially enthusiastic account of something he has seen, or when I've been vacationing and had the time, the opportunity and the impulse all at once.

"A Quality of Substance"

"I saw the motion picture generally as I suppose most people see it. I had an impression taken, I realize, from the more superficial and external manifestations of the selling side of showmanship, something to be taken casually and lightly.

"When I got into this matter I discovered something. I found a quality of substance, of years of working and building and study, a real industry, in fact a real American industry."

There was an interlude of discussion of the coverage of industry affairs and the witnesses—of which the motion picture industry had four principals, Nicholas M. Schenck, Barney Balaban, Harry M. Warner and Darryl Zanuck, representing everything from Hollywood to home office.

"Now, as you know," Mr. Willkie continued, "I've had experience in such matters as this Washington hearing. I have attended and participated in occasions of the kind, and I have been on the witness stand, too.

"Sitting on the witness stand in a Washington investigation is a special experience. The witness is subject to every pressure that can be put on a witness in a court room, and many more. He has no protection of rules of evidence, no protection of counsel, in such cases as



"No legislative body, of any kind, has in this country a right to dictate, or seek to dictate, to this or any of the arts, except in the broadest terms of common decency. Further, there is no right even to suggest to the motion picture exhibitor what kind of pictures he should buy and present."

this. He can be questioned in any manner at all and questioned about anything at all, whether relevant or not. He is at every disadvantage.

"In the face of that I am proud of the showing that our four principal witnesses for the motion picture industry have made in Washington for themselves and for their industry.

"They have proved it is an industry.

"They have proved how well founded and how well built an industry it is.

"They have demonstrated their own long considered and constructive approach to the work of their industry and its problems as an industry and an art.

Pageant of Names

"I have seen many of the great men of American industry down there at Washington going through just such an ordeal and I'll say that not one in fifty of them has performed as well, has come off as well for themselves or their business as have these men of the motion picture.

"I shall not name them, but we could count up a dozen of them in a moment who have gone to the witness stand in such Washington hearings and have come away damaged, invaded, and sometimes really destroyed.

Mr. Willkie gestured with a broad sweep at that canyon lined with business skyscrapers, and a pageant of unspoken great names, and once great names, even midgets, marched through the consciousness of the interview.

"Those men, some of them, were torn to tatters in Washington," continued Mr. Willkie, "sometimes because of a lack of skill in such a position. In this motion picture inquiry our witnesses have alike demonstrated that not only do they have a business but that they know it and that it has been built with work and thought.

"Those four men could not have made the remarkable showing that they did, and could not have come through that hearing with all of its examination, except as the representatives and participants in a sound industry with a sound story to tell.

"The important, honest facts were right there—and of such a substantial nature as to put the motion picture in a new light."

"Aggressive Defense"

"Happily," observed the interviewer, "this is and has been no 'rear guard action.'"

At that a reminiscent glint came into the attentive eyes across the paper laden desk. "Remember," Mr. Wilkie responded, "that it was a condition of my entering this case that the defense should be positive, aggressive.

"It is perhaps of interest that these witnesses required no coaching, had no coaching—and in fact no amount of that could avail in so broad and complex a mater as these issues about the motion picture. I spent hours talking to these men, but I did not tell them what to say. Their testimonies were out of an industry speaking for itself."

"You are talking of four men," the interviewer remarked. "They have stood out, as individuals—and our public has not been given to thinking about persons and individuals behind the screen—to them it is all lumped into just 'the movies.'"

"Yes, and that has been a mistake," urged Mr. Willkie.

"The men of the movies have sold the movies but not themselves in their positions of leadership, their individual positions."

The discussion went a-field for analogies.

There was mention of the wide diversity of personalities, policies and opinions in the field of publication, especially among the newspapers.

"Also," remarked Mr. Willkie, with emphatic hand, "consider the way the same reasoning you mention might apply to, let us say, press associations. There are three big press associations. I'd guess that maybe about 80 percent of a typical newspaper, aside from entirely local material, was delivered by one or more of these three press associations. It could be a hasty opinion therefore that all the news of the nation was entirely in the control of the three men who run those press associations. We know, and everyone, I presume, knows that is not so.

"Things just do not go that way in America. The expressions of the press and of the arts alike follow the flow of events and public thought. Something gives a writer a notion for a story. It becomes a story, it becomes a play or a novel, or both and maybe it becomes a motion picture, with somebody, and probably many persons adding and changing things as it goes along through all of these complex processes. It comes out in these various forms, including the motion picture, as the work of many minds.

"There is no possibility of the kind of one-man controls that some seem to assume. It is not the way of the arts and and of expression.

"Nobody," insisted Mr. Willkie, "can do anything about that."



MEET NEXT WEEK "TO DISCUSS FUTURE"

From Washington

Future of the Nye-Clark film propaganda inquiry remained shrouded in uncertainty this week as Senator Burton K. Wheeler of Montana, chairman of the Interstate Commerce Committee of which the Clark group is a subsidiary, just returned from a lengthy speaking tour, said he had no idea what Senator D. Worth Clark would do regarding further hearings.

Chairman Wheeler said he had taken no part in the investigation, and did not expect to participate. He refused to comment on the hearings.

Senator Clark also had little to say, other than that it was not expected anything further would be done this week but that members of the group might get together next week to discuss their future activities.

ARMY, INDUSTRY, STAGE, RED CROSS PUSH SHOWS-FOR-SOLDIERS MOVE

65 New Theatres Planned for Hospital Units To Be Independent of Regular Camps; Soldiers Cheer 'Automovie'

New and widespread extension of the shows-for-soldiers movement came this week with the immediate launching of plans by the motion picture industry to aid in starting a film circuit in army camps; the decision of the Citizen's Committee for the Army and Navy to place 24 touring stage units on the Army Camp route; the disclosure by the War Department in Washington of a brand new circuit of 65 film theatres being built by the American Red Cross, from Alaska to Porto Rico, and with a report by the United Service Organization of the progress it is making with its mobile motion picture units.

The Red Cross will operate a film circuit of 65 houses in conjunction with its hospitals in camps. These theatres, to seat from 145 to 500 persons, depending upon the size of the encampment, will have no relation to the regular soldiers' Army theatres.

Construction Started

The Red Cross has allotted an undisclosed sum of money for the project. It already has started construction of theatres, it has contracted for regular R.C.A. photophone standard sound equipment, and has arranged for a regular film supply with nine major distributors.

The present emergency has required an expansion in the national Red Cross budget from 4,360,000 to $11,478,000, approximately $7,000,000 for services to the armed forces.

A new booking arrangement has been made. Each local exchange will be furnished with a list of its pictures which the Red Cross believes suitable for showing to those servicemen who are hospitalized. So-called "deep" subjects will be avoided. From the list of approved pictures furnished by the Red Cross to each local exchange manager, the latter will select the film, depending on whatever is available in approved product. In other words, the local manager really will select the show.

The Red Cross will pay for the equipment, its deal with R.C.A. providing that the equipment company make installation and teach projectionists. The Red Cross will pay all film rentals. Whether a special price has been obtained from the distributors is unknown.

Divisional Heads Recruited

Hampton W. Howard is director of the American National Red Cross Motion Picture Service, established comparatively recently, with national headquarters in Washington. Mr. Howard will have under him three divisional supervisors recruited from the motion picture field, one in the east, one in the west, and the third in the middle west. The director at one time was on the advertising-publicity-exploitation staff of Robert Gillham at Paramount. He also was a former theatre manager for the Paramount affiliated Mullin and Pinanski circuit in New England.

The Adjutant General's office of the U. S. War Department in Washington has already notified all commanding generals of the U. S. Army and all commanding officers of army hospitals of the new project.

The Red Cross theatres will operate at the following 46 Army stations:

Fort Devens, Mass.
Camp Edwards, Mass.
Fort Dix, New Jersey
Fort Monmouth, N. J.
Camp Upton, New York
Aberdeen Proving Ground, Maryland
Edgewood Arsenal, Maryland
Fort Belvoir, Virginia
Fort Eustis, Virginia
Fort Story, Virginia
Camp Lee, Virginia
Fort George G. Meade, Maryland
Indiantown Gap, Pennsylvania
Fort Benning, Georgia
Savannah Air Depot, Georgia
Camp Stewart, Georgia
Camp Wheeler, Georgia
Camp Blanding, Florida
Fort Bragg, N. Carolina
Fort Bragg, N. Carolina
Camp Davis, N. Carolina
Camp Claiborne, Louisiana
Camp Livingston, Louisiana
Camp Polk, Louisiana
Camp Shelby, Mississippi
Camp Croft, S. Carolina
Camp Jackson, South Carolina
Camp Forrest, Tennessee
Fort McClellan, Alabama
Fort Knox, Kentucky
Camp Grant, Illinois
Fort Custer, Michigan
Scott Field, Illinois
Fort Riley, Kansas
Camp, J. T. Robinson, Arkansas
Fort Leonard Wood, Missuori
Fort F. E. Warren, Wyoming
Camp Barkeley, Texas
Camp Bowie, Texas
Camp Wolters, Texas
Fort Bliss, Texas
Camp Hulen, Texas
Camp Wallace, Texas
Fort Sill, Oklahoma
Fort Huachuca, Arizona
Lowry Field, Colorado

Entertainment Circuit Set

Meanwhile, at the Washington conference last week, as reported in MOTION PICTURE HERALD of October 11th, leaders of the motion picture and radio industries met with legitimate stage producers and with top-ranking officials of the War and Navy departments for the establishment of a regular circuit of shows for men in the Army, Navy and Marine Corps. Determined to provide camp entertainment for servicemen on a permanent basis, the group achieved in one day what it had been expected would require at least two days to accomplish. The meeting terminated with the understanding that definite plans for the shows would be announced following further consultations with various groups which are to participate.

The Citizens Committee for the Army and Navy was designated to handle entertainment in the camps, posts and naval stations, and the motion picture groups which are participating will work closely with that organization.

Services of film organizations were placed at the disposal of the Government by Y. Frank Freeman, chairman, and Jock Lawrence, secretary, of the Hollywood division of the Motion Picture Committee Cooperating for National Defense, and Lawrence Beilenson of the Screen Actors Guild.

Others who attended the conference were Alfred Harding of Actors Equity; George Heller, American Federation of Radio Artists; Lawrence Phillips, executive director, and Eddie Dowling, chairman of the entertainment committee of the Citizens Committee; Lee Shubert, New York producer, and Neville Miller, president of the National Association of Broadcasters.

24 Units Planned

As a result of the Washington meeting, the Citizens Committee announced on Monday of this week, that it was planning one of the largest aggregations of live talent shows ever to tour the country, a total of 24 touring units to play before soldiers and sailors, to be in operation by December 1st. These units, Committee officers declared, are scheduled to give 4,000 performances in the six-month period beginning with December 1st. Vaudeville, musical shows and legitimate stage plays are planned. Six units are now in operation in various sections.

The projected program will supplement the six-times-weekly picture shows at camps which are run by the Army directly. As Winter shows will have to be given indoors, except in the South, the committee aims to take over the film theatre on nights when a touring unit arrives in camp. A live talent unit will reach each camp about once a fortnight, it is expected, although some units may play engagements of several days in the larger camps.

The shows will be varied, to include vaudeville, streamlined musical comedies, stage comedies and a few dramas. It is planned that the units will play 72 Army camp theatres and 13 Naval stations, at an admission charge of 25 cents, thus abandoning the committee's policy of free shows.

At a meeting of the committee in New York last Friday, representatives of all theatrical unions pledged their full cooperation in the program.

Servicemen Welcome Shows

Meanwhile, an official report released this week by the United Service Organization at its New York headquarters told how service men welcome opportunities for recreation and entertainment through USO's mobile motion picture units.

The "automovie" is one of several such units being operated in the southern maneuvers area by the USO to bring entertainment to the soldiers taking part in the gigantic war games. The unit, carrying a self-contained projector and sound system, consists of a large trailer-type truck. The rear section, containing the screen, can be raised above the level of the truck top, so that as many as 3,500 men can watch a showing while seated on a flat stretch of ground. The sound equipment can be used as a public address system or in connection with a phonograph or radio.

(Continued on opposite page, column 3)

NIGHT EFFECTS FOR TRAINING PICTURE

Darryl F. Zanuck, chairman of the research council of the Academy of Motion Picture Arts and Sciences, announced on Monday in Hollywood the start of another War Department training film, known as "Operation of a Reconnaissance Patrol at Night".

The picture, to be made by MGM, presents peculiar technical problems, for the reason that it must be photographed entirely in daylight with "night effects" filters so as to appear on the screen as having been shot after dark. Additional photographic difficulties are introduced by the fact that the faces of all of the men appearing in the film are blackened in accordance with usual military procedure to reduce the possibilities of detection by the enemy. "Operations" will be directed by Roy Rowland.

Major Charles S. Stodter will be War Department Liaison Officer, assisted by Lt. Col. Gordon P. Savage, Infantry Technical Adviser. The film will be made from a script written by E. Maurice Adler, Charles Greene and Julian Hockfelder from information furnished by the Army Chief of Infantry.

ODLUM'S PRIORITIES ORDER HALTS THEATRE BUILDING, REMODELING

U. S. Allocations Board Calls a Halt to All "Unnecessary" Construction Requiring the Use of Any Priority Materials

In one of the most far-reaching moves yet taken to place the nation on a "total defense" basis, the U. S. Supply Priorities and Allocations Board in Washington last Friday, placed a prohibition upon all new construction not essential to the national defense or public health and safety, clamping down on further new theatre construction for the duration of the emergency.

Co-incidentally, the Priorities Board issuing this drastic order is headed by Floyd Odlum, who has very large interests in Radio-Keith-Orpheum, whose subsidiaries operate motion pictures and produce motion pictures for theatres.

The Board's order covered all types of construction, private, industrial, utility, state and Federal, which might use scarce materials.

"This applies to public projects—Federal, state and local—such as the building of post offices, courthouses and similar structures; to the construction of roads and highways, to river and harbor improvements; and to flood control and other power projects," the board said.

"It applies to construction of factories, lofts, warehouses, office buildings and all other commercial construction. It applies to residential construction and to construction for public utilities.

"It will not be possible for the United States to build all of the warships, planes, tanks and other things essential to the national security if the scarce metals are unnecessarily used in building projects which are not vital to defense," it was declared.

Radio Stations Included

There was no question of the intention of SPAB to halt the building of new exhibition houses, and similary it was indicated that new broadcasting stations also would come under the ban. The latter, particularly, require the use of scare materials for equipment, antennae and other parts of the installation.

To aid it in carrying out its program, SPAB recommended that state and local authorities refrain from issuing building permits for construction work on which priorities would have to be denied, and urged also the revision of building codes to relax the requirements for the use of needed materials.

Primarily, the order is designed to conserve steel, copper, brass, bronze, aluminum, supplies of which are very short, as well as other materials which threaten to become scarce in the near future.

Decision as to whether new projects will be permitted to be undertaken will depend on one question—does the construction involve the use of appreciable quantities of critical materials? If the answer is no, there will be no objection, but if scare materials are required applications will be rejected in all cases where the projects do not contribute to the defense program or public health and safety.

Projects now under construction will be permitted to go ahead to completion, it was said. This was interpreted to mean that if a building was part way up, assistance would be given in securing materials. However, if the construction had gone no further than the digging of a cellar, it was questionable whether it would be permitted to proceed, and if it was only in the blueprint stage, it would have to meet the test.

SPAB officials had no information as to how seriously the order would affect the motion picture industry. They pointed out that in the past few years a number of new houses have been built and many others modernized, but admitted that it was probable new theatres were planned for construction in cities which are enjoying the defense boom in population and income; those theatres, they indicated, are "out" for the duration.

Hits Radio, Warns Fly

The SPAB order, Federal Communications Commission Chairman James L. Fly disclosed Monday, in Washington, will have a "definite" effect on the construction of new radio broadcasting stations.

The matter has been one of concern to the Commission, and conferences have been held with SPAB and OPM officials with a view to working out some arrangements for the encouragement of new stations in areas now without primary service. In all likelihood, however, he said, there will be no hope for new stations in localities already getting service.

The FCC chairman said frankly he "would not advise anyone to attempt to go into the broadcasting industry at this time," but admitted that no decision had been made as to whether the FCC should continue to consider applications for construction permits for new stations.

In areas not now getting primary service, he said, the Commission considers new stations to have a defense advantage and it is hoped to work out some system whereby such stations can be constructed. In areas already getting service, however, it will be difficult to show that additional transmitters are essential to defense.

Power Another Threat

Rationing of power, which most certainly will affect theatre lighting and displays, may hit the Southeast and New England, shortly, according to officials of the Federal Power Commission, in Washington, who noted the lack of rainfall recently has aggravated the "power shortage" for defense factories.

Daylight saving time, however, was ruled out by the FPC spokesman. This may be good news for exhibitors, who generally oppose the time system because it robs them of an hour of the darkness during which people seek film recreation.

But the FPC added a qualificaiton: "The Commission reiterates its conviction that, in order to meet effectively any emergency which might arise in the future, the bill now under consideration by the Congress, which would authorize the President to establish daylight saving time whenever required, should be enacted as an essential part of the defense program."

Stressing gasoline conservation by motorists of the East a five-minute short subject, "The Reluctant Mr. Benchley," has been completed by Paramount in Hollywood under the sponsorship of the Motion Picture Committee Cooperating for National Defense. Robert Benchley is the star.

SHANGHAI THEATRES PROTEST POWER CUT

Reports reaching Portland, Ore., from Shanghai, China, say that motion picture theatres in China are protesting against the proposal of the power company to cut electrical power and electrical lighting from the present quota of 70 per cent of last year's monthly consumption. The theatres complain that almost every business except theirs is given some kind of preferential consideration.

Shows for Army Program Pushed

(*Continued from opposite page*)

From a point outside Rockingham, N. C., the operator of one of the "automovie" units reported: "They watched this one in a pouring rain. Thomas Jenks, USO field worker, was amazed to see these men stand for two hours in the rain to see a movie." The 350 men who endured the downpour to see the film show had spent the day maneuvering in the rain.

Others reports from operators of the mobile units told interesting stories of the conditions under which the shows were presented and of the way in which they were received by the men.

One report from Alexandria, La., said the men were "very appreciative, due to the fact we were working under fire all during the picture. This is really roughing it, but a great experience. They told me in the camp that I was a casualty; had been fired on going through the lines."

Also from Alexandria: "I am working under fire and may be bombed any minute—or captured."

"The major reported the morale before we arrived very low," wrote another USO "automovie" operator from Olla, Okla. "When we left, everyone was singing and laughing."

From a spot eight miles west of Lake Charles, La.: "A grand group of boys, who assisted the 'automovie' in every way possible, such as cutting off tree limbs for clear vision, as this showing was right in the swamps."

In Winfield, La., the streets were so crowded by the sudden influx of maneuvering troops that the commanding officer and the Mayor asked the USO representative to bring an "automovie" into town and give a show in the ballpark. "The idea was to relieve the congestion in town," wrote the operator; an attendance of 4,000 indicated how well the idea worked.

In many places, the film showing is supplemented by entertainment presented by the soldiers themselves from the small stage on the back of the truck. During the World Series, the radio broadcasts of the games were boomed out through the woods and swamps of the maneuvers areas, "much to the delight of all the men, except the Dodgers rooters," as one operator phrased it.

On Sundays and during the recent Jewish High Holidays, the "automovie" loudspeaker systems have been used for church services in the open. In several instances, portable organs have been set up in the field for the religious services, and the music presented over the loudspeakers.

U.A. LEADS MAJORS IN MOVING FROM MINNESOTA DUE TO ANTI-BLOCK LAW

Company Closes Minneapolis Exchange; Says "Legislation Makes It Impossible to Do Business"; Others May Follow

United Artists will close its Minneapolis exchange next Saturday. It is the first major to announce such a move, prompted, according to its executives by the impossibility of doing business in a state which has a law compelling majors to offer their entire season's product for sale at one time, with a 20 per cent cancellation privilege.

Its anouncement was made Mouday, Haskell M. Masters, western sales manager, telegraphing to the exchange manager and staff, called the move "necessary due to legislation in the State of Minnesota, which makes it impossible for us to operate in that state."

United Artists has always sold its pictures individually and thus it has been an ally of the other five majors, bound by the Federal consent decree to sell films in blocks of five, and battling until two weeks ago in a St. Paul District Court to obtain a temporary injunction against the Minnesota law. That law has now been pronounced constitutional, by Judge Hugo Hanft, of the Ramsey County Court, who also denied the majors' request for an injunction. (See page 29, MOTION PICTURE HERALD, October 11th.)

Majors Meet in New York

His ruling led last week to hurried meetings in New York between majors' attorneys, and their Minneapolis representative, David Shearer, and between them and the sales executives.

Gradwell A. Sears, general sales manager of Warners, almost immediately upon receipt of the decision, said his company would observe the decree, but he did not set a date for closing of the exchange and he added that, whatever move Warner made, it would be made independently.

Ned Depinet, RKO executive, said Wednesday that his company, bound by the decree, would not sell in Minesota, and that RKO would not request a release from the decree in federal court.

MGM's decision was expected later this week. William F. Rodgers, general sales manager, said in New York following a return from the Coast, that he would first confer with other sales officials, and with counsel.

What Twentieth Century-Fox would do, was not indicated at mid-week.

Paramount intimated a "plan," but what it was, no one predicted at mid-week. It is drawn by that company's attorneys, according to report, and is designed to "solve" the problem of selling films in Minnesota without violating the decree or the state's law.

Speculation on the majors' course, last week, centered on their closing of exchanges, *a la* United Artists; on a possible battle through higher courts, in the meanwhile delaying film selling; and on possible application to the New York Federal Court for relief from the decree, so the state law could be observed.

As did Mr. Sears, Neil Agnew, Paramount's sales manager, replied last week to T. E. Mortensen's telegram. Mr. Mortensen, publisher of *Greater Amusements,* had asked film company sales heads to keep product flowing to Minnesota theatres, warning many might be forced to close by the year's end, and claiming the state law had the disapproval of many exhibitors.

Mr. Agnew said "You may be sure we are fully cognizant of the gravity of the Minnesota situation, and are doing everything possible to alleviate it. Austin Keough (Paramount general counsel) assures me nothing is being left undone to bring about necessary relief within the shortest possible time. It is our hope the entire situation will be cleared up within a week."

Of the United Artists' Minneapolis exchange closing, the home office in New York remarked Monday, "Plans are now being completed to utilize the services of as many employees as possible in nearby exchanges."

Meanwhile, in that city, industry observers predicted the majors would test the constitutionality of the state law in the U. S. Supreme Court, adding also that Northwest Allied, proponent of the law, might also attempt to force the majors to sell in accordance with it, rather than close.

If the companies appeal Judge Hanft's decision, they must do so by next Thursday.

Industry observers and attorneys in Minneapolis this week were discussing the legality of servicing Minesota theatre accounts from outside the state. Such servicing would be in interstate commerce. Proponents of the Minesota law, however, are reported to be insisting that the state anti-block-of-five law would apply even in such cases because interstate commerce agents must be registered in the state.

SHOPPER-FILM PASSES PUBLICIZE STARS

Space on approximately 100,000 *shopper-theatre passes introduced by the St. Louis Public Service Corporation, operator of the transit system in that city, has been given to local exhibitors to exploit stars and forthcomcoming films in that city. This, however, does not include theatre listings.*

Les Kaufman, head of the Fanchon & Marco advertising and publicity department in St. Louis, is in charge of the promotional campaign and will handle it for Loew's as well as four other major first run houses.

The pass, costing 75 cents, was introduced by the transit company to encourage housewives to leave their home for shopping downtown and to visit theatres in the downtown and midtown areas.

Selznick, Korda, Pickford Meet on New U.A. Deal

David O. Selznick, new producer-owner in United Artists, met with Mary Pickford and Alexander Korda in New York this week to confer on the agreement, by which Mr. Selznick became a fourth partner in U. A. Mr. Selznick is planning to remain in New York for at least two weeks, until the task of selecting a president for United Artists is completed.

The "Gone With the Wind" producer said no complications have arisen in connection with the new agreement, that it was in good order and that several phases of the deal had been closed but that some papers remained to be signed. This confirmed an earlier report that the partnership-production contract with United Artists had not been completed.

Walter Wanger late Wednesday resigned from United Artists. The company announced at the same that it would produce under the UA name. See page 8.

To Produce Two

Mr. Selznick said he expected to have his first new production for UA release in work by the end of the year and that he probably will start work on the second production by the end of January. He said he was unable to identify the two films at this time.

In connection with "Gone With the Wind," the producer announced it would be released again, through MGM, before March 1, 1942, to the smaller theatres which have not already played the film. He pointed out that "GWTW" would not be cut or shown at lower admission scales, but that exhibitors might be given a better percentage leeway in terms than previously, in order to compensate smaller houses for the less frequent turnover due to the length of the picture.

With Mr. Selznick on his arrival in New York last Friday were Laudy Lawrence, his newly appointed special representative, and Val Lewton, his story editor. Mr. Selznick is reported to have denied that his appointment of Mr. Lawrence was an anticipatory move to the naming of Mr. Lawrence as sales manager.

Meanwhile, Charles Chaplin, who had been expected to come East for the owner-producer meetings, and to testify at the Senate subcommittee hearings in Washington, cancelled plans for his trip when the hearings were postponed indefinitely. In the event the UA board of directors holds a meeting in New York this week, Mr. Chaplin will be represented by Charles Schwartz, his New York counsel.

Miss Pickford was present at the Monday meeting with Mr. Korda and Mr. Selznick.

The meeting of United Artists owner-producers, it was reported early this week, would not take place at a formal board of directors session but would be in the nature of an "informal" conference to determine the new administrative policy of the company and to discuss selection of its president.

Harry D. Buckley, vice-president of United Artists, left New York for Detroit Tuesday, to acquire an unnamed first-run theatre there for the company.

SCHENCK, BERNSTEIN, MAYER TELL OF PAYMENTS TO BROWNE AND BIOFF

Executives on Stand at Extortion Trial of Union Leaders in New York; Payments Made in Cash in Hotel

A tale of millions choked out of industry by racketeers wearing the badge of labor and plying the noose of strike—a tangled web spun from New York to Hollywood with Chicago between, in the background of the motion picture—bales of $100 greenbacks tossed on hotel beds—whispered, fugitive, grim, conferences in gay Fifty-second street cafes—intricacies of accounting to deal with this amazing flow of dollars across corporation books—bizarre expenses, curious commissions—all this unfolds this week in the Browne-Bioff extortion trial in Federal Court in New York's Foley Square.

The telling is coming from a witness stand where three major executives of major corporations have been seated to respond to the questionings of Mathias F. Correa, United States district attorney. Nicholas M. Schenck of Loew's, David Bernstein, vice-president and treasurer of that concern, and Louis B. Mayer, vice-president in charge of direction of Metro-Goldwyn-Mayer Pictures, at Culver City, had, at mid-week, told their stories. More of like rank and others with varying contacts with and parts in this spectacular drama of fanciful fact were to come at call.

$2,000,000 Total Seen

The indictment on which George E. Browne, a vice-president of the American Federation of Labor and president of the International Alliance of Theatrical Stage Employees, and William Bioff, known as his "personal representative" but recorded as really his master by testimony, are on trial specifically charges them with extortion of $550,000 from four major picture companies. Seeping through the testimonies and related manifestations are appearing indications of a much larger total price of peace paid to labor agents, perhaps as much as the two millions that Bioff is alleged to have first demanded for himself.

The court room, where Judge John C. Knox presides, for the opening days of the trial has been seated to its capacity with a waiting line of spectators, mostly men of mature age and many of them figures in organized labor. The court room on the other side of the spectators' railing is crowded with reporters, lawyers, G-men and internal revenue agents, curious and attentive to incidental developments of the case, in all as numerous as the unofficial spectators.

Especially is it to be noted that a large staff of official court reporters, working in fifteen-minute shifts, are pouring out the record and all the words said there, almost as rapidly as they fall. Copies are going many places. There is more concerned than the case at bar.

The prosecution began its presentation Thursday of last week with the testimony of Nicholas M. Schenck, so elicited as to present an over-all picture of the transactions under examination and the whole case under the indictment.

Mr. Schenck told how Bioff approached industry leaders, told them he was boss of the union and demanded tribute of $2,000,000 as the price of peace. Later Bioff reduced his demands to an annual payment of $50,000 from the big companies, and $25,000 from the smaller ones, Mr. Schenck reported. He told how in a bedroom of the Waldorf-Astoria in New York he had made his payment in company with Sydney R. Kent, head of 20th Century-Fox, who made a payment, too.

George Browne introduced Bioff to him at New York in April, 1936, Mr. Schenck testified. He quoted Bioff as saying:

"Now look, I'll tell you why I'm here. I want you to know that I'm the boss. I elected Browne president for one purpose and one purpose only. I want from the movie industry $2,000,000."

Mr. Schenck recalled that he was amazed. His first reply to Bioff was, "You're crazy." Bioff warned him to "stop all this nonsense, it will cost you a lot more if you don't do it," Mr. Schenck related, and left him to think it over.

The meeting, which Mr. Schenck recalled as "outstanding and terrible," took place shortly before a reconsideration of the basic studio labor agreement between union heads and the film executives. It was followed, on the same day, by another session between Mr. Schenck, Browne and Bioff, and this time, Sidney Kent, head of the 20th Century-Fox studios. The union men repeated their demands, Mr. Schenck said, but reduced the sum demanded to one million dollars.

Demand Cut to $50,000

Two days later, on April 18, 1936, Mr. Schenck continued, he and Mr. Kent met with Browne and Bioff and told them that the industry could not possibly pay out a million dollars in one lump. Bioff, he said, replied:

"Maybe you're right. I'll tell you what I'll do, but remember it's my last offer. It's got to be $50,000 a year from the big companies and $25,000 from the small ones."

Bioff left the executives little time to make up their minds, Mr. Schenck continued. Two days later they met with the union leader who told them he was tired of waiting any longer and wanted their answer at once.

"Mr. Kent and I said we would do it, and that we couldn't see any way out if we were to remain in business," the witness said, after which Bioff demanded the money at once. Later he gave them two days in which to raise it.

Payment of the first installment was made at the Waldorf-Astoria, Mr. Schenck testified. "I got the $50,000 in United States currency from the treasurer of the company, and then called Mr. Kent." He then told how he and the Fox executive went to the Waldorf as directed by Browne.

He tossed his little bundle of money on a bed at the hotel, Mr. Schenck said, and Bioff picked it up and counted it at Browne's suggestion. Mr. Schenck said he stood looking out of the window, smoking, as Mr. Kent also tossed his payment on the bed and it was counted. The Loew president recalled that his bundle had been mostly $100 bills. The payments had been in cash at the union leaders' instructions.

A year later, in April 1937, Mr. Schenck continued, Bioff reminded him that payment was again due. He asked the union leader if he really meant it. "Stop that nonsense," was Bioff's reply, Mr. Schenck said. He prepared another bundle of currency.

The second payment was also made at a New York hotel where it was received by Browne and Bioff after the witness again tossed the package of money on a bed.

Subsequent payments to Bioff were not in cash, Mr. Schenck testified. He explained a device whereby he was spared the "distasteful" task of delivering the money in person. Instead, he said, Bioff designated his brother-in-law, Norman Thor Nelson, an agent for Smith and Aller, California distributors of DuPont raw film, to collect commissions on the purchase of film for MGM studios. This arrangement of payments, Mr. Schenck testified, continued until May 1941.

Followed Union Negotiations

The payoff demands, Mr. Schenck's testimony explained, were preceded by the efforts of Mr. Browne to lead his union back into the studio basic pact after he was elected president in 1934. The other unions refused to admit the IATSE, Mr. Schenck explained. A strike of projectionists was called in Chicago, Minneapolis and Omaha on November 30, 1935. The witness told how the basic agreement union leaders met with producers in New York and after they had said they could not furnish licensed operators they were persuaded to readmit the Browne-Bioff union.

Within four months the demands for money had been received, Mr. Schenck said. He admitted that the Chicago strike had made the industry very much afraid of disastrous financial losses through labor shutdowns.

Under cross-examination by George Breslin, Bioff's California attorney, Mr. Schenck said that while he had had prior dealings with the IATSE he was surprised by Bioff's demands. The witness described a strike of projectionists in 60 Loew theatres in New York in 1935 prior to the meeting with Bioff.

Negotiations with Local 306 at New York were unsuccessful, Mr. Schenck continued, until Loew's hired an intermediary, Mort Singer, of Chicago, for $100,000 to appeal to the union's international president, Browne, at Chicago. The witness indicated that the money went to Browne and said that soon afterwards the strike was settled.

Judge Knox adjourned the trial Thursday over the Columbus Day holiday until Tuesday afternoon.

Mr. Schenck again took the stand at 2:00 P.M. on Tuesday to tell why the "peace" payments had been kept secret until the government indicted Browne and Bioff last May. He repeated his Thursday story, telling again how Bioff had called himself "boss" of the IATSE union, and demanded, first $2,000,000, then $50,000 a year. Mr. Schenck, in testimony and cross-examination, revealed how the money was paid.

Not fear of violence to himself, but the fact

(Continued on following page)

A. F. OF L. OUSTS GEORGE BROWNE

The American Federation of Labor in convention at Seattle, Wednesday, rejected George E. Browne, IATSE president, as an AFL vice-president by a vote of 37,944 to 421. All votes favoring Browne came from IATSE delegates.

The convention also adopted an anti-racketeering resolution.

SCHENK TELLS OF BIOFF PAYMENT

(*Continued from preceding page*)

that "I was afraid of the consequences that would occur to our business if the demands were not met" was the reason for the five-year silence about the payments to the union leaders, Mr. Schenck testified under cross-examination by Martin Conboy, former U. S. Attorney in New York, and now chief of Browne's defense staff.

He told the defense counsel that he had not gone to state or federal authorities for fear that the film industry would be permanently injured by strikes.

A motion for a mistrial made by Mr. Conboy after the cross-examination was denied by Judge Knox. Browne's attorney sought the mistrial on the grounds that the re-examination had brought testimony from Mr. Schenck of other payments to the defendants than those previously described. Judge Knox ordered the record amended after Mr. Schenck admitted that he had not made the other payments to Browne personally but denied the mistrial motion.

Payment Settled Strike

Mr. Schenck during the re-examination repeated his testimony from Thursday on how, in 1935, Browne had been paid to settle a strike against Loew's and RKO theatres in New York. He said that Loew's had paid $100,000 and RKO $50,000 through Mort Singer, then identified as RKO midwest manager, for payment to Browne for his intercession in the New York strike. The intermediary, Mr. Schenck added, received an additional $50,000 to cover income tax payments on the money, which passed through his personal account.

An attempt by defense counsel to bring into the cross-examination the court actions against the witness's brother, Joseph, brought an angry denial from Nicholas Schenck that it was a motive for his testimony. He said that the question had not once been mentioned by Mr. Correa during pre-trial questioning.

Under questioning by Mr. Conboy, Mr. Schenck denied he had failed to attend one of the meetings on the basic pact in 1936. He insisted he had attended all of them.

Mr. Bernstein, the treasurer of Loew's, followed the Loew's president on the stand Tuesday, and told how the details of payment to Bioff had been arranged. He described how Mr. Schenck had told him of Bioff's demands in 1936, and how he had secured the $50,000 paid by Mr. Schenck in the first installment, from the personal Bernstein vault in a New York bank. He did so again in 1937.

Under cross-questioning by Defense Attorney Uterhart, Mr. Bernstein explained that the $50,000 which he gave Mr. Schenck for Bioff was secured from his own deposit box at the National City Bank of New York in which, he said, he customarily kept $200,000 in cash.

Expense Vouchers Used

In response to questioning by Boris Kostelanetz, Assistant U. S. Attorney, Mr Bernstein said that Loew's executives had written expense vouchers to repay the sum, piecemeal. A number of the vouchers were introduced in evidence, over the objection of the defense counsel. The repayment was through convention and travel expense vouchers, Mr. Bernstein explained, to keep the actual use of the money off the records.

Wednesday, on the stand again under cross-examination, Mr. Bernstein mentioned Marvin Schenck, Leopold Friedman, Al Lichtman, Charles C. Moskowitz, and Joseph Vogel as the Loew executives who had so written their expense vouchers.

Under cross-examination by the defense, Mr. Bernstein added that he considered the vouchers were "for legitimate expenses of the company," although they did not reveal their true purpose.

Mr. Correa again took up the examination and the Loew treasurer explained that the only other time he had used such vouchers was for a $25,000 advance to Mr. Moskowitz for a payment to Browne. The court permitted Mr. Bernstein to say that he had given the money to Mr. Moskowitz but ordered the jury to disregard the reference to Browne.

The head of the MGM studio, Mr. Mayer, on the stand Wednesday elaborated on the raw-film commission method of paying Bioff. He said that in 1937, Mr. Schenck telephoned him to ask whether it was still possible to set up a sub-agency with Smith and Aller for the purchase of DuPont film, with seven per cent commissions.

Agent Assigned

"I said I thought it could be," Mr. Mayer said. "Mr. Schenck then told me 'I want you to give the sub-agency to a friend of Willie Bioff'." Mr. Mayer said that he had asked why and that Mr. Schenck had replied, "Because he can make us plenty of trouble."

Mr. Mayer testified that he followed instructions and that Mr. Bioff later appeared with his brother-in-law, Norman Thor Nelson, whom he introduced to John Wesley Smith of Smith and Aller. In 1939, he continued, Harry Beatty was substituted for Mr. Nelson as sub-agent at Bioff's request. Mr. Mayer said that MGM purchases of film were about evenly divided between Du Pont and Eastman Kodak and estimated yearly commissions from the Du Pont purchases at $70,000.

SALARY LEVELS AND CALIFORNIA WEATHER

George Breslin, of Willie Bioff's counsel, was cross-examining Louis B. Mayer Wednesday afternoon, at the Browne-Bioff extortion trial in New York, on the question of whose status in Loew's was superior—that of Mr. Mayer, as production chief, or of Nicholas M. Schenck, president. Presiding Judge John C. Knox cut short Attorney Breslin's digging into the relative salary levels of the two executives.

"Look," reminded Judge Knox, "a referee in bankruptcy gets $25,000 to $30,000 a year. And I get $10,000."

"That settles that," conceded Mr. Breslin, and he sat down.

At another point, the more or less delicate-to-native-sons subject of California weather came up for open discussion and that, too, ended abruptly.

Norman Thor Nelson, Bioff's brother-in-law, was testifying about how he and Bioff had driven into the California countryside one day and Bioff had expressed high admiration for both country and climate.

"Let's stop," admonished Judge Knox, "everybody in California discusses that."

He said he knew nothing of the Bioff demands on the industry until just before the indictments in May 1941. At that time, he testified, Mr. Schenck assured him that there was nothing to be disturbed about and that he had merely to testify about the introduction to Mr. Smith.

Mr. Nelson took the stand on Wednesday as a government witness in the prosecution of his wife's brother. He told how he had accepted the Smith and Aller commissions and turned the entire amount over to Bioff, less a weekly salary of $125 for himself. He said that he had gone to California in 1937 at Bioff's request.

Bioff explained, Mr. Nelson testified, that MGM was indebted to him but could not pay him because of his post as a union official. "It was up to me to collect," Mr. Nelson said.

Commissions, he explained, were drawn weekly from Smith and Aller and deposited in a savings account in the Hollywood branch of Bank of America. They were turned over to Bioff in cash in 16 payments totaling $55,820 between July 26, 1937 and January 14, 1939, Nelson declared.

Periodically, Bioff inspected his bank book to see that the checks were being deposited, Mr. Nelson said, and on one such occasion Browne was present. A separate ledger kept by Mr. Nelson showing deposits and payments was admitted in evidence over the objection of defense counsel.

Totalled $236,477

Nicholas Nayfack, a Loew studio executive under Mr. Mayer, corroborated the latter's testimony and explained how he had arranged for Mr. Beatty to replace Mr. Nelson in 1939. At that time, Mr. Nayfack asserted, Bioff told him that he had "had some difficulty" with Mr. Nelson and didn't want his brother-in-law "to know too much of his business."

Mr. Smith followed Mr. Nayfack to the stand. Once a week, he said, Mr. Nelson came to the Smith and Aller office to collect his check. Orders for film were received direct from the MGM laboratory. The total payments to both Mr. Nelson and Mr. Beatty amounted to $236,477, he said. Du Pont's business with MGM increased from $10,000 a month to $100,000 after the arrangement with Mr. Nelson, Mr. Smith testified. He denied, however, that the agreement had been made with MGM in order to give a rebate. It was specifically understood that the sub-agent was not to be an MGM employe, he declared, and asserted the money would have been paid to anyone who could have increased the business tenfold.

Thursday the defense was scheduled to cross-examine Mr. Nelson, and other witnesses introduced by the government on Tuesday. At the conclusion of the Wednesday session Judge Knox announced that the trial would recess Thursday evening until Monday morning because of other court engagements.

Answer Receivership Suit. Judge Orders Newark IATSE

Six members of Newark local 244, Moving Picture Machine Operators Union, IATSE affiliate, suing in Chancery Court for appointment of a receivership for the union's affairs Tuesday won an order to officials to show why Louis Kaufman, business agent and other officials should not be enjoined from exercising their offices.

Vice Chancellor John O. Bigelow ordered Mr. Kaufman, one of those indicted on September 29th along with William Bioff, George Browne, and Nick Circello for pocketing $14,500 in union dues, to show cause why he should not be suspended from office.

After Six Weeks of Consent Decree Selling . . .

WHERE DO YOU STAND?

LET WARNERS TELL YOU . . .

In June, when every other company was announcing their September plans, Warners said:

Well we'll talk about September in September...

And for July and August, Warners delivered:

"THE BRIDE CAME C.O.D."
Business 64% over normal—and great!

"MANPOWER"
Business 44% over normal—and great!

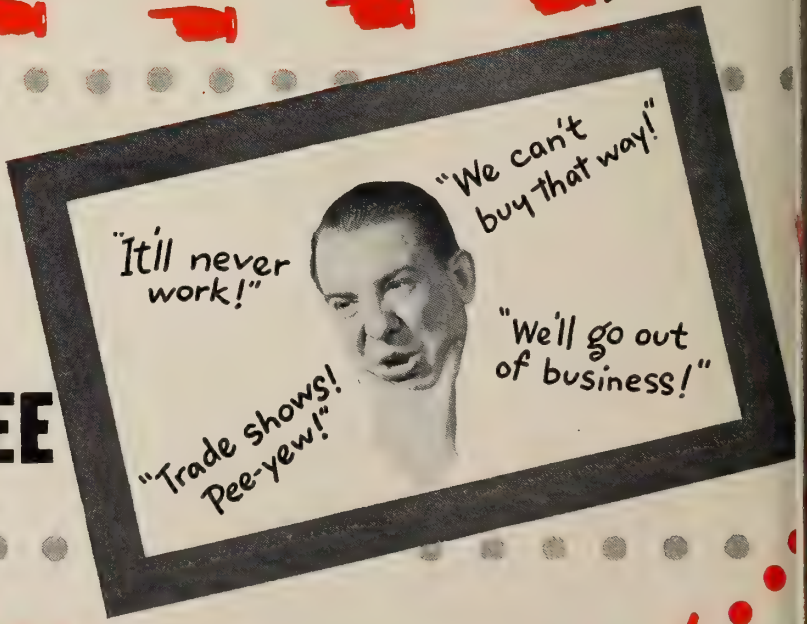
"UNDERGROUND"
Business 41% over normal—and great!

"DIVE BOMBER"
Business 71% over normal—and great!



All these during the summer months—and on last year's contracts! Were the Warner customers happy?

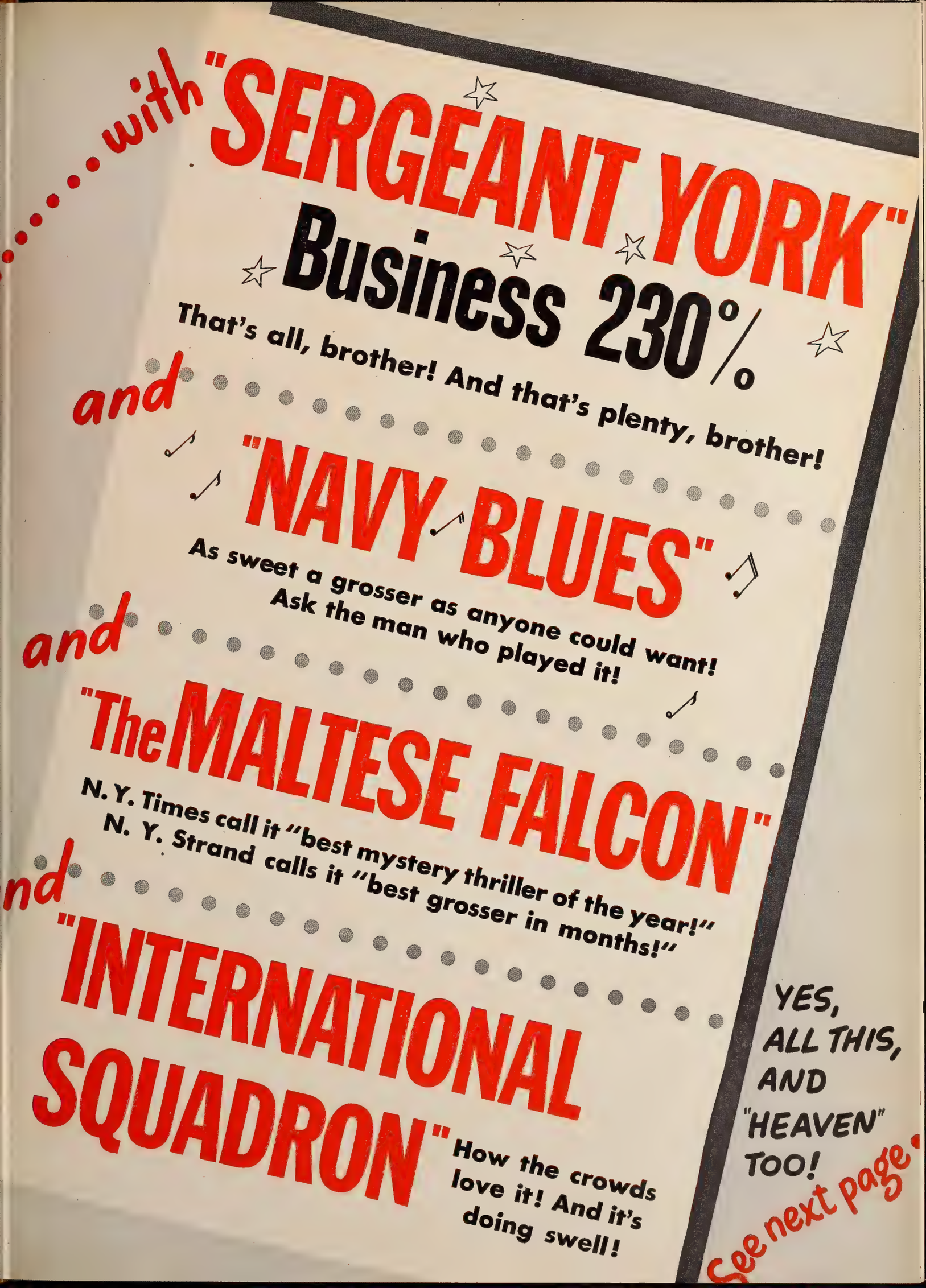
LOOK!



THEN CAME SEPTEMBER—AND THE CONSENT DECREE

BUT OLD MAN WARNERS

He just keeps rolling along...


.....with "SERGEANT YORK"
Business 230%
That's all, brother! And that's plenty, brother!
and
"NAVY BLUES"
As sweet a grosser as anyone could want!
Ask the man who played it!
and
"The MALTESE FALCON"
N. Y. Times call it "best mystery thriller of the year!"
N. Y. Strand calls it "best grosser in months!"
nd
"INTERNATIONAL SQUADRON"
How the crowds love it! And it's doing swell!
YES, ALL THIS, AND "HEAVEN" TOO!
See next page.

...and "ONE FOOT IN HEAVEN

The kind of a run you dream about in Washington! Opens at Radio City October 30. Here's your next big one!



and 'TARGET FOR

Filmed with the full co-oper

REMARKABLE R. A. F. FEATURE—
ACTUALLY TAKEN UNDER FIRE!

"Will score a direct hit in every theatre"
—*Walter Winchell*

and

blues in the night



A great drama—with music—and Priscilla Lane and Betty Field—and, newcomer Richard Whorf, guaranteed box-office dynamite!

TONIGHT

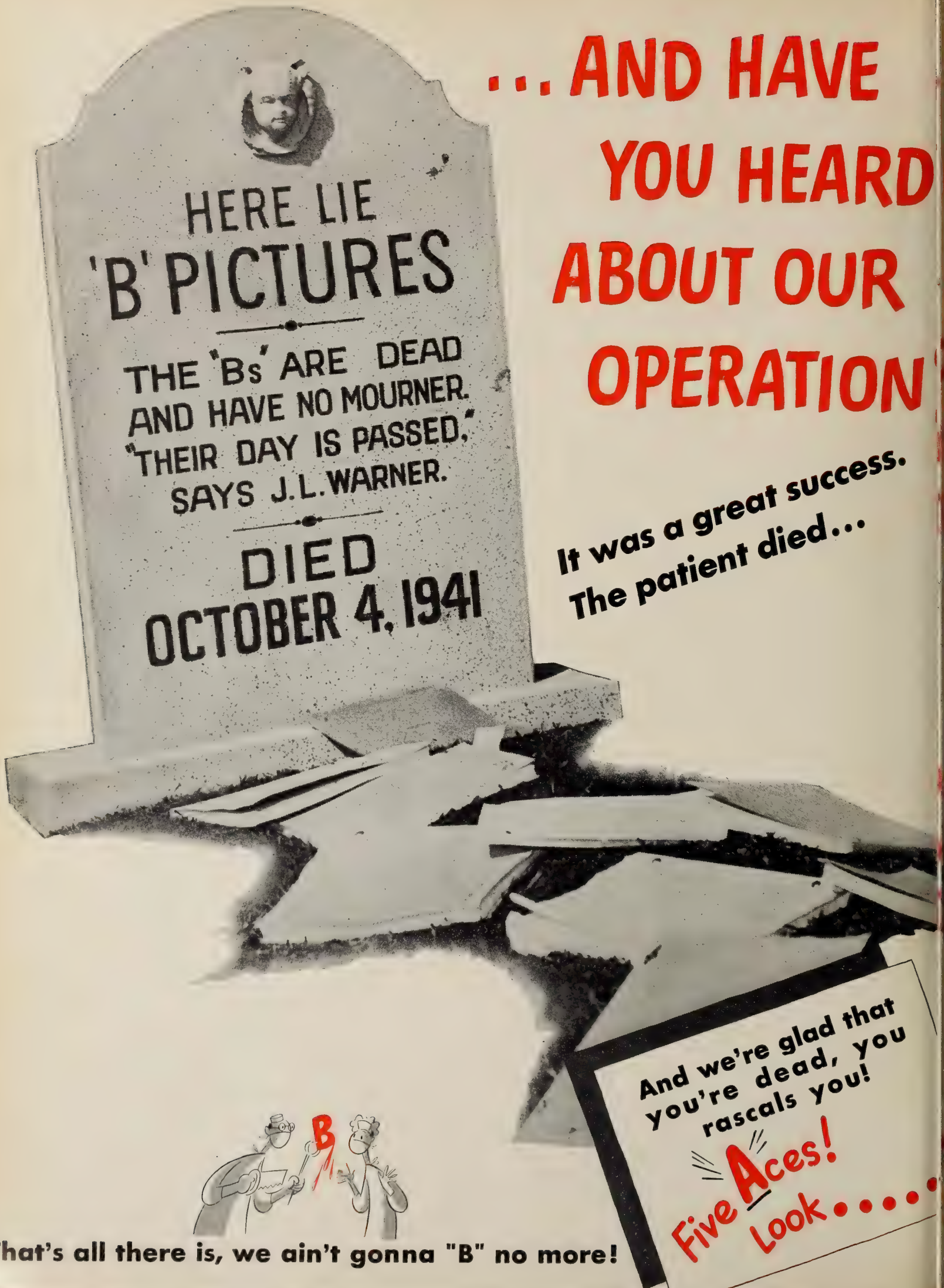
on of the Royal Air Force!

Quentin Reynolds calls it "The best film to come out of the war!" And he ought to know. He made "London Can Take It!"

"To 'B' or not to 'B' That is the question!"

Next page tells all . . .

...AND HAVE YOU HEARD ABOUT OUR OPERATION



For a Terrific Thanks-giving!

ERROL FLYNN · OLIVIA DeHAVILLAND
in
"THEY DIED WITH THEIR BOOTS ON"
Directed by RAOUL WALSH

Happy New Year!

BETTE DAVIS · ANN SHERIDAN
and
MONTY WOOLLEY
in
"THE MAN WHO CAME TO DINNER"
with
JIMMY DURANTE · RICHARD TRAVIS
BILLIE BURKE · REGINALD GARDINER
Directed by WM. KEIGHLEY
From the Stage Play by George S. Kaufman and Moss Hart

"KINGS ROW"
The Street of Lonely Hearts
with
ANN SHERIDAN
ROBERT CUMMINGS
RONALD REAGAN
BETTY FIELD
and CHARLES COBURN
CLAUDE RAINS
JUDITH ANDERSON
Directed by
SAM WOOD

JAMES CAGNEY
in
"CAPTAINS OF THE CLOUDS"
in TECHNICOLOR
with DENNIS MORGAN · BRENDA MARSHALL
Directed by MICHAEL CURTIZ

HENRY FONDA · OLIVIA DeHAVILLAND · JOAN LESLIE
in
"THE MALE ANIMAL"
Directed by ELLIOTT NUGENT
From His Smash Stage Comedy!

Wonderful Washington's Birthday!

...It all boils down to this:

WOULD YOU RATHER HOLD HANDS



OR HOLD-OVER?



BUY WISELY!

BUY WARNERS!



Might just as well... they make all the hits!

JACK L. WARNER, in Charge of Production • HAL B. WALLIS, Executive Producer

ARBITRATION 'SUPREME COURT' RULES AGAINST AFFILIATE 'EXCLUSIVE-RUNS'

Loew's Loses Appeal in Earle Case; Wilmington Exclusive Run Hit; Two New Appeals, Consent Award Settlements

Consenting distributors were forbidden to grant exclusive runs to affiliated theatres, in effect, by the Appeal Board of the motion picture arbitration tribunals in a precedent setting decision last week, on Friday, October 10th.

The ruling upheld an award by a Philadelphia arbitrator ordering Loew's, Incorporated to offer pictures on "some run" to the Earle Theatre, Newcastle, Del. Its result will be to end the exclusive hold on MGM product in the Wilmington area held for over ten years by Loew's Parkway theatre. The distributor owns the theatre, and claimed that under Section XVII of the consent decree it was permitted to maintain exclusive run of MGM pictures for its own theatre.

The Appeal Board ruled that Section XVII "refers merely to arrangements made by the distributor defendant for the exhibition of its own pictures in its own theatres" or in affiliated theatres. There is nothing in the section which limits the right of independent exhibitors to obtain pictures on "some run" as provided by Section VI of the decree, the Appeal Board wrote.

Favors Independents

"To enable independent exhibitors to obtain pictures for exhibition in their theatres is a basic part of the decree" the three judges, Van Vechten Veeder, Albert W. Putnam, and George W. Alger wrote. They warned that if Section XVII was interpreted as granting a monopoly to affiliated houses it might nullify to a large extent one of the main purposes of the decree. If the consenting distributors had the right to grant its own theatres "an exclusive license such as the Parkway has enjoyed" the result, they said might well be disastrous to independent exhibitors who would be able to obtain few if any pictures if the Big Five exercised their right.

The action was started against MGM on April 2nd when David Silver, then owner of the Earle filed the some run complaint at Philadelphia. It was the tribunal's second case. Ruppert C. Schaeffer, lawyer, and a professor at the Wharton School of Business of the University of Pennsylvania granted the Earle "some run" in early July and Loews immediately appealed.

The original complaint was entered by Mr. Silver. After the hearing, but before the award he sold the Earle to John and Grace Koczak. With the consent of the defendant the new owners entered submissions to the rules of arbitration and the award and appeal were decided on merits.

Distributors are amply protected against loss under Section VI the Board declared. If the distributor can show that granting "some run" to a theatre will reduce its total revenue in a competitive district it may refuse a license, the board observed.

Costs of the action were levied against Loew's. Under the rules of the consent decree the Earle must be offered "some run" on MGM pictures within ten days after the decision is rendered.

Two more decisions by arbitrators, in St. Louis and Pittsburgh, went to the Appeals Board this week. They are the 14th and 15th cases to reach the supreme motion picture arbitration tribunal.

Louis M. Sosna, Mexico, Mo. independent on Friday asked a review of the dismissal of his "some run" action against Loew's. He asks a reversal on merits and declares that the licenses offered his Sosna theatre were priced so high as to defeat the purposes of Section VI.

In New York the winner of an arbitration complaint asked a review of the arbitrator's award for the first time when the Andora Amusement Corporation operating the Liberty theatre, Plainfield, N. J., asked the Appeal Board to cut still further the clearance granted by James A. O'Gorman, arbitrator. As reported in Motion Picture Herald for September 27th, page 24, Mr. O'Gorman reduced the margins held by the Strand and Oxford theatres over the Liberty from 30 to 21 days.

Joseph Siccardi, president of the Andora company in his original complaint had asked that Warners, RKO, and 20th Century-Fox

(*Continued on following page*)

Highlights of Appeal Decision

Following are highlights of the fifth Appeal Board decision upholding the award of "some run" MGM pictures to the Earle theatre, New Castle, Del.:

"This is an appeal by the defendant from an award by an Arbitrator holding that, contrary to the provisions of Section VI of the Decree, the distributor has refused to license its pictures to the complainant, and directing Metro-Goldwyn-Mayer Pictures to offer its pictures for license to the complainant for exhibition in complainant's theatre in New Castle, Delaware, on a run to be designated by the distributor and upon terms and conditions fixed by the distributor which are not calculated to defeat Section VI of the Decree.

"The defendant is a producer, a distributor and an exhibitor of motion picture. It owns and operates Loew's Parkway Theatre in Wilmington, Delaware. This theatre has first run in the Wilmington competitive area on all pictures distributed by defendant. These pictures are often referred to as M-G-M Pictures. For approximately ten years defendant has adopted a policy not to license in the Wilmington competitive area for a second or subsequent run any pictures actually shown in the Parkway theatre. A few M-G-M Pictures are not shown in the Parkway theatre. Some of these are shown in other theatres in Wilmington first run and as to those pictures the defendant is willing to license other theatres, including the Earle, in the Wilmington competitive area for a second or subsequent run.

Quoting Section VI (some run), of the decree the board said:

"Complainants rely on this Section and seek some run of M-G-M pictures for the Earle theatre. Defendant has made no claim that complainants do not meet the conditions stated in Section VI and has offered no evidence to show that the granting of some run to the Earle theatre would have the effect of reducing defendant's total film revenue in the Wilmington competitive area. Complainants therefore are clearly entitled to an award of some run unless defendant is correct in claiming that Section XVII of the Decree has the effect of nullifying the provisions of Section VI with respect to a producer's own pictures distributed to and exhibited in its own theatre.

Citing the provisions of Section XVII the Board continued:

"The only question involved in this appeal is whether Section XVII permits the defendant to maintain an exclusive run policy for the exhibition of its own pictures in its own theatre in the competitive area which includes the City of Wilmington and such nearby towns as New Castle. A proper construction of Section XVII does not permit the exclusive run policy claimed by the defendant.

"Section XVII refers merely to arrangements made by a distributor defendant for the exhibition of its own pictures in its own theatres or in the theatres in which it is interested to the extent provided by Section XVII. The right of each distributor defendant to contract with its own theatres for the exhibition of its own pictures is not limited, impaired or restricted; but there Section XVII stops. There is nothing in that Section limiting the right of independent exhibitors to obtain pictures pursuant to the provisions of Section VI. If the contention of the defendant should be upheld it might nullify to a large extent one of the main purposes of the Decree.

"To enable independent exhibitors to obtain pictures for exhibition in their theatres is a basic object of the Decree. If each one of the five distributors, who were parties to the Decree, had the right in each competitive district where it had a theatre of its own to grant its theatre an exclusive license, such as the Parkway has enjoyed, the result might well be, if all five exercised their right, disastrous to many independent exhibitors who would be able to obtain few if any pictures for exhibition in their theatres. In such event many independent exhibitors might well be put out of business. The Decree does not contemplate any such result. In view of our construction of the Decree it is unnecessary to consider the rights that the defendant may have had with respect to licensing films to its own theatres prior to the entry of the Decree.

"Section VI gives each distributor ample protection. If a distributor can show that the granting of a run on any terms to an exhibitor will have the effect of reducing the distributor's total film revenue in the competitive area in which the exhibitor's theatre is located then the distributor may refuse a license. If the contrary is true and the distributor's film revenue is not reduced by granting an independent exhibitor a run then the distributor cannot possibly be injured."

CALIFORNIA, NEW YORK CASES END

(Continued from preceding page)
be ordered to grant the two Walter Reade circuit houses not more than 14 days clearance on single bills and not more than seven days on double bills over the Liberty. The appeal was filed on October 10th.

Rotus Harvey, operator of the Westwood theatre, Westwood, Calif., lost his clearance complaint against the Big Five at San Francisco when F. J. Hellman, arbitrator dismissed the action. The decision held that the demand for day and date run with the Sierra theatre, Susanville, did not come under Section VIII.

A consent award entered on October 11th at the New York tribunal ended the clearance complaint of the Cornwall Amusement Company, operating the Storm King theatre, Cornwall, N. Y. The case was New York's 14th. All five distributors and the Broadway and Ritz, Newburgh were cited in the demand for a cut from 30 to seven days.

Under the award entered by Osmond K. Fraenkel, arbitrator, Warners, MGM and 20th-Fox agreed to reduce the Ritz and Broadway margin to 20 days. RKO and Paramount were dismissed on the grounds that they do not sell to the Storm King.

Settle in Philadelphia

Philadelphia's eighth case, a clearance action by Columbus Stamper in behalf of the Great Northern theatre, ended in a consent dismissal Thursday when Walter H. Robinson, arbitrator announced that Paramount, 20th Century-Fox and MGM conceded that 7 days was reasonable clearance for the competing Keystone theatre. The settlement also provided a 21 day margin after the Warner circuit Strand. Costs were shared.

Memphis Award, New Case

The second Memphis case, "some run" action by the Petit Jean theatre, Memphis against MGM ended in a dismissal Monday when Hunter Lee, arbitrator, ruled that the distributor had offered product to the theatre. He said that Metro complied with the intent of Section VI and denied that the licensing prices were so high as to defeat the decree's purpose. Costs were assessed against the complainant.

A third case was filed at Memphis on Friday when the Cotton Bowl theatre at Lepanto, Ark., filed for "some run." It accused RKO, Paramount, 20th-Fox, and Warners of refusing product. The Strand theatre, also in Lepanto was named as an interested party.

Fifth New Haven Case

At New Haven Joseph Shulman, doing business as Plaza Theatre, Windsor, has filed a clearance complaint against the Big Five, asking elimination of the 30-day clearance now granted the Windsor Theatre. Mr. Shulman asserts he opened his house in December, 1939, shortly after the Lockwood and Gordon circuit took over and renovated the Windsor Theatre. This is the territory's fifth complaint.

St. Louis

Union classification of theaters was injected into the hearing of Victor Thien's clearance complaint against Paramount and Twentieth Century Fox at St. Louis on October 9th.

Defending the clearance held by the Union and Aubert, F&M-St. Louis Amusement Co., operated theaters, over Thien's Palm, Matt Schuler, booker for the amusement company, testified the two theaters are required to pay operators $80 a week, as compared to $55 a week at the Palm, and are required to employ two stagehands at $78 a week while Mr. Thien has none.

Mr. Thien contends he is given films from the two companies as much as 34 days behind the Union, his closest competition, and seven to 14 days behind the Aubert, located some distance from his house.

Mr. Schuler testified the clearance granted the Aubert and Union was established in 1930 by the old Film Board of Trade and is in line with clearance granted the company at its 25 theaters over the city. The St. Louis Amusement Company has intervened in the complaint.

Maurice Schweitzer and Ben Reingold, branch managers of Paramount and Twentieth-Century Fox, respectively testified to the definition of clearance and stipulations in contracts. The hearing was adjourned until Oct. 18th.

John J. Nangle, St. Louis attorney will arbitrate the complaint of Mrs. Mildred Karch, operating the Rolla in Rolla, Mo. against the Big Five for "some run." Hearings will begin October 21st.

Philadelphia

Hearings on Philadelphia's 11th case, clearance action of the Parkside theatre, Camden were halted Friday by the last minute intervention of Joseph Varballow in behalf of the Victoria theatre. Robert J. Callaghan arbitrator deferred the hearings until October 17th. He also ruled that Case No. 10 also scheduled for the 17th and involving the Liberty theatre Camden owned by the same complainant. Abe M. Ellis will be heard immediately afterwards. He is arbitrator of both cases.

A request by Warner's circuit to intervene in behalf of the Lyric theatre was taken under advisement. Meanwhile the arbitrator will visit the involved houses.

Case No. 9, the third clearance complaint of A. M. Ellis, in behalf of his Broad theatre Philadelphia, was heard on Tuesday. The action is against RKO, Paramount, Warners and Warners' Logan, Grange and Bromley theatres and William C. Hunt's Rockland Theatre. Calvin H. Rankin is the arbitrator.

Case No. 12, the clearance complaint of Lewen Pizor in behalf of his Tioga Theatre here, was postponed until October 29th, upon agreement of all the parties.

Washington

At Baltimore the Metco Theatres, Inc. have intervened in the clearance complaint of the Linden theatre against Loew's, Warners and Paramount. The case is Washington's eighth.

The seventh Washington case, clearance complaint against MGM and the Reese theatre, Harrington, Del., was heard Wednesday. Phil Babys, Loew salesman, was the only witness for the complainant Sam Mellitts. Joseph A. Cantrell, lawyer, was arbitrator.

Washington received its ninth case this week when John H. Taylor, owner of the Charles theatre in La Plata, Md., filed his second complaint. The complaint was directed against Loew's and charged that the clearance afforded the Marlboro at Marlboro, Md., was involved. It also asked that the arbitrator "clarify Loew's selling policy in respect to the Charles theatre and the Waldorf in Waldorf, Md." The Sydney Lust circuit operates the Waldorf and Marlboro. RKO, 20th-Fox and Paramount were cited as interested parties.

Mr. Taylor's first complaint, filed in March, and Washington's second case was settled and withdrawn.

Detroit

A former governor and former attorney general will arbitrate Michigan's fifth and sixth cases. Wilbur H. Brucker, former governor will hear the Parkside theatre, Detroit, specific run complaint on October 28th. Paul W. Voorhies, ex-attorney general of Michigan will hear the clearance case, Detroit No. 5, filed by the Ritz theatre of Watervleit. Hearings begin on October 27th.

Chicago

Th Oriental Theater clearance case has been postponed until October 20th by stipulation of the parties concerned. This is the third date that has been set for Case No. 6.

Alexander Eulenberg, an attorney, will arbitrate Case No. 7, clearance demand of the K & S circuit's Sheridan.

Portland

Irving Rand, Portland, Ore., attorney, has been named arbitrator in the action brought by Graeper's Egyptian theatre asking that clearance following first-run be shortened from 91 to 45 days.

The date of the hearing has not been set. The defendants are Paramount, Loew's, Warners, 20th Century-Fox, National Theatres Corporation and Fox West Coast Corporation.

New Haven

New Haven's fourth case, the College Open Air Theatre, Middleton against the Big Five has been adjourned without date at the request of Warner Brothers.

New York

Lloyd Buchman, New York attorney, has been named arbitrator in the clearance case of the Kisco theatre in Mt. Kisco, New York. Hearings will start on October 19th. It is New York Case No. 19.

Group Takes Option On Inland Theatres

An operating option on theatres owned by Inland Theatre Company in Walla Walla, Ellensburg, Toppenish, Sunnyside, Kennewick and Pasco—but not those in Yakima —has been taken by a middle western group of operators, represented by P. J. Dee and S. J. Gregory, and expiring February 1st, 1942.

This announcement has been made by Frederick Mercy, Sr., of Yakima, Wash., president and founder of the chain of thetres.

The Yakima theatres will continue under Mr. Mercy's personal supervision, while the others will be supervised by his son, Frederick Mercy, Jr., as general manager.

Walla Walla will be the operating headquarters of the circuit during the term of the option.

Joe Fisher on Tour

"Singapore Joe" Fisher, former operator of the Capitol theatre in Singapore and 30 other film houses in the Malay States, is currently in the United States on a lecture tour with a color picture called "Singapore," a series of scenic and current news short subjects put together by Mr. Fisher during the past ten years. Mr. Fisher was induced to make the film by his friends, after monetary restrictions tied up his funds in the far east.

TELEVISION PATENTS POOL FORMED BY RCA AND DUMONT LABORATORIES

Cross - Licensing Agreement, Signed by Radio Company and Paramount Affiliate, Permits Patent Exchanges

A television patents pool between the Radio Corporation of America and the Allen B. DuMont Laboratories at New York gave evidence this week that the strangle lock of defense priorities has not completely halted important new television activity.

There were also innovations in the program techniques of stations licensed for commercial television programs and promises of motion picture film specially produced for television to show that all was not completely quiet in the visual broadcasting field. Hope of increasing the size of television audiences while the defense emergency lasts, however, appears to have faded completely. Nevertheless television executives, and pioneer commercial sponsors express confidence in the industry's future when restrictions are lifted. They will, they say, persist with program experimentation.

Exchange All Rights

The Du Mont laboratories last week announced the consummation with RCA of cross-licensing agreements covering all the television patents held by the two corporations. The deal, which, it is reported, does not involve any financial transaction, permits the exchange of non-exclusive, non-assignable rights to all the major television and cathode ray oscillography patents held by the two companies.

Currently the agreement is not expected to result in any change in the design of receivers. Work on new television equipment has virtually ceased in both plants. Even if current stocks of raw material are not confiscated for national defense work it is reported doubtful that more than 1,500 new receivers could be produced without a priority status for the industry. There is little chance of the OPM granting this now.

The potential significance of the agreement between the two companies, bitter rivals in the development of practical electronic television, is seen in the possibilities of standardization of future developments. The widely divergent demands of RCA and Du Mont during the hearings by the Federal Communication Commission and before the National Television Standards Committee were considered major obstacles in the year long effort of the industry to agree on commercial standards.

All transmission and reception equipment perfected by the two companies is covered by the exchange formula, it is reported. During the emergency it is expected to facilitate continued experimentation. When priorities are lifted the agreement will make mass production and sales promotion easier.

The announcement of the deal by Allen B. Du Mont said that it licensed the Du Mont Laboratories under "standard RCA patent license agreements, while Du Mont in turn grants RCA a non-exclusive, non-transferable license under all Du Mont patents covering important advances and refinements in cathode-ray oscillography and in television transmission and reception."

A new producer of animated motion pictures invaded the television film field at New York this week when Douglas Leigh and his outdoor advertising agency prepared a series of 14 weather forecasts for a sponsored program over the National Broadcasting Company's WNBT.

Mr. Leigh, creator of the animated spectacular electric signs which have revolutionized outdoor display practice in Times Square adopted the black and white cartoon motion pictures used for his animated signs. The pictures, drawn and photographed, are produced in his own laboratories on 16 mm film. NBC calls them commercial television's "first specially prepared animated cartoons" and "filmdom's first special contribution since the advent of commercial television."

The Leigh reels were produced by Otto Messmer and Hutch Hutchinson, former motion picture animators. Mr. Messmer was the originator of the "Felix the Cat" cartoons and Mr. Hutchinson is a former Walt Disney animator.

The 14 one-minute reels, to cover all ordinary weather forecasts, were previewed at the NBC studios on Tuesday. They were amusing and will undoubtedly add interest to the television weather forecasts. They did not however measure up to Hollywood film cartoon standards. Dialogue and sound were particularly weak. Pert verses introduced the reels but the "scenario," although of only a minute's duration, did not sustain them.

Botany Will Sponsor Forecasts

The forecasts will be sponsored nightly by the Botany Worsted Mills to advertise neckties. The commercials are worked into the forecasts. In some of the reels the "plugs" were cleverly executed. In others they rather obviously intruded on the telling of the weather forecast,

A woolly lamb is the central character of the weather shorts. He is an appealing character but has a repellently squeaky voice. The scheme is an interesting solution of the television commercial problem and if successfully developed might well open an important field for the use of film on the television programs.

The general run of programs over the New York stations continued to maintain an interesting calibre. WCBW, the Columbia Broadcasting System station at New York continues to concentrate on studio material, varying between informative and entertainment items.

On Friday it continued its national Defense series by showing the final stages of assembly of an airplane engine. Mechanics from the Fairchild Engine and Airplane Corporation assembled an in-line air-cooled engine of the type used in Army training planes while engineers and Office of Emergency Management officials explained the workings of the defense aircraft subcontracting and production. The program had educational interest.

Television Newsreel

The first specially edited television newsreel in the nation has been launched by Photo & Sound, Inc., of San Francisco, in conjunction with the Telenews Theaters Company. The first one-reel release processed by Precision Laboratories of New York, already has been shown at the Telenews in San Francisco and aired via W6XAO, the Don Lee television station in Hollywood.

It is being forwarded to NBC and CBS in New York, and future test releases will be made available to all television stations in the country. Releases are obtained through a deal with the Telenews Theatres Company, which uses its own cameras in San Francisco, New York, Washington, Cleveland, Seattle, Chicago, Los Angeles and El Paso, in addition to obtaining material elsewhere.

Only the latest newsreels and time subjects will be used, it is asserted, all on 35 mm. film. The reel is edited by John Tobin, manager of the San Francisco Telenews Theatre, and Andy Potter of Photo & Sound, Inc. It will be airmailed to the New York laboratory for processing and printing. A two-month test campaign is planned, to determine marketability and profit, according to Mr. Potter.

The sample reel includes recent views of the siege of Leningrad, through courtesy of Russian War Films (Artkino), plus commentary by Walter Duranty; a football forecast by Dick Hyland, an auto crash on Oakland Speedway, views of the new California State Guard, and a picturization of Cleveland, Ohio, as one of the nation's defense centers. The reel was shown to the public and press in San Francisco for the first time last week.

Sponsor in Philadelphia

At Philadelphia the Atlantic Refining Company, through the N. W. Ayer agency was the first commercial television sponsor on WPTZ, television station of Philco Radio & Television Corp., Philadelphia. Atlantic Refining sponsored a Temple U.-Kansas night football game on September 26th. This was the first time that a night football game has been telecast. It required five cameras on the playing field and in the station's studios. The commercial announcements were televised from the studios between periods. Philco also has appointed Frank Thorpe Vreeland, playwright and former drama critic of the New York *Herald-Tribune* and the New York *Sun* to the post of dramatic director for WPTZ. He has been previously engaged in motion picture writing. Ernest Walling is in charge of Philco studio productions and Gilbert G. Brown has joined the remote pick-up production staff. He is a former sound engineer at the RKO studios in Hollywood.

Balaban & Katz theatre circuit executives at Chicago are expressing elation over interest in the television demonstrations which have been given on the mezzanine floor of the Chicago Theatre for the past five weeks. The demonstrations ended Friday, October 10th. The equipment for lobby demonstration will be moved to one of the neighborhood B. & K. houses like the Uptown, Southtown or Tivoli theatres, or installed in an out-of-town house, within the next two weeks for further promotional tests.

SILENT FILM POLICY PROVES SUCCESSFUL

Finishing its third month, the old Green Street theatre in San Francisco, renamed the Cinemat and running on a silent film policy is a success. San Francisco motion picture circles predicted that the theatre would not last more than two weeks.

The Cinemat is operated by Mr. and Mrs. Stabford E. Moses, Jr. Patrons who attend are labeled "curiosity seekers" by exhibitors as the Cinemat has never taken any display advertisements nor issued publicity stories.

Unlike the Movie Parade in Hollywood which shows 16mm silent films, the Cinemat shows 35mm films. Such films as William S. Hart in "Tumbleweed," "Dracula" and "The Phantom of the Opera" are currently being shown.

CIRCUITS, DISTRIBUTORS PICK UP HUDSON'S FILM TESTIMONIAL PLAN

Endorsements of Motion Pictures by Civic and Religious Leaders to Be Stressed in Trailer and Newspaper Advertising Copy

The testimonial advertising technique, adapted to a national institutional selling campaign for motion pictures, proposed by Earl J. Hudson, president of United Detroit Theatres, at the convention of Michigan Allied in Detroit last week, is already in process of formulation throughout that state. Attracting nation wide interest, both within and outside the industry the plan appears likely to be the first of several pending proposals for institutional selling to evoke a concrete response from both distributors and exhibitors in all sections.

There has been a marked trend of late towards the selling of motion pictures as an entertainment institution. During the summer the "Movie Vacation" advertising program inaugurated by the Philadelphia *Bulletin* was copied with success by exhibitors and newspapers all over the country. In July, Henderson M. Richey, director of Metro-Goldwyn-Mayer exhibitor relations urged the industry to go "doorbell ringing." Speaking at the North and South Carolina MPTO convention, he told exhibitors that the industry must sell itself to its neighbors as an institution by the equivalent of a door-to-door campaign.

Endorsed by Companies

Endorsement of the new plan spread rapidly this week. At Paramount, on Wednesday morning, Sam Dembow, Jr., said, a good percentage of the theatre partners and associates in the Paramount exhibition group were going ahead with it.

Columbia Pictures, through its general sales manager, A. Montague, approved the institutional promotion at its eastern regional sales convention in New York over the weekend. Mr. Montague, who was a leader in spreading the "Movie Vacation" scheme described the new proposal as "a constructive one" and said his company would actively assist.

Among others reportedly interested in the plan are Metro-Goldwyn-Mayer and the Loew circuit.

Testimonial advertising, Mr. Hudson told the Michigan Allied members last week, has been proved by research and sampling to be one of the most productive type. It has surpassed all other forms, he said, when the names of the persons paying tribute to an idea were names that were nationally known and commanded public confidence and respect.

So many persons have thrown bricks at the industry, he said, that he sought to determine if there were not many prominent persons willing to express praise for the screen as an entertainment medium. In a sample campaign Mr. Hudson is reported to have secured fifteen endorsements of motion pictures. These, it is understood, will form the basis of the campaign to be launched in mid-November via trailer, newspaper advertising, publicity and display throughout Michigan.

At the convention Mr. Hudson warned that mere eulogy of the screen would be insufficient. He outlined a campaign of endorsements of its entertainment, educational and informative attributes as well as such specific aspects as the comfort and safety of theatre recreation, its convenience, and inspirational values. Also he suggested seeking endorsement from women of the screen's style leadership, and from other experts of its architectural and home decorating inspiration, its pictorial presentation of current history and many accurate contributions to education.

15 Endorsements Obtained

The names secured for the first fifteen endorsements at Detroit are led by President Roosevelt. The other testimonials are from: Mrs. S. S. Sutherland, Federation of Women's Clubs and Detroit Council of Churches; Frank Cody, superintendent of Detroit schools; Monsignor Edward J. Hickey, Chancellor of the archdiocese of Detroit; Major General C. H. Bonesteel, Commander, Sixth Corps Area, U.S.A.; Private Kenneth E. Wilkinson, U. S. Army; Louella O. Parsons, and Hedda Hopper, columnists; Harold Heffernan, North American Newspaper Alliance; Rabbi Leon Fram, Temple Beth-El; Murray D. Van Wagoner, governor of Michigan; and Damon Runyon and Malcolm W. Bingay, writers.

In Detroit, Ray Branch, president of Michigan Allied, announced that the organization members would launch the institutional drive with trailers of President Roosevelt's remarks on the motion picture as an American institution. They were made for the Academy of Motion Picture Arts and Sciences dinner in February.

The Butterfield circuit, Cooperative Theatres of Michigan and many Wolverine state independents are reportedly preparing to join the drive. There will be a meeting with Mr. Hudson and Mr. Branch to discuss coordination at Detroit this week.

National Screen Service, Mr. Hudson said, will make trailers and other advertising accessories of the testimonials for distribution at cost. George Dembow, vice president in charge of National Screen sales at New York, said the offer extended not only to members of Michigan Allied and other theatres who use the Detroit campaign but to any theatres using the plan elsewhere.

For United Detroit theatres, Mr. Hudson reported, the initial statements will be made up in trailers using text rather than voice. Each statement will be highlighted with an appropriate background of design and scored with semi-patriotic music.

Emphasis will be placed on the American origin, development, and distinctly American character of the motion picture. Citing the many distinctive American contributions of the film art Mr. Hudson expressed the belief that the industry had the right to be patriotic about itself in words or music.

Statements Run Singly

Each statement will be run, singly, in each of the UDT theatres for an entire change of program. It will be spotted in the newsreel or otherwise placed for maximum attention. Concurrently the testimonials will appear in display newspaper advertisements, in lobby displays, and on panel easels and in programs and other institutional literature.

Local as well as national testimonials were also urged by Mr. Hudson in his outline of the plan. He observed that community leaders, with the respect and confidence of local citizens, could be as effective, or more so, as national personages. Even the smallest communities have persons whose commendations will command the attention of the public, he pointed out.

It is well worth the effort involved for exhibitors or their representative to contact regional leaders, as was done in Detroit, he said, to explain the thought behind the campaign, obtain their statements and send them to National Screen Service for preparation in trailer form.

Great benefits will accrue to all the industry, it was predicted when the general public realizes that motion pictures have enthusiastic friends, as well as critics, among people of importance and authority in professions, in business, public office, the various religious faiths and in the fields of education and public service. Many of these leaders, Mr. Hudson said, have already shown that they are glad to defend and pay tribute to the American screen.

SOME TESTIMONIALS FROM MICHIGAN

Typical of endorsements reaching the industry secured for the new Earl Hudson institutional campaign are the following quotations:

"There's ample evidence that motion pictures stimulate an interest in good literature. . . ."—Frank Cody, Superintendent of Schools.

"The motion picture is a magic carpet of fun for the whole family. . . ."—Mrs. S. S. Sutherland, Federation of Women's Clubs and Council of Churches.

"Motion pictures artistically and conscientiously produced can be a source of recreation and relaxation quite in keeping with our religious and cultural heritage." — Monsignor Edward J. Hickey, Chancellor of the Archdiocese of Detroit.

"Motion pictures have a definite place in the Army's morale program." —Major General C. H. Bonesteel.

"The greatest of all modern miracles is the motion picture . . . the window through which we all may behold the great dramas and comedies of yesterday and today . . . and the news events that prophecy what our tomorrow will be."—Governor Murray D. Van Wagoner.

Roy Reichelder, Ohio Censor Head, Resigns

Roy Reichelder, supervisor of film censorship in Ohio since being appointed to the then newly-created office in 1938, has resigned, and there will be a general reorganization of the censor board. Mr. Reichelderfer's successor has not been appointed. It is understood that Susan Warfield, film censor, will be retained, and that two or more inspectors will be appointed for work throughout the state.

Mallard Opens Office

William Mallard, formerly general counsel for RKO, has opened an office for the general practice of law at 60 Broadway, New York City.



MAN, Ah've seen Everthing!!



Ah've seen
DIVE-BOMBING STORKS
BRING BABIES!

Ah've seen
BLACK CROWS
CUT A RUG AND SING!

Ah've seen
A CIRCUS-TRAIN
TALK AND BALK!

Ah've seen
A MOUSE THAT
BULLIES PACHYDERMS!

Ah've seen
PINK ELEPHANTS
PARADE AND DANCE!

Ah've seen
A BABY ELEPHANT
FLY WITH HIS EARS!



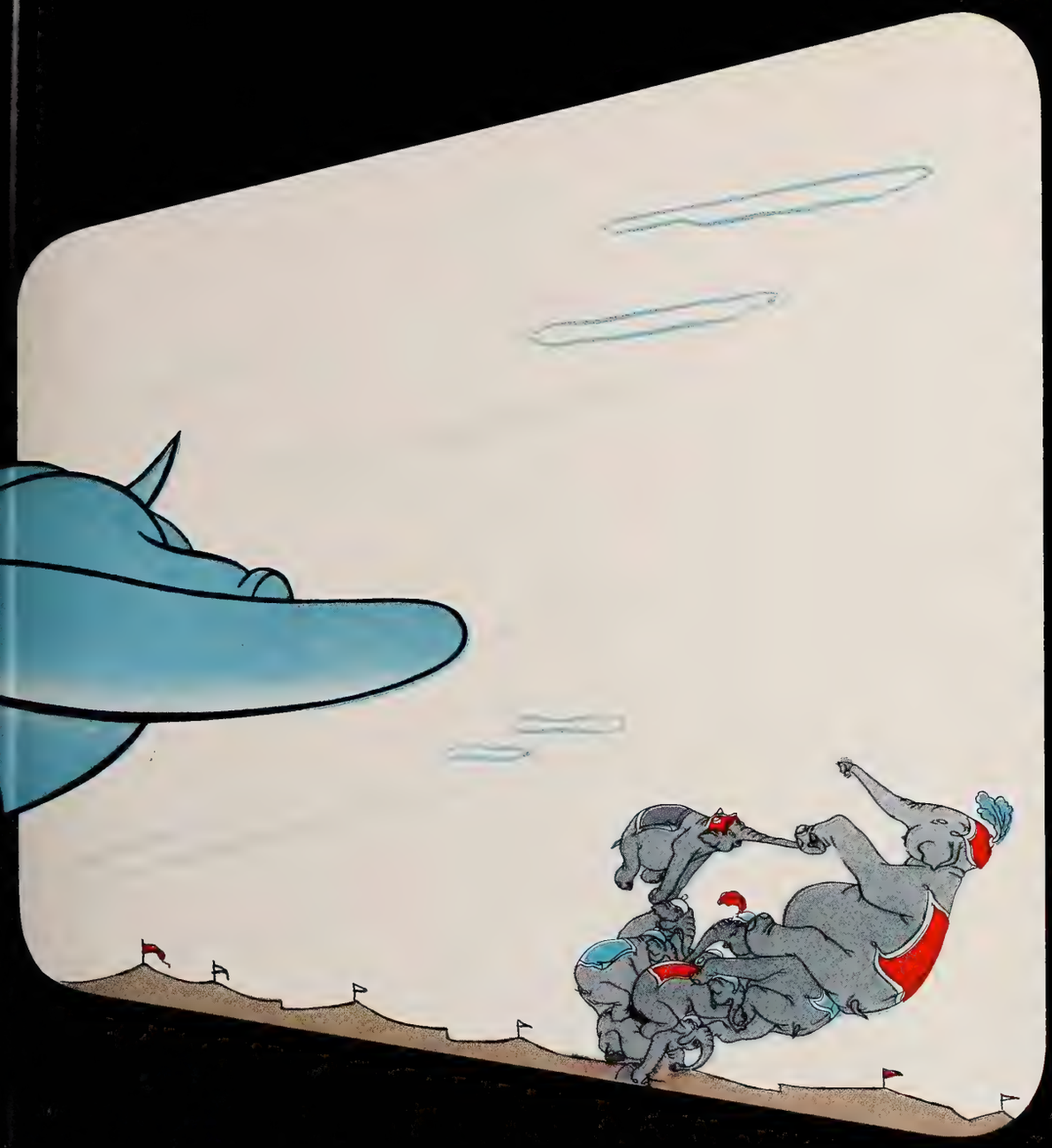
Man!... ah've seen



THE SCREEN'S GREATEST ADVENTURE IN ENCHANTMENT . . . More story, more thrills, novelties, heart-throbs, hilarity, suspense—more EVERYTHING to make the happy movie millions shout "THE BEST DISNEY WE'VE EVER SEEN!"

D

OPENING EXTENDED RUN ENGAGEMENT



9
TOP TUNES
including the country-sweeping
"BABY MINE"
"WHEN I SEE AN ELEPHANT FLY"
"CASEY, JUNIOR"
"LOOK OUT FOR MR. STORK"
and
"SONG OF THE ROUSTABOUTS"

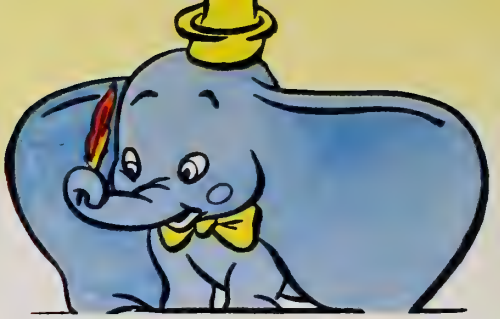
WALT DISNEY'S

3-RING FEATURE IN TECHNICOLOR

DUMBO

OADWAY THEATRE, NEW YORK, OCTOBER 23.

D FOR DUMBO



IS FOR DUMBO, THE BABY ELEPHANT WHOSE OVER-SIZE EARS ALWAYS GET HIM IN TROUBLE!

U FOR UNIQUE



IS FOR THE UNIQUE CIRCUS-TRAIN ENGINE, CASEY JUNIOR—THAT TALKS LIKE A HUMAN, BALKS LIKE A MULE!

M FOR MOUSE



IS FOR TIMOTHY Q. MOUSE, DUMBO'S TINY BUDDY, BRAVER THAN ANY BEAST ALIVE!

B FOR BLACK CROWS



IS FOR THE 5 BLACK CROWS—SQUAWKING, RAUCOUS COMICS WHO TEACH DUMBO TO FLY BY FLAPPING HIS EARS!

O FOR ORIGINALITY



IS FOR ORIGINALITY—AS THE ONE AND ONLY DISNEY BRINGS IT IN SONGS, SURPRISE AND LAUGHTER!

© WALT DISNEY PRODUCTIONS

IN TECHNICOLOR

Distributed by RKO RADIO Pictures Inc.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

With tongue in cheek, MGM publishes in its distribution department house organ a touching little tale from Ellis Shafton, its St. Louis film salesmen, who swears it actually happened in his territory in connection with the showmanship promotion of the Metro picture, "Blossoms in the Dust."

Seems that Metro field exploiteer Irving Waterstreet worked out a stunt, "which proved very successful," based on a cooperative plan, with local merchants giving a present to the first baby born after the start of the picture. The first born after the start of the engagement was an illegitimate child. Then, at ————, Missouri, about a week later, Irv applied the same campaign. "The gross there was terrific." And—the first child born after the start of the show was also illegitimate! "Is this a coincidence—or what do you think?" Ellis queried his home office.

▽

Warner Brothers' new motion picture, "You're in the Army Now," will have in it a merry little ditty entitled, "I'm Glad My Number Was Called."

▽

A play, by Jack H. Levin, is supposed to open on Broadway, and Jack Levin, of the motion picture industry's Copyright Protection Bureau, in Rockefeller Center, has been getting scores of calls for free tickets, from friend and foe. All of which is alright with Jack H. Levin, except that the play's Jack H. Levin is another Jack H. Levin, and the Copyright Protection Bureau's Jack H. Levin wishes that the free-pass moochers would telephone the play's Jack H. Levin.

▽

The little town of Wynard, far north in Saskatchewan, is making much progress these days in local improvements, and to prove it, exhibitor George Miller sends along a copy of the *Wynyard Advance,* local weekly newspaper, which headlines the opening of his new Vogue Theatre up that way. And, in an adjoining column, we find that the management of the local hospital also is going in for improvements in a big way, deciding that, after running the place these many years without operating room equipment, they think it's about time to buy some. At the same time the hospital appeals for donations of eggs, poultry and vegetables.

▽

Double features cost a Pueblo, Colorado theatre the price of a new window glass.

The police said the broken glass in the Uptown Theatre door was the work of a person who broke out—not in—the building.

Said Hanes Moore, who noticed the busted door at 3 a. m.:

"Guess the double feature was too much for someone and he fell asleep."

▽

Casting Note, presented in publicity from United Artists: "Glenda Farrell, who has returned to Hollywood after two years in New York, where she played the leading role in the Broadway stage success, "Separate Rooms," was signed yesterday by Edward Small for 'Twin Bed.'"

Errol Flynn returned twice to the headlines, first by promising a Judge not to punch Jimmy Fidler in the nose any more, in public, and again by making affidavit in another court by way of recording the high cost of his living. Errol itemized these "bare necessities" of monthly living expenses:

House expenses	$1,200
Boat expenses	1,000
Ranch expenses	400
Telephone and telegraph	60
Automobiles	150
Mrs. Lili Damita Flynn	1,000
Mr. Flynn	1,000
Doctor and dentist	150
Interest	135
Insurance	500
Publicity, professional and business expenses	4,000
Taxes	5,000
TOTAL	$14,595

The income, not included in the affidavit but confided to reporters, $24,000 the month.

▽

Restaurateurs of the National Restaurant Association feel that Alexander Woolcott's play, "The Man Who Came To Dinner," has done "the most good for the cause of Dining Out," and that Monty Woolley, playing the name part in the play, and now in the motion picture, is the specific individual contributing the most to that influence.

To show their appreciation, the restaurant men, the other day, sent Woolley a special invitation to be their epicurean guest at a big, all-out banquet at the association's convention dinner in Chicago. But the actor couldn't show, because he was hard to schedule in the filming of "The Man Who Came to Dinner" at Warners in Burbank, Cal. So instead the restaurateurs sent wires to Woolley as each banquet course was served, virtually wiring the courses—in explanation, not in food. All of which was undernourshing for Woolley.

▽

Gay Churchill, 21, a brunet, and Bartan Lowell, 20, a redhead, two young misses in New York, from Pennsylvania and Long Island, respectively, want to act in the worst way; they've already appeared in some stock shows. But, meanwhile, they want a job so they can eat—any kind of a job requiring any or all of the qualifications which they described in the following newspaper want-ad:

> **WANTED—Employment for two young women in early twenties; A.B. degrees, intelligent, attractive, whimsical, ambitious, literary, poverty-stricken. Can act, model, dance, sing, act, knit, sew, paint, decorate, act, sell, ride horseback, read to invalids, swim, act, play hockey, walk dogs, play bridge, teach, speak French, German, Greek, Russian, Latin, fence, act, direct, design, construct, act, cook, mix drinks, play piano and ukulele, compose, act, wash dogs, parachute jump, play tennis, hook rugs, mind children, act, psycho-analyse, debate, garden, photograph and act. Phone, CHelsea 3-3059 between 5:30 and 9 p.m.**

P. S. The girls have received offers of jobs running all the way from waitresses to husband entertaining.

Heeding explicit instructions given by John Rowberry, circuit manager of Cedar City, Utah, to do everything possible in the interest of public comfort and well-being while they are at the theatres required doormen and ushers at the Parks to call upon their dental skill to make an extraction the other Sunday. A young gentleman loosened a tooth while in the show and found he couldn't concentrate on the show while wiggling the tooth around in his month. So he went out to the lobby and nonchalantly asked the doorman to pull it with an old pair of pliers he had in his pocket. Lyle Barton, on duty at that time, looked at the pliers and shuddered and looked at the tooth, deciding something had to be done. So he sent for a pair of long mechanic's pliers used in the projection room and with the usual order, "Wider, please" firmly yanked the offending molar clear. With a grateful "Thanks" the smiling fellow returned to the show without a wiggling tooth.

▽

Soft Job Department: **A. G. Antonio has been appointed Chief of the Floor Covering and Bedding Units of the Emergency Office of Price Administration, in the United States Government at Washington.**

▽

Ideal Corpse Department: Fritz Feld has died 400 deaths in his 20 years as an actor.

It began with his earliest days with Max Reinhardt in Berlin, when in his first role he was killed in a duel. Since that time Feld estimates that he has appeared in 500 plays and films and has been killed in 400 of them. Currently he fights a losing comedy duel with Leon Errol in RKO's "The Mexican Spitfire's Baby."

"I have been thrown into a tiger's cage," says Feld, "thrown off docks into rivers and off the decks of boats into oceans. I have been shot, strangled, poisoned, stabbed, and trampled by horses and elephants. I have died every death on record, with the exception of freezing to death."

▽

Commanding Company "B" of the 15th Training Battalion at Camp Wheeler, Georgia, is Captain Clarence T. De Haven, a former film player who appeared in "The World Moves On" and "British Agent," for Twentieth Century-Fox; Cecil B. De Mille's "The Crusades," for Paramount, and Metro's "Mutiny on the Bounty."

A bit player during his brief career in 1934, Captain De Haven recalls that some of his best work was shorn by cutting room executioners. An assistant editor for "British Agent" told him he was "not essentially the military type." Now at Camp Wheeler, Captain De Haven's assignment calls for the training of more than 200 new infantrymen every 13 weeks.

▽

Band-man Raymond Scott's real name is Harry Warnow. He's the gent who wrote the song, "Subway Far from Iceland" in an airplane. He swears he can drive an automobile with his eyes shut—'blind driving' by memorizing contours of the roads he drives along.

THE HOLLYWOOD SCENE

NOAA Meets

A Hollywood intent upon itself and its affairs, including Washington ramifications, gave scant heed last week to the Golden Anniversary of an organization accountable, in greater degree than most of today's Hollywood figurantes know, for the universal acceptance which the motion picture has won from a worshipful populace.

The National Outdoor Advertising Association, fifty years a power in the world of men and women who read as they run, held its annual convention at the Los Angeles Ambassador Hotel, Sunday through Thursday, elected officers, attended business sessions, heard experts speak on vital topics and topped off the proceedings with a dinner dance at Earl Carroll's Theatre Restaurant.

Five hundred delegates, representing all of the 48 states and Canada, were in attendance.

Among the principal speakers was Charles W. Collier, president of the Pacific Advertising Association, who spoke on the importance of advertising to American business in a period of pressures.

Mr. Collier said in part, "Advertising is the very voice of business. Without it, business would be muzzled and the kind of progress which has brought the country to the highest living standards in the world would cease.

"I believe it was no accident that we have this standard of living which is the envy of the world. Nor is it something that just happened because of our natural resources. America and the Indians had all of the things we have today, but it took the practical, inquiring mind of the Yankee to put them to work.

Mr. Collier said that advertising, by helping the free press and radio to remain solvent, helps to preserve the Bill of Rights. "And perhaps most important of all," he said, "is the part which advertising plays in lowering our cost of living by expanding markets and distribution, enabling economies which reduce prices through mass production and bringing products which are luxuries in other lands within the reach of all."

The NOAA elected Frank Dunnigan of Fort Wayne, Ind., president, Hen Jackson of Reading, Pa., vice president, and Harry Crawford of Mobile, Ala., chairman of the board.

▽

EDWARD KAUFMAN, former Twentieth Century-Fox production executive, will produce "He Kissed the Bride" as his first Columbia picture.

GEORGE CUKOR will direct MGM's remake of "Her Cardboard Lover" to be produced by J. Walter Ruben.

JACK HIVELY has been assigned to direct "Why Worry?" for RKO-Radio.

WILLIAM CLEMENS has been awarded a term contract by Paramount, for which company he directed "The Night of January 16th," "Sweater Girl" and is presently engaged in making "The Morning After."



DAVID MILLER, MGM director, whose first feature production, "Billy the Kid" was a Box Office Champion for June, has been assigned to direction of "Council of Crime," with Edward Arnold, Ian Hunter and Ruth Hussey tentatively cast, as his second film. At 30 years of age, and ten years up from the National Screen Service trailer department, through MGM short subjects and cutting room divisions, Mr. Miller is Leo's youngest motion picture director.

PHIL ROSEN, whose direction of "Paper Bullets" for the Kozinsky Brothers, newcomers to production, was accounted a triumph over budget, has been retained to direct the second offering of the producers, "I Killed That Man," which will be distributed by Monogram. JOAN WOODBURY, of the "Paper Bullets" cast, carries over as star of the new project.

PANDRO BERMAN has been named as producer of "Nothing Ventured," a new acquisition by MGM.

JOSEPH SANTLEY, who recently completed direction of GENE AUTRY's "Down Mexico Way" for Republic, has been named to direct the Al Pearce comedy, "Marines on Parade," for the same studio.

VICTOR FLEMING, honored by the Academy of Motion Picture Arts and Sciences for his direction of "Gone With the Wind," will direct SPENCER TRACY in MGM's "Tortilla Flats," the John Steinbeck novel long contemplated for production and now seemingly in a fair way to get started. It'll be Fleming's fourth Tracy job.

Leo in Front

Finishing two productions during the week and starting two more to take their places on its stages, Metro-Goldwyn-Mayer continued this week to lead the studio field in point of films before the camera.

The House of Warner, still and as usual well ahead of its competitors in point of pictures in backlog with 19 films listed as in editing stage, had five productions on its sound stages at weekend.

Twentieth Century-Fox had four pictures going, while Universal, RKO-Radio, Republic, Paramount and Columbia had three each in shooting stage.

The data:

COMPLETED

COLUMBIA
Honolulu Lu
Bedtime Story
M-G-M
H. M. Pulham, Esq.
Babes on Broadway
MONOGRAM
Bullets and Bullion
PARAMOUNT
Tombstone
RKO-RADIO
Call Out the Marines
20TH FOX
Rise and Shine
UNIVERSAL
Melody Lane
WARNERS
All Through the Night
Kings Row

STARTED

COLUMBIA
Cadets on Parade
West of Tombstone
SMALL
Captain of Koepenick
M-G-M
Mr. & Mrs. North
I Married an Angel
MONOGRAM
I Killed That Man
PARAMOUNT
Torpedo Boat
REPUBLIC
Missouri Outlaw
SMALL
Heliotrope Harry
UNIVERSAL
Dr. X.
Fifty Million Nickels
WARNERS
Juke Girl

SHOOTING

COLUMBIA
Blondie Goes to College
Lady Is Willing
GOLDWYN
Ball of Fire
M-G-M
We Were Dancing
(Untitled) Kildare
Vanishing Virginian
Steel Cavalry
Woman of the Year
Miss Achilles' Heel
PRESSBURGER
Shanghai Gesture
PARAMOUNT
Lady Has Plans
Fleet's In
RKO-RADIO
Valley of the Sun
Joan of Paris
Sing Your Worries Away
REPUBLIC
Lady for a Night
Tuxedo Junction
SMALL
Twin Beds
20TH-FOX
Perfect Snob
Castle in the Desert
Remember the Day
Son of Fury
UNIVERSAL
North to the Klondike
Keep 'Em Flying
WARNER
Man Who Came to Dinner
Wild Bill Hickok Rides
You're in the Army Now
Male Animal

▽

ARTHUR and SAM LYONS celebrated the 25th anniversary of their establishment of the agency bearing their name by opening new offices in Beverly Hills last week Friday and inviting the press to meet NOLL GURNEY and NAT WOLFF, their associates.

FCC MODIFIES AIR RULES; "THEY'RE JUST AS DANGEROUS," SAY NETWORKS

Broadcasters Vow to Carry the Fight to Courts and Congress; Regulations Would Prohibit Exclusive Programs for Chains

by FRANCIS L. BURT
in Washington

The Federal Communications Commission in Washington this week was facing what Washington described as "the fight of its life," in the courts and in Congress, as a four-man FCC majority pressed ahead with its plan for eliminating "monopoly" in radio chain broadcasting.

Basis of the fight was the FCC orders, issued last Saturday, increasing the license period of standard broadcasting stations from one to two years and providing for the elimination of chain-station contracts giving networks exclusive program and territorial rights. The new orders are to go into effect November 15th.

The Commission suspended indefinitely its proposed order requiring the divorce of the NBC Red and Blue networks, expressing the opinion that separation was "so desirable that we believe a separation will soon occur without the spur of a legal mandate."

Companies To Appeal

Immediately upon receipt of the order, the Columbia Broadcasting System and the National Broadcasting Company announced they would immediately appeal to the Federal courts, and the National Association of Broadcasters issued a statement calling the "modified" rules "just as dangerous to broadcasting as the original regulations."

A Supreme Court decision on the powers of the FCC as delineated by the Communications Act, long desired by the radio industry, was assured late last Saturday by the declarations of presidents of both major networks. Niles Trammell, of NBC, and William S. Paley, of CBS, declared that recourse to the courts would be taken immediately "to stay the usurpation of power" implicit in the amended network regulations issued late Saturday by the Commission.

The Commission's action was a climax to a six-months' drive to eliminate "network monopoly." Regulations sharply revising the operation of networks and their relations with stations were issued by the FCC May 2nd last, but were approved in principal by the Mutual hearings and negotiations with the chain companies. The proposed rules have been subjects to the opposition of the National Broadcasting Company and Columbia Broadcasting System, but were approved in principal by the Mutual Broadcasting System.

In the adoption of the latest orders, the commission maintained the four-two split which has marked its entire consideration of the subject, Commissioners Paul S. Walker, George Henry Payne and Ray C. Wakefield joining with Chairman James Lawrence Fly in approving them, while Commissioners T. A. M. Craven and Norman S. Case issued a sharp dissent.

In addition to extending the licensing period and suspending the NBC divorce order, the new rules extend the contract period between chains and stations from one to two years; permit stations to option three hours out of each of four periods into which the broadcast day is divided, but on a non-exclusive basis; require networks to give stations with which they have time option contracts 56 days' notice of intention to exercise the option, and permit stations to contract with networks for first call on chain programs.

The regulations would eliminate the present exclusivity, under which a station affiliated with one chain may not carry another network's program; territorial exclusivity, under which a chain may not furnish a program to any station in an area served by an affiliate, and restrictions on the right of stations to reject chain programs.

The Commission majority issued a lengthy report in which it stressed the advantages to be derived from its regulations which, it said, "will tend to decentralize the tremendous power over what the public may hear which is now lodged in the major network organizations, and will remove existing restraints upon competition without interfering unduly with the operations of the network organizations."

Seeks "Stability"

In an explanatory statement, Chairman Fly explained the purpose of the rules to be "to achieve a greater measure of stability throughout the broadcasting industry," which will be brought about through the extension of the licensing period and the limitation on network contracts, now generally for five years.

"The Commission has engaged in long study of these matters and in extensive discussions with the heads of the networks," Mr. Fly said. "It will carefully observe the operations from month to month in the future and will always stand ready upon any appropriate showing to review the rules in light of actual operations.

"It is our intention to foster wholesome competition and to provide the diversity in the control of the channels of information which is so essential to our democracy. At the same time, we recognize that there must be a continuance and indeed an extension of network operations and that those operations must be upon an efficient and profitable basis. Whenever it may be shown that in the course of actual operation these regulations fall short of any one of these basic objectives, the commission stands ready to meet with the parties in interest and to make such further modifications as will accomplish the basic purposes."

Opposition to the regulations came immediately upon their publication, in the form of the dissenting opinion by Commissioners Case and Craven, who charged the majority of the Commission with having exceeded the power delegated the FCC in the Communications Act and asserted that the aggregate effect of the rules would not be a broadcasting system more in the public interest than that of today, but rather an impairment in the nation's radio service at a time when efficient service is most needed.

"No Time for Revolution"

"The present is no time to force revolutionary reforms upon an industry which has served the public interest of the nation, particularly when such reforms bear no relation whatsoever to the national defense effort," the two commissioners declared. "These economic changes may cause vast readjustments in all industry as well as by the entire public. The cumulative effects of these basic national economic readjustments upon the radio industry cannot be determined with accuracy at this time; therefore, it appears to us that to add to the instability of the radio industry by enforcing new Government regulations, which in themselves superimpose fundamental economic readjustments, is unwise."

The dissenting commissioners contended that a three-year license period would be preferable to a two-year term. With respect to the limitations on options, they held absurd a regulation which permits an affiliate to contract for first call on a chain's programs, but does not permit the network to obtain first call on the station's time. Further, it was asserted, now is no time for the Government to force private enterprise to dispose of its property on an unsound business basis.

To Go to Court

Immediate appeal to the courts for review of the regulations was assured by CBS in the statement issued simultaneously in New York and Washington.

The "modified" regulations are no improvement over the original proposals, it was asserted by William S. Paley, president of the company, who charged that the commission "is stretching its loosely defined authority far beyond any area of regulation it has ever attempted to invade before."

The new regulations, Mr. Paley said, are "unnecessary, unlawful, and definitely destructive of freedom of the air.

"There is only one possible solution for the present unfortunate situation," he said, "a staying of the new regulations and the enactment of a new radio law which will definitely delimit the powers and duties of the Federal Communications Commission and which will embody such changes as the Congress may want to make in the light of modern developments in the art of broadcasting."

CBS's challenge was quickly taken up by Chairman Fly, who contended that the new regulations contain "generous modifications not even discussed with Mr. Paley.

"The public ought to know moreover, that CBS has always refused and continues to refuse to submit to any form of regulation,

(Continued on following page)

RADIO OUTPUT BEHIND DEMAND

While radio set production for 1941 *is expected to run* 10 *to* 15 *per cent ahead of* 1940, *a record year in which approximately* 12 *million receivers were manufactured, output currently is* 20 *to* 25 *per cent behind customer demand, according to figures published in the* Wall Street Journal *on Monday.*

Manufacturers have been able to continue producing largely because they had built up substantial inventories of raw materials, reduced the number of 1942 *models introduced this year and developed substitute materials. RCA Laboratories, for example, has developed more than* 40 *alternate materials in tackling the problem of substitutes. Of these,* 20 *are being used in RCA's radio production and* 12 *more alternates have been approved and scheduled for early use. In addition, many others are reported available for production if the necessity should arise.*

Networks Fight FCC Regulations; Court Appeal Set

(Continued from preceding page)

regardless of the public interest reflected therein," Fly added. "It ought to be clear also that no member of the commission has ever questioned the propriety of the company's going to court on any issue concerning the commission."

Niles Trammel, president of NBC, declared in a statement, "in good faith and as expeditiously as possible the National Broadcasting Company is ready to present to the courts the far-reaching questions raised by the new FCC regulations. We rely upon Chairman Fly's statement that he will stay the operations of these regulations pending the final outcome of the court proceedings.

Ask "Due Process"

"The position of NBC," Mr. Trammel continued, "has been consistently that it does not oppose regulations by the Government but that such regulation should be through the processes of law." He reiterated the company's desire and willingness to cooperate with the Commission but added, "The conception of Chairman Fly as to what the existing law is differs diametrically from that of any or all his predecessors. Conceivably that of his successors in turn may vary again. The broadcasting industry can not operate on a stable basis and adequately serve the public if it is to be governed by bureaucratic fiat instead of by law."

Mr. Trammel also expressed regret that "in these critical days when the National Broadcasting Company is making every effort to assist the national defense program, and is giving every cooperation to the Government through its domestic and international broadcasting facilities, that a part of the Federal Communications Commission should insist on disrupting our operations and on revising the whole method of network broadcasting."

Sincerity of the Commission in dealing with the problem was directly questioned by Neville Miller, president of the NAB, who also challenged the authority of the commission to compel NBC to dispose of its blue network.

"The Commission is apparently attempting to create the impression that it wants to aid the broadcasting industry and that it has substantially modified its original drastic rulings in response to widespread public demand," Mr. Miller said. "The fact is that these new rules are merely the same old regulations in new dress. They threaten the future continuance of orderly broadcasting service just as seriously as did the original regulations. And they threaten that service at a time when radio is playing a vitally important part in our program of national defense.

Rights of Congress Cited

"Apart from the manifest danger to broadcasting service in the United States, the commission's latest action raises a serious public question with respect to the powers and duties of Congress and its responsibility to the people. There is before Congress right at this moment proposed legislation dealing with the future conduct of radio broadcasting in this country and particularly network broadcasting. Under a bill now before the House Interstate and Foreign Commerce Committee, the Federal Communications Commission is directed to report to Congress upon some of the very matters with respect to which the commission itself is now attempting to legislate. There is no doubt that the radio law should be substantially amended; it is hopelessly antiquated. But that is a function of the Congress."

At the Capitol, Senator Wallace White, author of the resolution under which the Commission's handling of the network question was the subject of extensive hearings last spring, announced that he would ask for immediate action either on the resolution or on legislation he had introduced calling for reorganization of the Commission and clarification of its authority.

The Senator said he was less concerned with the desirability of the amendments than with the question of the Commission's power to promulgate them.

Also on Monday, President Roosevelt sent to the Senate the nomination of Clifford J. Durr of Alabama to be a member of the FCC for a term of seven years from July 1, last, succeeding Frederick I. Thompson, also of Alabama, whose term expired June 30.

Mr. Durr was born in Montgomery, Ala., March 2, 1899, and was educated at the University of Alabama and Oxford University, England, where he was a Rhodes scholar. He entered the Government service some years ago, and in 1937 became assistant general counsel of the Reconstruction Finance Corporation. In August of this year he was made chief counsel of the Defense Plant Corporation, a RFC subsidiary. He is a brother-in-law of Mr. Hugo Black, former Senator from Alabama and now a member of the Supreme Court.

Independents Plan To Organize

Last week, at the Drake Hotel in Chicago, independent broadcasters representing 26 stations affiliated with major networks, agreed at a two-day meeting to set up an organization, based upon immediate needs, of independent broadcasters to protect their interests.

The problems cited concerning which protection is needed were outlined at the meeting as follows: demands of the super-power applicants; demands of the musicians union and action on the ASCAP situation. The group contended that the proposed ASCAP licenses should be modified before acceptance, in spite of approval by the National Association of Broadcasters and the Independent Radio Network Affiliates.

An invitation was extended to independent broadcasters to meet this week, on Tuesday, at the Drake Hotel for the purpose of further discussing the problems confronting them and in order to form an organization. The committee in charge includes: William J. Scripps, WWJ, Detroit; Hoyt Wooten, WREC, Memphis; Eugene Pulliam, WIRE, Indianapolis; Stanley Hubbard, KSTP, St. Paul, and William O'Neill, WJW, Akron.

At Tuesday's meeting at the Drake Hotel, representatives of 68 stations formed independent Broadcasters, Inc. Another meeting, to which all net work affiliates, excluding clear channel and M. and O. stations will be invited, will be held at the Drake in November when the election of officers and directors will be held.

Wallis Receives Award

For his part in "awakening public consciousness of the role played by pioneer fighters of the Old West in American History," the United Indian War Veterans will confer the Order of Merit upon Hal B. Wallis, associate executive in charge of production at the Warner studios. The announcement of the award was made by Captain Guy W. Hassler of Berkeley, Cal.

McGrann Leaves Columbia

Frank McGrann, Columbia exploitation manager for the past seven years in New York, has resigned to become vice-president of Modern Merchandising Bureau, for which he will handle motion picture tieups. Frank P. Rosenberg, assistant exploitation manager, has been named acting head of the department.

Child Film Week Set by Library

Plans for a Children's Motion Picture Week, beginning October 27th, are under way at the New York Public Library, in which the library, the film industry, the Schools Motion Picture Committee and the National Board of Review are participating, for the purpose of "building the taste of young people for good films." It is planned to make this Children's Motion Picture Week an annual affair, to promote "better motion pictures for young people" not through the "fan approach, but on the subject matter, the production and the dramatic technique of a good picture."

According to a release issued by the Library, "Young people spend one-fourth as much time at the motion picture as they do in school." This figure was estimated by Dr. Frederick M. Thrasher and Paul G. Cressey, educators, who are writing a book for the Payne Foundation. The three sponsoring groups of Children's Motion Picture Week believe that a taste "can be built up for good films as it has been built up in the schools and libraries, for good books."

Branch Set Aside

The children's room of the Nathan Straus Branch of the Public Library, the only branch in New York built for, directed for and attended by young people, will be the center of activities. Sketches, working drawings and scale models used in the production of current films have been sent on from Hollywood by major producing companies to the branch so that school children in the city may learn first hand of the technical work necessary for preparation of Hollywood films.

On October 30th, at 8:30 P.M., educators, representatives of the motion picture industry, newspaper film critics and library and school officials will meet with young high school students for a discussion of "better motion pictures for young people." Those scheduled to speak are: Miss Margaret Scoggin, Librarian of the Nathan Straus Branch, who will preside; Mrs. Alonzo Klaw, chairman of the Schools Motion Picture Committee and Miss Mabel Williams, Superintendent of Work with Schools in the New York Public Library. Kenneth MacGown, director of the documentary film division for the Rockefeller committee on Inter-American affairs, Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, and Robert Flaherty, producer of "Man of Aran," "Nanook of the North" and other documentary pictures, have been invited to speak. Representatives of the Young Reviewers of the National Board of Review, will speak for young people.

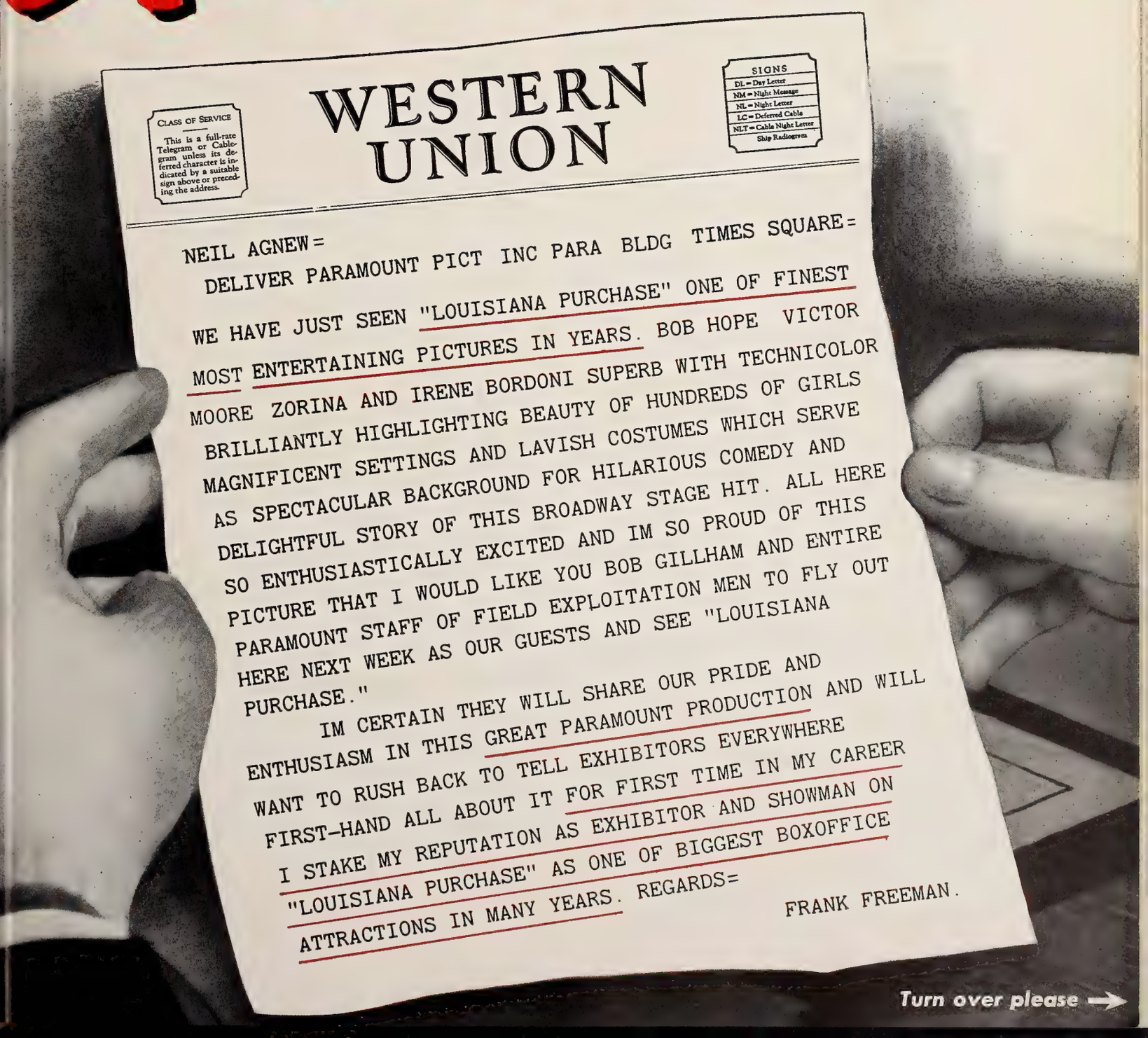
Frank C. Walker Injured

Frank C. Walker, Postmaster General and principal in the Comerford Pennsylvania theatre interests, was injured Monday, October 13th, when the National Limited of the Baltimore & Ohio Railroad slid into a freight locomotive near Chillicothe, Ohio. Mr. Walker, accompanied by his wife who was uninjured, was treated for a slight head abrasion.

Gould to West Indies

Dave Gould has been given charge of Republic's new British West Indies office, headquarters of which will be in Trinidad. The company already has offices in Panama, and in Santiago, Chile. Mr. Gould had been MGM's Puerto Rico manager for 10 years.

ATTENTION SHOWMEN!



WESTERN UNION

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WE HAVE JUST SEEN "LOUISIANA PURCHASE" ONE OF FINEST MOST ENTERTAINING PICTURES IN YEARS. BOB HOPE VICTOR MOORE ZORINA AND IRENE BORDONI SUPERB WITH TECHNICOLOR BRILLIANTLY HIGHLIGHTING BEAUTY OF HUNDREDS OF GIRLS MAGNIFICENT SETTINGS AND LAVISH COSTUMES WHICH SERVE AS SPECTACULAR BACKGROUND FOR HILARIOUS COMEDY AND DELIGHTFUL STORY OF THIS BROADWAY STAGE HIT. ALL HERE SO ENTHUSIASTICALLY EXCITED AND IM SO PROUD OF THIS PICTURE THAT I WOULD LIKE YOU BOB GILLHAM AND ENTIRE PARAMOUNT STAFF OF FIELD EXPLOITATION MEN TO FLY OUT HERE NEXT WEEK AS OUR GUESTS AND SEE "LOUISIANA PURCHASE."

IM CERTAIN THEY WILL SHARE OUR PRIDE AND ENTHUSIASM IN THIS GREAT PARAMOUNT PRODUCTION AND WILL WANT TO RUSH BACK TO TELL EXHIBITORS EVERYWHERE FIRST-HAND ALL ABOUT IT FOR FIRST TIME IN MY CAREER I STAKE MY REPUTATION AS EXHIBITOR AND SHOWMAN ON "LOUISIANA PURCHASE" AS ONE OF BIGGEST BOXOFFICE ATTRACTIONS IN MANY YEARS. REGARDS=

FRANK FREEMAN.

Turn over please →

A RED LETTER DAY
in
FILM HISTORY!

DEC. 26th 1941

The release date of the greatest holiday picture ever made!

Paramount's

LOUISIANA PURCHASE

starring

BOB HOPE · VERA ZORINA · VICTOR MOORE

with **Irene Bordoni · Dona Drake**

featuring 100 Louisiana Belles · *IN TECHNICOLOR* · Directed by Irving Cummings
Screen Play by Jerome Chodorov and Joseph Fields · Based on the Musical Comedy by Morrie Ryskind · From a story by B. G. DeSylva · A Paramount Picture

Music and Lyrics by Irving Berlin

'DUMBO', 'GREEN VALLEY', 'SUNDOWN', 'PURCHASE', 'BLUES' & 'TARGET' ARRIVE

Premieres Set for Four New "A" Features; Warners, RKO and MGM Report Holdovers, Records on New Product

Premiere and exploitation plans for new product, some achieved and others still embryonic this week concerned such items as Walt Disney's New York opening of "Dombo," his latest feature cartoon; that the Governor of Louisiana intends to say something to the Governor of Tennessee regarding Paramount's "Birth of the Blues" premiere; that "How Green Was My Valley," by 20th-Century Fox, will open at the Rivoli, New York; that "Sundown," the United Artists' release, had a Hollywood premiere, attended by 60 film stars and a national broadcast; and sundry items covering the grosses of new pictures in varying points, in addition to more holdovers for "Sergeant York," "Little Foxes," "Honky Tonk," "Week-end in Havana," "Citizen Kane," among others.

"Dumbo" Premiere

Walt Disney's latest feature-length cartoon, "Dumbo," will be premiered on Thursday night, October 23rd, at the Broadway Theatre, New York, under the auspices of the Vocational Service for Juniors, philanthropic organization. The Disney-RKO exploitation chiefs expect the formal opening to be attended by leaders in New York's social circles, and film, stage and radio stars.

Mr. Disney will be on hand for the premiere. Following his two-month tour of South America acquiring material for a future series of shorts and features, Mr. Disney will arrive in New York early next week aboard the Santa Clara. He is returning to America with 11 staff artists, part of the crew which traveled to Latin American countries with him. Mr. Disney and his party, left Valparaiso last week and arrived in Panama City on Tuesday, in time for the premiere of "Fantasia" at the Eldorado Theatre there.

"How Green" Opening

"How Green Was My Valley," 20th Century-Fox's screen version of the Richard Llewellyn best-seller, will have its world premiere at the Rivoli Theatre, New York, October 28th, to make possible a special tribute to Director John Ford on his 25th anniversary in films. Darryl F. Zanuck is the producer. The Cast, headed by Walter Pidgeon, includes Maureen O'Hara, John Loder, Anna Lee, Donald Crisp and the 12-year-old British star, Roddy McDowall, in this country as a war refugee. Feature players are Sara Allgood, Barry Fitzgerald and Arthur Shields, who were stars in Dublin's famous Abbey Theatre, and Rhys Williams, who played opposite Ethel Barrymore on the New York stage, in "The Corn is Green."

"Sundown" Opens

Walter Wanger's production, "Sundown," released through United Artists, opened on Thursday evening, October 16th, at the Four Star Theatre in Hollywood, to the accompanying gala coast-to-coast broadcast on Mutual of more than 60 cinema celebrities, including Marlene Dietrich, Hedy Lamarr, Rita Hayworth, Gary Cooper, Tyrone Power and Ann Southern.

SHORT PRODUCT PLAYING BROADWAY

Week of October 11th

ASTOR
Water Bugs ..... MGM
Feature: Dr. Jekyll and Mr. Hyde ..... MGM

CAPITOL
Inside Passage—FitzPatrick.. MGM
Of Pups and Puzzles..... MGM
Feature: Honky Tonk..... MGM

CRITERION
Int'l Forum, No. 3—Will Democracy Survive?".... Columbia
Sucker List—Crime Does Not Pay..... MGM
Feature: Tanks a Million... United Artists

MUSIC HALL
The Little Whirlwind..... Disney-RKO Radio
A City Within a City..... Columbia
Feature: It Started with Eve.. Universal

PARAMOUNT
What's Lacrosse?..... Paramount
It's a Hap-Hap-Happy Day. Paramount
Feature: Hold Back the Dawn. Paramount

RIALTO
Rodeo Goes to Town..... 20th Cent.-Fox
Flies Ain't Human—Popeye. Paramount
Crime Control..... Paramount
Defense Review, No. 1..... OPM
Feature: Flying Cadets..... Universal

RIVOLI
The Little Whirlwind..... Disney-RKO Radio
George Washington, Country Gentleman..... Universal
Feature: This Woman Is Mine Universal

ROXY
Ice Carnival..... 20th Cent.-Fox
Aristocrats of the Kennel... 20th Cent.-Fox
Community Sing, Series 6, No. 3..... Columbia
Feature: A Yank in the R.A.F. 20th Cent.-Fox

STRAND
The Henpecked Duck..... Vitaphone
Kings of the Turf..... Vitaphone
Minstrel Days..... Vitaphone
Feature: The Maltese Falcon Warner Bros.

"Sundown," starring Gene Tierney, with supporting cast headed by Bruce Cabot, George Sanders, Cedric Hardwicke, Harry Carey, Joseph Calleia and Reginald Gardiner, is based on the *Saturday Evening Post* story by Barre Lyndon, with its locale set on the Kenya-Somaliland border, a British Empire outpost. Henry Hathaway directed the film and a special musical score was composed and arranged by Dr. Miklos Rozsa.

"Purchase" Plans

Paramount exploitation chiefs will meet this week-end with Neil Agnew, general sales manager, and Y. Frank Freeman, studio chief, to discuss distribution plans for "Louisiana Purchase." The conference will be held at the Ambassador Hotel in Los Angeles, from Friday through Sunday.

Meeting with Mr. Agnew and Mr. Freeman will be: Robert M. Gillham, advertising and publicity director; Al Wilkie, publicity director; Alec Moss, exploitation head; George Brown, studio publicity chief, the latter's staff, and the following field exploitation men: Sidney Mesibov and Gep Evans of New York; Fred Bartow, Chicago; William Brooker, Philadelphia; Arnold Van Lee, Boston; Jack Dailey, Dallas; J. Maxwell Joice, Cleveland; William Lansburg, Kansas City; James Lundy, Denver; Norman Sprowl, Cincinnati; E. J. Wall, Albany; John H. Hewlett, Atlanta, and Ralph Ravenscroft, Los Angeles.

"Blues" Opening Dispute

The world premiere of Paramount's "Birth of the Blues," slated for October 31st, has provoked a bone of contention between Tennessee and Louisiana. The opening, originally scheduled for Memphis, Tenn., on the theory that the "blues" originated on Beale Street in that city, was contested by Governor Sam H. Jones of Louisiana, who sent a letter to Y. Frank Freeman, Paramount's studio chief, and asked that the premiere be held in New Orleans. Governor Jones claims that the "blues" originated in Basin Street, New Orleans. He appointed Roark Bradford, novelist and playwright, his emissary to Hollywood to present New Orleans' claim to the title of "cradle of jazz music" and to the opening of the Bing Crosby-Mary Martin musical. His wire to Mr. Freeman said, "I have appointed Roark Bradford as special envoy to Hollywood to defend Louisiana's claim to the authentic birthplace of the blues type of music. I feel that Louisiana should be rightfully credited with originating this unique type of music."

"Foot in Heaven" Plans

Warner Bros. screen version of the Hartzell Spence novel, "One Foot in Heaven," will make its New York bow on October 30th at Radio City Music Hall. The film had its world premiere in Washington on October 2nd, before a distinguished first night audience of church dignitaries, Government officials and high-ranking officers of the United States Army, Navy and Air corps.

For the first time in its history, the Philadelphia Board of Education has ordered a feature picture produced for theatre use to be screened for the educational body. Alexander J. Stoddard, superintendent of schools and head of the city's Board of Education, asked Warner Bros. for a showing of "One Foot in Heaven." The screening took place Tuesday, October 14th, in the Board of Education Building.

"Target" Premiere

Warner Bros. held the American premiere of "Target for Tonight" at the Globe Theatre, New York, this Friday night, October 17th. "Target" is the first factual feature picture of the RAF force in action ever shown in this country. The entire British anti-aircraft service is depicted in action. Warner's is distributing the film in America, which was produced by a Crown film unit of the British Government.

A special shortwave radio broadcast from England, picked up in this country, was arranged for the American premiere of "Target." Robert Montgomery, now attached to a Naval mission in London, was master of ceremonies on the show and introduced a number of celebrities.

Metro-Goldwyn-Mayer is planning to release "Gone With the Wind" for the third time on

(*Continued on following page*)

Holdovers and Grosses Increase

(*Continued from preceding page*)

March 1, 1942, it was reported by David O. Selznick, producer, last week. It is understood that exhibitors will be required to charge a minimum admission price of 50 cents and that selling terms again probably will be on a 50-50 basis. "GWTW" is being withdrawn from all screens; and contracts for the picture must be played out by October 15th.

Anent a Walt Disney publicity office item about "Fantasia," the claim has been made that receipts for the Disney-Stowkowski opus at the Broadway Theatre, New York, for the Columbus Day matinee, were $1,492, capacity house, and, incidentally, the year that Columbus discovered America.

Completing its first week at the Strand, New York, Warner's "The Maltese Falcon" grossed $42,575 for the seven days, according to the company's records. The film starring Humphrey Bogart, with Mary Astor and Peter Lorre, is now in its second week. "Sergeant York" follows the "Falcon" as the Strand's next tenant.

Warner Bros. also reports that "York" piled up a total gross of $113,866 in three weeks at the company's Hollywood and Downtown houses in Los Angeles, establishing a new all-time high for business at these two theatres. To date, Warner's claims, "York" has smashed every house record for combined weekly business and opening business at both houses. The Gary Cooper-Joan Leslie film is now in its fourth week at the Hollywood and Downtown, with the third week-end 100 per cent over business done by "Meet John Doe."

"Vatican" Held Over

RKO reports that "The Story of the Vatican," the first complete film ever made inside the independent Papal State, is being held over for the fourth week of its New York engagement at the Belmont Theatre. Paramount's "Hold Back the Dawn," meanwhile, played its third and final week at the Paramount theatre. The Charles Boyer-Olivia de Havilland picture ended its engagement at that theatre on Wednesday.

"The Little Foxes," communication from RKO reveals, in its first regular run engagements has been held over 100 per cent and in most of the houses topped all records for the last two years. High marks for the past two years have been set at the Palace, New York, except for "Citizen Kane" first run; the Albee, Brooklyn; Proctor's, Newark; Keith's Boston; Golden Gate, San Francisco; Hillstreet and Pantages, Los Angeles.

"Foxes" also was held over for third weeks at Washington and Buffalo, and for second weeks at Rochester, Syracuse, Cleveland, Denver, New Orleans, Omaha and Trenton.

"Honky Tonk," MGM claims, is sustaining the "sensational" holdover pace it set in its first engagements. The company reported "Honky" will get second weeks in 16 additional key city runs, making a total of 25 extended runs thus far reported. At Loew's State, Houston, the new Clark Gable-Lana Turner film started its third week. and the Capitol, N. Y., run entered its second week. Newest holdover spots for "Honky Tonk" are Atlanta, Nashville, New Orleans, Bridgeport, Indianapolis, Kansas City, Louisville, Evansville, Wilmington, Norfolk, Richmond, Reading, Harrisburg, Baltimore, Toledo and Akron.

Fox's, "Week-End in Havana," Technicolor musical, meanwhile, smashed the 10-year opening day record at the Denver Theatre in Denver, topping by $299 the take of "A Yank in the R.A.F.," according to 20th Century-Fox.

Clearing House for Health, Medical Films

A section on films in health education and medicine has been established at the American Film Center, Donald Slesinger, director, announced last week at the Center's offices, 45 Rockefeller Plaza, New York. The new section, which has received a three-year grant from the Rockefeller Foundation, will be a clearing house and information center on the use and production of health education and medical films. Dr. Adolf Nichtenhauser is in charge of the section.

Through this section the American Film Center will evaluate existing health films in collaboration with health experts and publish from time to time lists of recommended films. Cooperation with the many groups using health films will be sought in order to create a solid economic basis for their production. A long range production program will be developed in collaboration with competent agencies.

Attention also will be paid to the technical medical film, especially with regard to its use in medical schools. From its beginning, the American Film Center has cooperated with medical and scientific agencies, such as the Wistar Institute of Anatomy and Biology in Philadelphia and various hospitals in New York and New England, in the study and production of films.

The Center, supported by the Rockefeller Foundation, was established in 1938.

Fabian Shifts Personnel

Harry G. Black, general manager of Fabian theatres on Staten Island, New York, has announced changes in theatre personnel. George Kemp is promoted from a publicity post under Edgar Goth to manager of the Liberty theatre, replacing Harry Satell, resigned. Kasmir Ulaky has been named assistant to Mr. Goth. Duncan Scheidt, assistant manager of the Paramount moves to a similar post at the St. George. Francis Hicks has been transferred from the Ritz theatre to assistant at the Paramount. Henry Jakubowski has been promoted from chief of staff at the Ritz to assistant manager.

LaCrosse Film Week

The LaCrosse Theatres Co. and the Welworth Theatre Co., operators of competitive theatres in LaCrosse, Wis., cooperated recently in promoting a "Happy New Movie Year" and were instrumental in securing endorsement from Mayor J. J. Vercota in a proclamation to the public for a "Go to the Movies" Week. The occasion was publicized in full page newspaper promotion and a parade through the streets of the city with ushers from the Rivoli, Hollywood, Fifth Avenue and Wisconsin theatres and the Boy Scout drum and bugle corps participating.

Durkee Plans Tour

Frank Durkee, circuit operator of Baltimore, Md., plans a Mexican tour. He has also been reappointed president of the Baltimore Park Board.

Sharp Re-elected

William Sharp of the Capitol theatre in Wilkes-Barre, Pa., has been reelected second vice-president of the International Alliance of Billposters.

Several Resume Double Bills

After experimenting with single feature programs for some weeks a number of theatres throughout the country have returned to the double feature to attract patrons.

In Columbus, Ohio, the RKO Palace has resumed its regular policy of double features in the afternoon, continuing with a single feature at night, at the normal scale of 33 and 47 cents for matinee and evening performances, respectively. Stage shows will be booked into the theatre sporadically.

Following several weeks of first-run single features at admission prices comparable to other Loop houses in Chicago, the Woods theatre, operated by the Essaness Circuit, has reverted to its previous policy of subsequent run double features at 20 and 30 cents admission.

Fox, in several of its situations around Wisconsin, including the Sherman in Milwaukee and the Valley in Menasha, is making a play for both single and double feature fans by advertising that "you can always see a complete double feature show as late as 7:30 p.m. and you can always see a complete single feature show with variety entertainment at 9 p.m."

The East Columbus theatre, a Columbus, Ohio, neighborhood house, has reopened with double features, and will be in operation on Sundays, Mondays, Fridays and Saturdays. The house was redecorated while closed for the Summer.

Balaban and Katz is trying a double feature program again in the Roosevelt theatre in Chicago. The first program features "Bad Men of Missouri" and "Tanks a Million."

In many situations in Texas the double feature policy is rapidly growing extinct since the Interstate Circuit has started booking short subjects to be played with the single feature. Excellent box office results are reported with this policy.

Attacks Legality Of Censor Law

In Albany, N. Y., Article 43 of the New York State Education law is attacked as unconstitutional in a petition filed last week by Morris Ernst, counsel for Arthur Mayer and Joseph Burstyn, distributors of "The Forgotten Village," with the Board of Regents appealing for a review of the censor's refusal to license the picture for exhibition in New York State.

The petition further contends that the article, under which the censor issued his order for elimination in the picture, has been unconstitutionally applied in any event.

Portland News Theatre

A theatre devoted exclusively to the showing of newsreels will be opened in Portland, Ore., by the Hamrick Evergreen Theatres. The theatre, formerly the Blue Mouse, will be situated in the city's downtown shopping district.

Army Releases Woodruff

Dale Woodruff, former assistant manager of the Rialto theatre in Allentown, Pa., has been released from the Army after a year's service.

NEWS IS NEWS but-

PARAMOUNT NEWS IS DIFFERENT... HERE'S WHY



EDITORIAL TREATMENT

Every reel covers complete range of headline themes... spot news . . . with special interest for your patrons!

SERVICE

First into the theatre. By actual test . . . fastest complete newsreel because of laboratory and studios under one roof and ownership.

COMPLETENESS OF COVERAGE

News experts all over the globe ...they're there when the news happens! Plus that, bigger-than-ever coverage for sports! (Watch our football features!)

"ON THE SPOT" REPORTING

(First person narration) On the spot reporting . . . on the spot recording! By the photographer himself! The man who sees it tells the story!

EXCLUSIVES

More scoops last year than any other newsreel! Actual proof in our files!

INDIVIDUALITY

Great photographers . . . Arthur Menken, Ted Genock and Bill McGregor Cover the War . . . These headline reporters are news themselves.

Paramount Pictures

SHOWDOWN IS DUE ON ALLIED'S UNITY PLAN

National Executives To Meet Oct. 22nd; Connecticut Only Unit To Cast Dissenting Vote

With National Allied's generals completing plans to meet in Pittsburgh in conjunction with Western Pennsylvania Allied's convention on October 22nd, and to weigh the results of the plebescite taken by mail among the various units throughout the country on its proposed industry "unity" plan, Michigan Allied at its closing session last week voted full support of the measure. This week Allied of Texas voted unanimously to support the plan.

Other local units of National Allied have pledged to support the plan with only Connecticut Allied rejecting the idea. The local Allied branches which pledged their support appeared in the October 11th issue of Motion Picture Herald, page 30.

Meanwhile, Allied's Information Department was planning a survey of the country of the major companies' selling policies at the present time. The survey, it was reported, would include the signers of the consent decree and those companies which do not operate under the decree.

Michigan Votes Approval

At the closing sessions of the Allied Theatre Owners of Michigan convention Wednesday, October 8th, the group added its approval to National Allied's plan for a "liaison committee" to cooperate with the other branches of the motion picture industry to obtain unity and defend the industry against outside attacks. Every speaker on Michigan Allied's closing program in Detroit, stressed the unity idea with varied emphasis.

Abram F. Myers, general counsel and chairman of the board of National Allied, decried the publicity given to Hollywood salaries, and the disunity of representation through several exhibitor organizations rather than through agreement on a common program when facing national issues, such as the consent decree. Mr. Myers modified his long-standing definition of independent exhibitor to "any of whose interest in the theatre is greater than in any other branch of the industry," thus including many houses formerly classed as affiliated.

Mr. Myers maintained there was pre-arrangement for any producer group to meet with the proposed all-industry committee, but supported such a conference as the preferable way to adjust grievances rather than to meet and pass resolutions to be made public.

Earl J. Hudson, president of United Detroit Theatres, read plans for a strong campaign, which may become national in scope, for institutional publicity for pictures, using testimonials of respected American citizens from President Roosevelt down giving many different viewpoints of picture values. Trailers would be used, Mr. Hudson pointed out, and changed weekly and special space in newspapers would be utilized. The plan is detailed on page 30.

Other speakers on the program who stressed unity in the motion picture industry included A. Montague, Columbia sales manager; Rube Jackter, Mr. Montague's assistant; Arthur W. Kelly, United Artists vice-president; and Claude Lee, Paramount director of public relations.

The convention members reelected Ray Branch of Hastings, Mich., president; W. James Olson of Clare, vice-president; Edgar E. Kirchner of Detroit, secretary-treasurer, and Pear M. Sprott of Detroit, manager.

New directors are Class R. Beechler of Charlotte; H. G. Carley of Holland; William A. Cassidy of Midland; Glenn A. Cross of Battle Creek; Allen Johnson of Grand Rapids; Fred Pennell of Decatur; P. C. Schram of Kalamazoo; William Schulte of Detroit; William Schuttenhelm of Detroit; J. E. Stocker of Detroit; W. G. Thick of Marshall; and Fred Witters of Saginaw.

Allied To Study Decree Sales

The Allied Information Department also met in Detroit last week with only Pete J. Wood absent due to illness. Action was taken to start monthly national surveys of selling policies under the blocks-of-five selling plan and also of the selling policies of non-consenting companies, starting late in October.

The surveys will show how and where pictures are sold, whether any territories are being discriminated against, whether there are any decree violations, such as forcing short subjects upon exhibitors, and to furnish complete present sales policy information to exhibitors.

The objective of the survey will be to learn whether distributors are living up to the spirit as well as the letter and terms of the consent decree, according to Sidney R. Samuelson of Eastern Pennsylvania Allied who describes this as a statistical survey to be followed by definite recommendations based on disclosures.

The plans are to be presented to the Allied board in a few days to extend AID service to exhibitors nationally.

Present at the meeting besides Mr. Samuelson were Arthur K. Howard of Boston and Don E. Rossiter of Indianapolis.

New York Allied Forms State Organization

After operating for more than nine months on a temporary basis, the newly chartered New York state unit of National Allied brought its permanent organization into being at a five hour meeting in the Hotel Ten Eyck in Albany, Monday.

Going into session immediately after the Variety Club luncheon Monday afternoon, the unit thanked its temporary committee which had been conducting the organizational work for its conduct of affairs.

Elected to the board of directors were: Abe Stone, Albany; H. P. Wallace, Auburn; Charles Wilson, Troy; Clarence Dopp, Johnstown; Mitchell Conery, Ravena; Robert Goldblatt, Tarrytown and Leonard L. Rosenthal, Troy.

H. P. Wallace was named chairman of the Board of Directors with Rosenthal, an attorney, as executive secretary and Stone as treasurer. Organization headquarters will be berthed in the Cannon Building, Troy, where the temporary organization had its office.

From 35 to 40 exhibitors, representing approximately 75 theatres, stayed throughout the long meeting. The unit's statement of policy pledged the work of the organization for the benefit of independent theatres in New York state.

Other than the election of officers, no word of action taken during the closed meeting was forthcoming.

For the annual convention of Western Pennsylvania Allied to be held October 21st and 22nd at the Hotel Roosevelt in Pittsburgh, M. A. Rosenberg, chairman of the annual convention, has named the following convention committees:

Entertainment—M. N. Shapiro, chairman; Ed T. Beedle, Sam Fleishman, F. E. Hasley, Norman Huhn, Robert Lieber, Carl Poke and Harry Walker. Publicity—Frank Panoplos, chairman; Robert Klingensmith, Harry Rachiele, Jake Soltz, Rudolph Navarri, F. H. Shearer and Archie Fineman.

Mr. Rosenberg attended the Michigan Allied convention in Detroit last week. Fred Beedle is president of the Western Pennsylvania Allied.

"Harvest" Film Gets Extended Time

"Harvest for Tomorrow," a 26-minute United States Department of Agriculture documentary film, has been retained for an additional month of distribution by Warner Brothers and Loew's, Inc., the Department has announced.

The original release arrangement, as requested by the Government, called for offering the film to theatres for three months ending October 15th. With bookings running well over 1,000 in a limited release area, and exhibitor demand holding up strong, executives of the two distributing corporations volunteered to continue theatrical handling through November 15th.

The film, however, went into limited non-theatrical showings on Thursday, October 16th. The fact that the picture will be simultaneously shown in theatrical and non-theatrical situations during the period from October 16th to November 15th is a break from previous customs, but both the Department and the distributors agreed there was little chance of conflict. The film has already played theatres in practically all of the rural communities where the non-theatrical shows will be held.

Seattle Group Plans Film Drive

A newly-organized group of cultural, religious, educational and civic leaders has incorporated the Greater Seattle Motion Picture Council in Seattle, Wash. With a slogan, "Patronize the best—eliminate the rest," the council lists its objectives as: (1) encouragement of motion picture study; (2) promoting use of motion pictures in educational institutions; (3) distribution to the public of information about theatre programs, through community clubs and other gathering centers.

Heading the group is Mrs. Charles G. Miller, prominent civic leader and clubwoman. Assisting are Mrs. Theodore Farrell, Mrs. Louis Marks, Mrs. Wilbur Zundel, Miss Leona Tolbert, Mrs. D. M. Deutch, Miss Evangeline Starr, Mrs. Irene Durham, Mrs. B. A. Ross and Mrs. F. R. Gilkers.

Locke Joins 'Down Beat'

Bob Locke, amusement editor and motion picture critic of the Kansas City *Journal,* has resigned to become news editor of the musical magazine, *Down Beat,* published in Chicago. Bill Kelliher, former radio editor of the *Journal* succeeds Mr. Locke as amusement editor and film critic.

Tunberg Joins Paramount

William Tunberg, formerly assistant in the Twentieth Century-Fox story department in Hollywood, has been appointed assistant to William Dozier, head of Paramount's story and writing departments.

A Good Nickel Cigar

Once upon a time a certain salty gentleman from Indiana, Thomas Riley Marshall, vice president, looking upon the hectic American scene summed up his findings: "What this country needs is a good five cent cigar.

The crack made him famous.

Without carping or controversy, Mr. Marshall threw a dash of cooling sanity into the thought of a day burdened with fevered strivings and perplexities. Everybody knew what he meant—that the business of living was being complexed by both tangibles and intangibles, things and thoughts and vanities which cost more, sold for more, than they were worth.

Six years ago Republic Pictures Corporation was born of the opinion that the motion picture theatre, serving the people, could do with a dependable line of production—entertainment worth what it cost, worth what it sold for, delivered on schedule. Opportunity seemed to beckon.

The six years since have been a period of continuously developing success. Republic has risen and grown because it has contributed to the success of the theatre with box office profits and the satisfaction of the customers. Republic's 1941-42 program is a bigger broader product of that experience, that basic policy.

REPUBLIC PICTURES CORPORATION

BUY U. S. DEFENSE BONDS

MORE RAISE ADMISSIONS BECAUSE OF NEW TAXES

New England, Midwest Houses Pass On Tax to Patrons; Attendance Is Little Affected

Adding to the reports already published of price increases following application of the new Federal income tax on October 1st came word this week of similar action by other exhibitors in New Haven, Des Moines, Syracuse, Toledo, Minneapolis and elsewhere.

Although the majority of theatres in New Haven, Conn., especially the first run houses, have simply passed on the new one and two cent taxes to the public, many exhibitors have taken this opportunity to raise prices several cents to round out the admission price. The Loew-Poli circuit has raised no prices for the present. M & P had previously raised children's admissions late Saturdays and all day Sunday from ten cents to 15 cents and is now adding the tax to make it 17 cents. Warner's have made some changes in a few situations.

The two-a-week bargain nights at the Rialto, South Norwalk, and the Capitol in Danbury have gone up from 20 to 22 cents plus three cents tax. The Strand theatre in Waterbury, the Palace in Torrington, and the Circle in Manchester, raised prices from 15 cents to 25 cents plus three cents tax, to 18 cents plus two cents tax, and 27 cents plus three cents tax. The Capitol theatre in Ansonia, and the Broadway and Palace theatres in Norwich have advanced prices from 39 cents to 40 cents including tax. All Stamford first run theatres, including the Avon, Stamford, Plaza and Palace, lifted the top price from 44 cents to 50 cents.

Neighborhoods Unchanged

Neighborhood theatres in various towns in Connecticut attempted to get together on a uniform admission rise, but were successful in only a few instances. Subsequent run theatres have been complaining of rising film rentals, but hesitate in many cases to raise prices because of the fact that first runs have not changed existing scales in New Haven, Bridgeport and Hartford.

In Des Moines, the first weeks' business under the new defense tax showed little effect in the lower price admissions which were not enough to cause a concern.

Suburban theatres reported practically no drop in attendance, most of the houses having jumped their early matinee prices from 16 to 20 cents. The first run houses in the downtown district likewise were unaffected using a higher admission price.

Second-run theatres in the downtown area did report a drop in early matinee crowds with a jump from 16 to 20 cents before 2 P.M., but for later hours business varied little.

Syracuse first-run downtown theatres have raised admission prices from 25 cents plus tax to 30 cents including the tax, with children's admissions going to 17 cents tax included. Forty cent admission, with four cents tax, remain unchanged.

Most former 20-cent houses in Syracuse have added the new Federal two-cent tax with the Elmwood, Riviera and Cameo going to 25 cents including tax. Most of the 15-cent houses have gone to 20 cents, including tax, with children's prices remaining at a dime plus the tax.

With only the Esquire, a downtown theatre, and the Savoy, a neighborhood house, continuing with unchanged admissions, Toledo exhibitors generally have stepped up ticket prices as a result of the tax.

The Paramount's prices are 29 cents to 1 P.M., 35 cents to 6 P.M., and 47 cents after 6 P.M. The Rivoli and Loew's Valentine theatres, other first-run houses, are 29 cents to 6 P.M., and 47 cents thereafter. The new Colony in suburban West Toledo will charge 35 cents. The Palace downtown second-run house, is charging 20 cents before 6 P.M., and 30 cents after 6 P.M. The Granada, Loop, Royal, and Pantheon, downtown second-run houses, are charging 15 and 20 cents. The Princess, another downtown second-run house is charging 18 to 29 cents.

The Eastwood and Westwood, neighborhood houses, are charging 29 cents and the Avalon, Lyric, and Bijou, other theatres, are charging 27 cents. The World and Liberty are charging 25 cents, and the State, deluxe house, is charging 30 cents.

Children's admissions at 10 cents continue unchanged.

Advances in Minneapolis

Minneapolis ten-, 15- and 20-cent theatres throughout the territory have passed the new admission tax along to patrons. Ten-cent admissions are now advanced to 11 cents, 15-cent admission to 17 cents, and 20-cent prices to 22 cents.

No adverse affect at the box office has been noticed so far it is reported, and patrons seem satisfied to accept the increased prices.

The Miller theatre in Woodstock, Ill., has raised the Tuesday bargain night price from 15 cents plus two cents tax to 20 cents including the tax.

As a result of the new taxes on admissions, exhibitors in Allentown, Pa., have effected a general increase in admissions for all neighborhood houses from a former 20-cent price to 22 cents plus three cents tax, making a total admission of 25 cents. Exhibitors felt the increase was justified due to increased costs for wages and operation.

Theatres in Montgomery, Ala., and adjoining counties have fixed their juvenile base price at 9.8 cents, which, plus the 2 per cent State luxury tax makes a total of 10 cents for children under 12 years of age. Since the base price is less than 10 cents it does not come under the new Federal tax.

On tickets above ten cents, the Federal tax is being passed on to the patrons. No decline in attendance is noted because of the extra tax.

In Birmingham, Ala., theatres have largely jumped prices to even figures in meeting the new defense tax on adult admissions.

The Strand, a second-run house with a former admission of 25 cents, is now charging 28½ cents, including three cents Federal tax and five mills state tax.

First-run theatres in the downtown area of Indianapolis have added the new Federal tax on admissions and retain the same price schedule as before. However, there is little complaint so far from patrons or exhibitors about the Federal tax on admissions.

Directors of Illinois Allied meeting in Chicago last week discussed new Federal taxes and admission scales among other things.

No action was taken on the matter of tilting admissions, and Allied members are adding the new taxes to prevailing admissions.

Collections of the three per cent retail sales tax in Ohio totaled $44,039,779 for the first three months of this year, compared with $34,789,768 for the corresponding period of 1940, an increase of $9,250,011.

Columbia Holds Second Meeting

Eighty-five delegates including New York home office executives of Columbia and members of the sales staffs of ten branch offices from the mid-east and eastern divisions, and Canada, were present at the company's three-day meeting which started Friday, October 10th and continued through Sunday, October 12th. This was the second of three sales meetings planned in various sections of the country.

A. Montague, general sales manager, announced at a meeting of the trade press following the regular sales meeting Friday that Columbia was regearing its distribution setup to meet the rapid flow of product now scheduled and that Columbia's releasing program called for one picture a week, adding that two top-bracket pictures would be released monthly.

Mr. Montague also said that Columbia would cooperate with all groups in the establishing of unity and harmony in the business, adding that he favored the institutional publicity campaign proposed by Earl W. Hudson, head of United Detroit Theatres.

The third regional will be held in San Francisco October 24th and 25th.

Among the home office executives attending were Jack Cohn, A. Schneider, N. B. Spingold, Rube Jackter, Louis Astor, Louis Weinberg, Max Weisfeldt, Leo Jaffe, Hank Kaufman, Maurice Grad, Mort Wormser, George Josephs, Bill Brennan, Bernie Zeeman, David Lipton, Hortense Schorr, Vincent Borrelli, Joe Freiberg, Seth Raisler, Irving Sherman, Lou Melamed, Al Seligman, Jack Segal and Arnold Picker.

Present from the mid-east, eastern and Canadian offices are the following division managers, branch managers and salesmen:

Washington—Mid-eastern division mgr. S. A. Galanty; salesmen, O. D. Weems, J. B. Walsh, C. A. Wingfield, B. Caplon, J. Kushner.

Pittsburgh—Branch mgr. A. H. Levy; salesmen, S. Sugarman, C. Kosco, S. Goldberg, G. Tice, R. Kimelman.

Cincinnati—Branch mgr. A. S. Moritz; salesmen, C. R. Palmer, H. W. Rullman, L. E. Davis, P. Niland, J. A. Curran.

Cleveland—Branch mgr. L. Zucker; salesmen M. Glick, J. Share, O. Bloom, G. Vojae.

Albany—Branch mgr. J. Miller; salesmen E. Hochstim, J. Armm, W. Silverman, S. Goldberg.

Boston—Branch mgr. I. H. Rogovin; salesmen, E. Cohen, S. Simons, C. Myshrall, H. Olshan, J. Wolf, A. Barry, G. Haupert.

Buffalo—Branch mgr. P. Fox; salesmen, G. H. Ferguson, J. Bullwinkel, N. Marcus, C. Harter.

New Haven—Branch mgr. T. F. O'Toole; salesmen, B. J. Lourie, S. Swirsky.

New York—District mgr. N. Cohn; branch mgrs., S. Trauner and I. Wormser; salesmen, S. Sokoloff, S. Schussel, J. Wenisch, M. Fraum, E. Helouis, S. Feinblum.

Philadelphia—Branch mgr. H. E. Weiner; salesmen, J. Schaeffer, D. Korson, J. Engel, S. Bell, L. H. Wurtele.

Canada—General mgr. of Canada L. Rosenfeld; General sales mgr. D. Conlan; salesmen, A. Cass of Toronto, W. Elman of Montreal.

Universal Club Organized

The Cleveland Universal exchange has formed a social and welfare club. Directors are Joe Krenitz, Mrs. Lora Ziebell, Frank de Franco, Helen Westlock and George Flynn.

New Preview Theatre

William Gillette, operator of the Preview theatre at 1600 Broadway, New York City, has taken over the former private screening room of Gaumont British Pictures in the same building, as a second Preview theatre.



SAILORS ON LEAVE

WILLIAM LUNDIGAN
SHIRLEY ROSS

CHICK CHANDLER • RUTH DONNELLY
MAE CLARKE • CLIFF NAZARRO
TOM KENNEDY • MARY AINSLEE
BILL SHIRLEY • JANE KEAN

DIRECTED BY ALBERT S. ROGELL

SCREEN PLAY BY
ART ARTHUR &
MALCOLM STUART BOYLAN

ORIGINAL STORY BY HERBERT DALMAS

Buy U. S. Defense Bonds

A *Republic* PICTURE

SMPE PROGRAM READY FOR 25th ANNIVERSARY

Birthday of Society Will Be Marked at New York Convention Opening, October 20

The 25th Anniversary of the Society of Motion Picture Engineers will be formally observed starting Monday, October 20th, through Thursday, October 23rd, at the regular semi-annual convention, at the Hotel Pennsylvania, in New York.

Election of officers and the annual SMPE Progress and Journal Awards will be announced at the 50th semi-annual banquet Wednesday evening.

The technical sessions will bring out reports on many new developments and trends in industry practice, covering, especially, sound, television, color, projection, lighting, 16mm, laboratory practice and other related matters. The complete program follows:

MONDAY, OCTOBER 20

9:00 a.m.: Salle Moderne; Registration.

10:00 a.m.: Salle Moderne; General Session: Report of the Convention Arrangements Committee: W. C. Kunzmann, Convention Vice-President; Report of the Financial Vice-President; A. S. Dickinson; Report of the Engineering Vice-President; D. E. Hyndman; Welcome by the President; Emery Huse; Election of Officers and Governors for 1942.

"Adventures of a Film Library"; R. Griffith, Museum of Modern Art, New York, N. Y.

"Dynamic Screen—a Speculation"; R. W. Russell, Training Film Production Laboratory, Fort Monmouth, N. J.

"Motion Picture Cant"; Barry Buchanan, New York, N. Y.

"Lots of How, a Little What"? Terry Ramsaye, Quigley Publishing Co., New York, N. Y.

12:30 p.m.: Roof Garden; Informal Get-Together Luncheon; Emery Huse, Chairman.

Addresses by prominent members of the motion picture industry; names to be announced later.

2:00 p.m.: Salle Moderne; General and 16-mm Session.

"Work Simplification—Essential to Defense"; A. H. Mogensen, New York, N. Y.

"Some Equipment Problems of the Direct 16-mm Producer"; L. Thompson, The Calvin Company, Kansas City, Mo.

"A Review of the Question of 16-mm Emulsion Position"; Wm. H. Offenhauser, Jr., Precision Film Laboratories, New York, N. Y.

"Film Production for Education"; Floyde E. Brooker, Defense Training, U. S. Office of Education, Washington, D. C.

8:00 p.m.: Salle Moderne; General Session. "Mobile Television Equipment"; R. L. Campbell, R. E. Kessler, R. E. Rutherford, and K. V. Landsberg, Allan B. DuMont Laboratory, Passiac, N. J.

"Color Television"; P. C. Goldmark, Columbia Broadcasting System, Inc., New York, N. Y.

"The I. R. System: An Optical Method for Increasing Depth of Field"; Alfred N. Goldsmith, Consulting Engineer, New York, N. Y.

"A New Dichronic Reflector and Its Application to Photocell Monitoring Systems"; G. L. Dimmick, RCA Manufacturing Co., Inc., Indianapolis, Ind.

TUESDAY, OCTOBER 21

10:00 a.m.: Salle Moderne; Projection Session. "How Safe Are Safety Devices"? W. Scanlon, Larry Strong, Inc., Chicago, Ill.

"Economic and Technical Analysis of Arc Lamp and Screen Light Characteristics"; H. D. Behr, New York, N. Y.

"A Constant-Torque Friction Clutch for Film Take-Up"; W. Hotine, Rotovex Corp., Newark, N. J.

"Recent Developments in Projection Mechanism Design"; E. L. Boecking and L. W. Davee, Century Projector Corp., New York, N. Y.

Report of the Theater Engineering Committee; Alfred N. Goldsmith, Chairman.

2:00 p.m.: Salle Moderne; General Session.

"The Color Quality of Light on the Projection Screen"; M. R. Null, W. W. Lozier, and D. B. Joy, National Carbon Co., Fostoria, Ohio.

"New 13.6-mm Carbons for Increased Screen Light"; M. T. Jones, W. W. Lozier, and D. B. Joy, National Carbon Co., Fostoria, Ohio.

Report of the Studio Lighting Committee; R. Linderman, Chairman.

Report of the Standards Committee; D. B. Joy, Chairman.

WEDNESDAY, OCTOBER 22

10:00 a.m.: Salle Moderne; Laboratory and Business Session.

"A New Electrostatic Air Cleaner and Its Application to the Motion Picture Industry"; Henry Gitterman, Westinghouse Electric and Manufacturing Corp., New York, N. Y.

"A Precision Direct-Reading Densitometer"; M. H. Sweet, Agfa Ansco, Binghamton, N. Y.

Society Business

"Iodide Analysis in an MQ Developer"; R. M. Evans, W. T. Hanson, Jr., and P. K. Glasoe, Eastman Kodak Company, Rochester, N. Y.

"Synthetic Aged Developer by Analysis"; by R. M. Evans, W. T. Hanson, Jr., and P. K. Glasoe, Eastman Kodak Company, Rochester, N. Y.

"Effect of Composition of Processing Solutions on Hypo Removal from Motion Picture Film"; J. I. Crabtree, G. T. Eaton, and L. E. Muehler, Eastman Kodak Company, Rochester, N. Y.

2:00 p.m.: Open Afternoon: This afternoon has been left open for recreation and diversion. Convention registration cards may be used as courtesy admissions to the Capitol Theater, the Paramount Theater, Radio City Music Hall, The Roxy Theater, and Warner's Strand Theater.

8:00 p.m.: Georgian Room; Fiftieth Semi-Annual Banquet and Dance.

Introduction of Officers-Elect for 1942.

Presentation of the SMPE Progress Medal.

Presenation of the SMPE Journal Award.

Entertainment and Dancing. Music by Lanin's Orchestra.

THURSDAY, OCTOBER 23, 1941

10:00 a.m.: Salle Moderne; Fine-Grain Film Symposium.

"Production and Release Applications of Fine-Grain Films for Variable-Density Sound-Recording"; C. R. Daily, Paramount Pictures, Inc., Hollywood, Calif.

"Laboratory Modification and Procedure in Connection with Fine-Grain Release Printing"; J. R. Wilkinson and F. L. Eich, Paramount Pictures, Inc., Hollywood, Calif.

"A Note on the Processing of Eastman 1302 Fine-Grain Release Positive in Hollywood"; V. C. Shaner, Eastman Kodak Co., Hollywood, Calif.

"Streamlining the Sound Plant"; L. L. Ryder, Paramount Pictures, Inc., Hollywood, Calif.

2:00 p.m.: Salle Moderne; Sound Session.

"A Frequency-Modulated Control-Track for Movietone Prints"; J. G. Frayne and F. P. Herrnfeld, Electrical Research Products, Inc., Hollywood, Calif.

"The Design and Use of Film-Noise Reduction Systems"; R. R. Scoville and W. L. Bell, Electrical Research Products, Inc., Hollywood, Calif.

"A Feedback Light-Valve"; W. J. Albersheim and L. F. Brown, Electrical Research Products, Inc., New York, N. Y.

"Elimination of Splice Noises in Sound-Film"; W. A. Posner, Sound-Film Enterprises, Inc., New York, N. Y.

Adjournment.

Currently the Society is giving much study to the problems of theatre television, to improvements in filming and projecting processes, to still more realistic sound, to better color pictures, and to the development of a host of new devices for use in the studios and theatres.

Metro Theatre Opens

The new 1800-seat Tijuca theatre, neighborhood theatre in Rio de Janeiro, Brazil, was scheduled to open Friday, October 10th, with a Hardy Family feature as the initial attraction.

Moffitt with Warners

Jack Moffitt has joined Warner Brothers scenario staff in Burbank, Cal. He has resigned as motion picture and dramatic editor of the Kansas City *Star* and will make his home in Hollywood.

Sulzberger Joins Firm

Myron Sulzberger, former Municipal court justice, has joined the law firm of Schecter & Sulzberger, 61 Broadway, New York City, attorneys well-known in the motion picture industry.

FROM READERS

THE CASE AGAINST THE COLUMNISTS

To The Editor of the Herald:

After reading your editorials on Fidler's stand against our industry at recent propaganda investigation, I just couldn't help but get the following matter off my chest.

Naturally, he was biting the hands that were feeding him, and a mighty nice feed at that. In a way I'm glad he had the opportunity to expose his wrong and uncalled for attitude, and now the studios once and for all know on what side of the fence he stands, and in the future will be more careful not to get too intimate with other columnists. (I mean outsiders)

I have had lots of experience, Terry, in all branches of show business; exploitation, publicity, stage production, exhibition, etc.; and looking at it from a broad side, I never could understand why it is necessary for our paper, radio and fan magazine correspondents, building them into high salaried positions, placing them in a spot where they can turn right around and double cross us.

It's been proven time and again, if a picture is good, the first nighters, through a favorable "whispering campaign," aided by exhibitors' selling efforts, will stimulate box-office grosses; resulting in capacity houses and extended playing time, from the first run theatre down to the last run. And on the other hand, you know even better than I that if a picture is bad, all the columnists of America combined, using honey phrases and sugary methods, raving about that picture will not bring revenue at the box-office, nor will they sway the average Mr. Public to shout "Gee, that picture was good losses to all of us, producers and exhibitors.

If a picture is good we surely don't need columnists to repeat what we ourselves already know. Just like any other industry, we can purchase our own advertising and use any copy we want to sell the picture to the public.

If the picture is bad, we can make an effort through the same method to get the most we can out of it. If it doesn't click, we drop it and concentrate on the next picture.

Our industry is one of the largest in America, comparable to the steel, automobile, and other industries, and with millions at stake, do you think it's wise to obligate ourselves to outsiders with valuable inside information at their disposal; and if misused, it results in heavy losses to all of us, producers and exhibitors,

If all the money spent, yearly to entertain the gossip writers, just to obtain a few thousand dollars of free space, were appropriated to merchandise our pictures throughout the country, through direct purchase of advertising in newspapers or radio, we would have 100 per cent control of our own publicity releases, which would be stressing favorable comments only; thereby upholding the dignity of our industry.

The procedure of publicity releases would be given to our own inside trade papers, who we know are jointly interested in the success of the industry. They pass it on to the exhibitors, who in turn give it to newspapers or radio locally through the medium of paid advertising for the purpose of attracting people to theatres.

The gossip writers didn't start this business. It was the pioneering efforts of many executives still active today, through their creative and merchandising ability who built our industry to the present position. Let's use that same pioneering spirit by uniting the friendy cooperation of producer, distributor, and exhibitor, for the sole purpose of furnishing entertainment to a free people; and by all means, for our own security, let's do it ourselves.

ED HARRIS, Manager,
Glendale Theatre,
Glendale, Calif.

WHEN *the m-m-m-m Girl* GETS HER m-m-m-m MAN

that's always a m-m-m-m MONEY PICTURE!

Story of a modern Lorelei of the South Seas... A White Savage temptress... captivating hardy seafarers!



SOUTH OF TAHITI

starring BRIAN DONLEVY

with BROD CRAWFORD · ANDY DEVINE

HENRY WILCOXON · H.B.WARNER · ARMIDA

and MARIA MONTEZ The Screen's New Blaze of Excitement!

Directed by GEORGE WAGGNER

Associate producer GEORGE WAGGNER

A UNIVERSAL PICTURE

NATIONAL RELEASE OCT. 17

Erpi Passes as a Corporate Entity, Merged in W.E.

C. G. Stoll, president of Western Electric, announced Tuesday in New York, that its wholly owned subsidiary, Electrical Research Products, Inc., is to be merged into the parent company November 1st, and ERPI's domestic activities thereafter carried on as the Electrical Research Products Division of the Western Electric Company.

T. Kennedy Stevenson, former president of ERPI becomes vice president of Western Electric, continuing in charge of ERPI activity. In addition he will have direction of the general accounting, treasurer's and secretary's departments of the parent company. Mr. Stevenson was also elected a director of Western Electric.

Established in 1926

ERPI was originally set up in 1926 to handle Western Electric activities outside of the telephone industry, principally the commercial development of sound motion pictures.

"The change in corporate set-up does not involve any change in the character or method of conducting this business; but for some time it has been felt that these activities could be carried on more satisfactorily through the establishment of the closest possible relationship with the parent company," said a Western Electric statement.

In addition to Mr. Stevenson present officers of ERPI will continue in the new division of Western Electric with the following titles: D. C. Collins, eastern manager; Clifford W. Smith, western manager; T. E. Shea, chief engineer; F. B. Foster, Jr., comptroller; P. L. Palmerton, sales manager. Mr. Shea is temporarily on leave of absence in Government service.

In connection with the absorption of ERPI by Western Electric, Mr. Stevenson announced also that as of October 31, the foreign holdings of ERPI will be consolidated into a new company to be known as Western Electric Export Corporation.

Operating head of the new Export Company will be E. S. Gregg, whose title will be vice president and general foreign manager. Mr. Gregg has been identified with the foreign activities of ERPI since ERPI's formation in 1927. He is at present in Johannesburg, South Africa, opening a new office and warehouse, returning to New York in November.

Since 1938 ERPI's foreign department has been engaged in the distribution of general theatre equipment as well as the sale and service of Western Electric motion picture sound systems. "Thus, as the problems involved in the company's foreign business have come to differ more and more widely from the problems of domestic operation, the need for a separate export corporation has become increasingly apparent," said a Western Electric statement, which added:

"ERPI's foreign operations, far from being curtailed as a result of the war, have grown materially despite the dislocation of foreign trade and import restrictions in a number of countries. In the last two years foreign theatre operators, cut off from European sources of supply, have turned to American manufacturers for equipment. Thus, there has been a substantial increase in the number of foreign theatres equipped and serviced by ERPI abroad."

The Western Electric Export Corporation, continuing the policy of ERPI's foreign department, will offer a complete line of mechanical and electrical theatre equipment, from box-office to stage, to operators in the foreign field.

Warner Changes in Chicago, Wisconsin

Several promotions and managerial changes have been made by the Warner Bros. Theatre circuit in Chicago and Wisconsin.

Al Blasko, manager of the Parthenon, Hammond, Ind., was switched to manager of the Oriental, Milwaukee, and Harry Mintz, manager of the Paramount in Hammond, has been made manager of the Parthenon. Jerry MacWhorter goes from manager of the Hamilton, Chicago, to manager of the Tower in Milwaukee, and is succeeded by Waldon Ryan, who was assistant manager of the Venetian, Racine, Wis. Ray Dunn, manager of the Orpheum, Hammond, goes to the Paramount, Hammond, and Tom Bonk, assistant manager of the Parthenon, is now managing the Orpheum, Hammond.

Richard Fahey, assistant manager of the Hamilton, Chicago, went to the Parthenon in Hammond, in the same capacity; Martin Hart, chief of service at the Avalon, Chicago, was promoted to assistant manager of the Hamilton; George Danek, chief usher of the Stratford, Chicago, was made assistant manager of the Frolic, Chicago; Chris Demos, assistant manager of the Frolic to assistant manager of the Highland, Chicago, and Phil Shire, assistant manager of the Highland, goes to the Venetian, Racine, Wis., as assistant manager.

Frances Farmer With Fox

Frances Farmer has been borrowed by Twentieth Century-Fox from Paramount for the role of "Isabel" in "Son of Fury" based on the Edison Marshall novel, "Benjamin Blake." Cobina Wright, Jr., had originally been announced for the role. The cast is headed by Tyrone Power and Gene Tierney.

Trampe Operates Theatres

Charles W. Trampe, operator of several Milwaukee theatres and head of the Monogram-Midwest Film Exchange, is again operating the Majestic and Cudahy theatres in Cudahy, Wis. The houses were operated by Fox Wisconsin Amusement Corp. during the past year.

Casanave Opens Office

Charles L. Casanave, formerly vice-president and general manager of National Screen Accessories, has opened offices in the Bank of Manhattan Building, New York City, according to an announcement from his newly formed company which has acquired the rights to a new neon effect sign.

Courtney Band Shorts Set

Alan Courtney of radio station WOV, New York City, will be the master of ceremonies in a series of musical short subjects being produced by Paramount. The radio bands to be used in the series of short subjects will be selected from a poll to be held shortly by Mr. Courtney.

Boston First Run Set

A contract has been signed between the M. & P. Metropolitan theatre and the Repertory theatre in Boston, by which the Repertory will show first run features day and date with the Metropolitan.

Scully Reports Circuit Deals

"Unquestioned uptrends in general business conditions all over the country coupled with industry's recognition of the steady flow of box-office attractions from the studios have resulted in the greatest business impetus Universal has felt in many years," said William A. Scully, Universal vice-president and general sales manager, upon his return to New York last week from an extended tour of the territory.

With William J. Heineman, assistant sales manager, Mr. Scully visited Milwaukee, Chicago, Kansas City, Denver, Salt Lake City and San Francisco before finally reaching the studios, where they both spent several days looking at new forthcoming product.

Mr. Scully said that wherever he stopped en route, it was perfectly evident that theatres showing good entertainment were doing far better than average business.

Among the circuit deals negotiated by Universal recently are a three-year deal with all of the Fox West Coast Theatres, set under the new decentralized buying plan used by that circuit; a three-year deal with the Warner Brothers' Circuit; a long term deal with the RKO circuit and contracts with the Public "partnership theatres." Included in the last named contract are deals with the Great States Circuit, B. and K. Circuit, Minnesota Amusement Company, Intermountain Theatre Circuit, Wilby and Kincey circuits, Texas Consolidated and Interstate Circuit, the M. and P. Circuit, Butterfield Circuit, and others.

In Canada, F. J. A. McCarthy, Universal southern and Canadian sales manager, reported that the Universal contracts with the Canadian Famous Players Corporation and the Odeon Circuit have also already been concluded.

Mr. Scully and Mr. Heineman reported on the product which they looked at in the studios, including the Abbott and Costello picture, "Keep 'Em Flying," the Boyer-Sullavan picture, "Appointment for Love," soon to be shown at the Music Hall, Jules Levey's "Hellzapoppin,'" "Paris Calling," starring Randolph Scott and Elizabeth Bergner and "South of Tahiti," a south sea story.

Grainger to Hollywood For Regional Meeting

James R. Grainger, president of Republic Pictures, left last week for the coast, with stops at Detroit, Chicago and Dallas. He will arrive at Republic's North Hollywood studios in time to preside at the first of four regional meetings to be held within the next month. The coast meeting took place Wednesday and Thursday, October 15th and 16th. The dates of the New Orleans, Chicago and New York meetings are to be announced later.

Mr. Grainger will return to New York on October 27th, stopping off in San Francisco, St. Louis and Pittsburgh on the return trip.

Marx Art Show

Milton Marx, Warner Brothers advertising department staff artist in New York, will have his first one man show at the Marie Sterner Art Galleries at 9 East 57th Street, New York City from October 20th to November 1st. The exhibit will consist of water colors depicting the New York scene over a period of years and will be called "New York—Now and Then."

FAME

The Audit of Personalities

EIGHTH ANNUAL EDITION
OF THE INDUSTRY'S INTERNATIONAL
REFERENCE AUTHORITY ON TALENT
VALUES IS NOW IN PREPARATION
BY THE WORLD-WIDE STAFF OF
QUIGLEY PUBLICATIONS • • •

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

PARAMOUNT CONVERTS STOCK IN 'STREAMLINING'

New Issue in Exchange for Outstanding Debentures and Bank Loans Totalling $20,000,000

For purposes of further simplification of its financial structure, Paramount Pictures, Inc., last Friday, in New York, announced an exchange of new debentures for outstanding debentures and bank loans.

The holders of Paramount 3¼ per cent convertible debentures, of which $12,681,000 principal amount is outstanding in public hands, and of $7,355,782 aggregate principal amount of bank loans, were apprised by the company of an offer to exchange a maximum of $20,000,000 of new 4 per cent debentures, due 1956, for the foregoing securities on an even basis.

Barney Balaban, president of Paramount, said in a letter to debenture holders that the 3¼ per cent debentures exchanged under this offer would not be reissued, but either would be canceled or tendered from time to time to the trustee of the indenture under which they were issued for retirement through the sinking fund.

The 3¼ per cent debentures which are unsecured, are convertible at any time on or before March 1, 1942, into three shares of common stock for each $100 principal amount of debntures at the basic conversion price per common share of $33.33, and thereafter and up to Feb. 23, 1947, into two and a half shares of common stock at a basic conversion price of $40 a share.

Not Registered with SEC

The exchange plan was offered as soon as an application for issuance of the new debentures on Form T-3 of the Trust Indenture Act of 1939 became effective. The new securities will not be registered with the Securities and Exchange Commission, but information on the proposed listing of the new debentures on the New York Stock Exchange was submitted to the SEC.

Under the indenture, the 4 per cent debentures, which will not be convertible and which will be unsecured, will be limited to $25,000,000 in aggregate principal amount. The company has no present intention of issuing any of the additional $5,000,000 of new debentures, Mr. Balaban said.

Sinking fund provisions of the new debentures are that on each May 15, beginning in 1943, the company will pay $500,000 in cash to the trustee, if duing the entire preceding fiscal year of the company any of the 3¼ per cent debentures were outstanding; on such May 15 immediately following the fiscal year in which the 3¼s have ceased to be outstanding the greater part of $500,000 or an amount equivalent to a fraction of (a) 15 per cent of consolidated net earnings for the preceding fiscal year, which are not in excess of $10,000,000, plus (b) 20 per cent of such consolidated net earnings which exceed $10,000,000. The denominator is to be twelve and the numerator thereof the number of calendar months during which none of the 3¼s were outstanding.

The company may redeem all or any part of the 4 per cent debentures at 103 per cent on or before Aug. 31, 1946; at 102 per cent thereafter until Aug. 31, 1951; at 101 thereafter until Aug. 31, 1953, and at par thereafter to maturity.

Certain exceptions will apply in case of specified property transactions involving more than $500,000 in cash.

Acceptance of the exchange offer must be made on or before Nov. 10, but the compnay has the right to extend it to a later date.

Investment Company Charged with Fraud

Fraudulent transactions are charged against the administration of the Transit Investment Corp., Philadelphia, in a report made Monday, September 29th, to the United States district court in Philadelphia by Philip Klein, examiner, who for many months had been investigating the affairs of the corporation which controlled many theatre properties in the city. Mr. Klein declared that the original investment of $32,580,440 made by the shareholders had shriveled to assets worth less than $1,500,000.

Theatre properties included in the corporate structure of the TIC included the Cities Theatres Corporation, College Theatre Realty Corp., Roxy Theatre Realty Co., Vine Street Theatre Co., Ridge Avenue Theatre Corp., Eastern Transit Theatre Co., Easton Strand Theatre Co., Lombard Realty Co., Lombard Theatre Co., Royal Theatre Co., Tom Amusement, Inc., Royal Amusement Co., and T. Street Amusement Co.

Film Holdings by Lehman Shown

Three film company stocks are among the shares held in the portfolio of the Lehman Corp., one of the largest investment trusts, a report of that company as of September 30th, shows. Robert Lehman, is president of the corporation. The motion picture stocks are Paramount, 2,200 common; Warner Brothers, 10,000 common, and RKO, 1,600 preferred.

Columbia Dividend Announced

Columbia Pictures Corporation announces that the board of directors at its meeting held on October 8th, 1941, declared a quarterly dividend of $.68¾ per share on the $2.75 convertible preferred stock of the company, payable November 15th, 1941 to stockholders of record, November 1st, 1941.

Stage Shows for RKO

Charles W. Koerner, general manager of RKO theatres, has announced stage shows added to the programs of the RKO Palace in Columbus, Ohio; the Palace in Cleveland; the RKO Boston, Boston; Shubert, Cincinnati; Colonial, Dayton; the Golden Gate, San Francisco; Empire, Syracuse, and the Temple, Rochester.

Bannell Succeeds Stessin

M. F. Bannell has been appointed publicity representative for the American Arbitration Association in New York, succeeding Lawrence Stessin, who resigned recently to accept a new position.

Smith, Barney To Market Eastman Kodak Stock

Smith, Barney & Co. of New York, will conduct a secondary distribution of between 12,000 and 15,000 shares of Eastman Kodak Co. stock, when market conditions are suitable. The bankers are reported to have arranged with domestic holders for sale of the stock.

The understanding in Wall Street was that several large underwriting houses were asked to formulate terms on which they were willing to conduct this distribution. The contract went to Smith, Barney & Co., and dealers last week heard that their concession was to be $1.75 a share.

Warner Club Elects

Al Zimbalist, of the publicity department, was elected president for the 1941-1942 term of the Philadelphia Warner Club, social organization of the Warner Theatre employees in the territory. Mr. Zimbalist succeeds Irving Blumberg. At the club's first fall meeting last week, Stanley Benford was elected vice-president in charge of entertainment; Joseph Feldman, vice-president in charge of welfare; Floyd Bretz, vice-president in charge of membership; J. Ellis Shipman, treasurer; and Helen Mahoney, secretary.

"Kane" in Los Angeles

The Hawaii theatre in Los Angeles, operated by Albert Galston and Jay Sutton, has obtained RKO's "Citizen Kane" in a release of the film by the Pantages Hillstreet, which had bought the picture in RKO's first book. Fox West Coast previously has purchased the film with RKO's first block and then announced that it would not be shown. For West Coast, however, did not buy first run. Hearst has two newspapers in Los Angeles.

DeMille Message for England

At the request of Bebe Daniels and Ben Lyon, recently returned from England for a few weeks visit in this country, Cecil B. DeMille has recorded a special message to the people of the British Empire. A transcription of the film producer's speech will be broadcast by the screen couple upon their return to England in a few days. Dorothy Lamour, Charles Boyer, Paulette Goddard and Veronica Lake also participated in the program.

Stage Show for Radio

Radio station WKRC, operated by the Cincinnati *Times-Star*, in Cincinnati, is organizing a stage show unit for appearances in nearby communities. Station talent thus far lined up includes Ruth Lyon, musical director; Jimmy Scribner and his "one man show;" Helen Nugent, vocalist, and Mike Hunnicut and Dick Nesbitt, newscaster and sportscaster, respectively.

Kastner Aids British

Lacy Kastner, former United Artists manager in Continental Europe, has been appointed film represntative, in the United States, of the British Ministry of Information.

Dolores Costello Signed

Dolores Costello has been signed by Orson Welles for the feminine lead in "The Magnificent Ambersons," which he is producing for RKO.

"TEXAS" IS BIG!

TOPS "PENNY SERENADE"
"HE STAYED FOR BREAKFAST"
..."HIS GIRL FRIDAY" AND
"THE DOCTOR TAKES A WIFE"
IN SENSATIONAL OPENING
AT HOLLYWOOD THEATRE,
FORT WORTH!



"TEXAS"

WILLIAM HOLDEN ★ CLAIRE TREVOR ★ GLENN FORD

GEORGE BANCROFT • EDGAR BUCHANAN

Story by Michael Blankfort and Lewis Meltzer • Screen play by Horace McCoy, Lewis Meltzer, Michael Blankfort • Directed by GEORGE MARSHALL • Produced by SAMUEL BISCHOFF

A COLUMBIA PICTURE

IATSE CONSIDERS NEW CONTRACT PROPOSALS

Producers Reported To Have Submitted 10% Proposal to Counter 15–20% Demands

Nine Hollywood studio IATSE locals were this week considering the producers' counter proposals to their wages and hours demands, submitted late last week, in negotiations now under way for new contracts, at the New York offices of Pat Casey, producers' labor representative.

The negotiations have been on since the renewal of the studio labor basic agreement last month, at Newark, whereby seven internationals agreed to extend altered terms of the agreement, another five years; and in which they obtained a general 10 per cent wage increase.

The International Alliance of Theatrical Stage Employees did not reenter that pact, its locals preferring to negotiate individual pacts, with merely the aid of IATSE international officers, who have since attended some meetings between Mr. Casey and the locals' business agents.

10% Raise Proposed

While not much specific information was divulged by the conferees, it was understood Monday the producers' counter submissions include a 10 per cent wage boost similar to that granted the other internationals.

The IATSE locals were said asking 15 and 20 per cent increases.

They are also reported to have introduced jurisdictional claims, in the meetings; and the producers were said referring these claims back to them, because, they maintain, such demands are for union authorities alone to decide.

The agents returned to Hollywood this week to report producers' proposals to members.

In the same city, the CIO's "invasion" of the film industry, an American Federation of Labor domain, continue. Members of the Screen Publicists Guild will receive ballots Saturday and Monday on affiliation with the CIO, after having listened to proponents of that organization and the AFL at two membership meetings in the past several weeks.

Would Join Local 109

Should they vote affiliation, they will become part of the CIO's Local 109, of the United Professional and Office Workers of America, joined previously by employes guilds at the Columbia, MGM, and RKO home offices, and by the Screen Readers Guild.

Reported, also, was much dissent within the organization, over affiliation, with some members in the higher salary brackets threatening to leave the Guild if it goes CIO.

The UPOWA will present a charter to the local Friday night, at special ceremonies. Joseph Curran, a CIO vice-president, will be one of the speakers.

The SPG, at regular meeting last week, voted support and an undisclosed sum, to the Stop Censorship Committee of theatrical organizations, formed recently to combat legislative attacks upon films and the theatre.

The American Federation of Musicians last week engaged in another dispute with a network; this time, with the Columbia Broadcasting System, from whom it barred remote sustaining dance band programs, after a dispute between its Pittsburgh local and the Columbia outlet in that city, station WJAS. The Pittsburgh disagreement is over the number of men the local station should employ. The union asserts it employs none now; that it formerly employed 11.

In Hollywood, the Screen Writers Guild elections November 12th will see as contestants Charles Brackman and Sidney Buchman, for president; Ralph Block and Mary McCall, Jr., vice-president; Leonard Lee and Robert Rossen, secretary; Richard Maibaum and Harry Tugend, treasurer.

Candidates Nominated

For the executive board, for which 11 will be elected plus six alternates, the following have been nominated: Art Arthur, Claude Binyon, Ralph Block, Charles Brackett, Harold Buchman, Sidney Buchman, Hugo Butler, Alan Campbell, Jerome Chodorov, Marc Connelly, Myles Connolly, Olive Cooper, Philip Dunne, Francis Faragoh, Joseph Fields, Paul Frinklin, Paul Gangelin, Oliver H. P. Garrett, James Gow, Don Hartman, Boris Ingester, Charles Kaufman, Harry Kurnitz, Leonard Lee, Robert Lees, Richard Macauley, Richard Maibaum, Brian Marlow, Mary McCall, Jr., Jane Marfin, George Oppenheimer, E. E. Paramore, Jr., Frank Partos, Nat Perrin, Maurice Rapf, Betty Reinhardt, Allen Rivkin, Stanley Roberts, Robert Rossen, Stanley Rubin, Dwight Taylor and Harry Tugend.

In Alliance, Ohio, the projectionists' union has won a 10 per cent wage increase in the four houses of the Tri-Theatres, Inc. It is the first increase in several years.

Nine houses in Canton, same state, have signed new three-year contracts with the projectionists' local, retroactive to September 1st, as was the Alliance pact.

Janitors in Milwaukee theatres, belonging to the Building Service Employees Union, have received an increase of approximately two and one-half cents per hour, under their contract.

The Film Exchange Employes Union Chicago local is reported dissatisfied with its IATSE affiliation.

Annual elections of the Laboratory Technicians Local 702 will be held, in New York, Saturday.

Kopf Elected Vice-President

Harry C. Kopf, general manager of the National Broadcasting Company's central division with headquarters in Chicago, has been elected a vice-president of the network in charge of the division, by the board of directors. Mr. Kopf was central division sales manager until a year ago when he was promoted to the post of general manager, succeeding Sidney N. Strotz who was then named vice-president in charge of programs.

Bachman Resigns Warners

Harry Bachman, salesman at the Warner exchange in Philadelphia, covering the Scranton, Pa., territory, resigned to return to Washington, where he will manage the independent Circle Theatre. He is succeeded by Ben Bache, one-time film salesman and more recently house manager for the Henry Fried theatres in suburban Philadelphia.

Film Council Elects

Mrs. Frank R. Anderson has been elected president of the newly formed Motion Picture Council of Cleveland, Ohio. Dr. David Wiems was elected vice-president; Mrs. Edna McLachlan, treasurer, and Mrs. Lowell Ray, secretary.

Mexican Strike Settled; Union Gets 15% Raise

by LUIS BECERRA CELIS
in Mexico City

The Mexican film workers strike which was launched first against Loew's and Warners more than a month ago, was settled last Saturday on a basis acceptable to the eight major American distributors who had maintained a solid front against the union's initial demands throughout the controversy. Work resumed Monday under the agreement which runs to October 11, 1943.

The union workers were granted wage increases of 15 per cent by the distributors as contrasted with the 33 1/3 per cent increases originally demanded and, in addition, successfully resisted demands of the union for inclusion of theatre checkers and office cashier in the union's membership.

Firm on Membership

The latter demand was the principal obstacle to an agreement throughout the strike, since the distributors contended that to agree to the unionization of those workers would be tantamount to surrendering control of their own business affairs.

In refusing the demand, the distributors were prepared to cease business in Mexico indefinitely and had stopped film deliveries to Mexican theatres on Oct. 5 after the required 30-day contractual notice to their accounts. American home office foreign departments stopped film shipments to their Mexican branches early in the strike. Both services were resumed immediately, from New York and to the theatres. Houses in Mexico City have been forced to depend on foreign and independent product for the past week, and, with grosses falling off sharply, had petitioned the government for authority to cut down house personnel, which brought new pressure to bear on the union.

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The second good will delegation to come from Hollywood this year, accompanied the Rt. Rev. John J. Cantwell, Archbishop of Los Angeles and other high Catholic personages here for festivities connected with the Coronation of Our Lady of Guadalupe, Mexico's patron saint on October 12th, celebrated in Spanish America as "The Day of the Race."

The Hollywood contingent included Fred Beetson, executive secretary of the Motion Picture Producers Association and personal representative of Will H. Hays, and Mrs. Beetson; George J. Schaefer, RKO President, and Mrs. Schaefer; Joseph I. Breen, RKO vice president, and Mrs. Breen; Ben Piazza, RKO studios director, and Mrs. Piazza, and Jack Haley, the actor. This group traveled on the Archbishop's special train. Arriving at the same time by plane were William Hawks, UP President, and Manuel Reachi, representative in Hollywood of the Mexican government and brother of Santiago Reachi, President of Posa Films, S. A., one of the newest and most active local producers.

With Archbishop Cantwell, the Hollywood-Los Angeles visitors attended a pontifical mass for peace throughout the Americas and a special concert on the pipe organ at the Shrine of Our Lady of Guadalupe here on October 12 as the special guests of the Rt. Rev. Luis Maria Martinez, Archbishop of Mexico.

The Shrine mass and concert were broadcast throughout Latin America.

CANADIAN THEATRES REPORT GAINS DESPITE WAR TAXES, RESTRICTIONS

Profits at Least Equal to 1940 Predicted for Famous Players; New Construction Halted by Priority Rules on Materials

Canadian theatres are reaping the benefits of war wages and new industries. From Montreal this week came reports theatres in all sections of the Dominion have noted increased attendance; and that it is especially marked in areas in which war industries are booming.

The Famous Players Canadian circuit of more than 300 theatres is said to have profits this year much ahead of those last year. It is indicated the company will certainly do at least as well as last year, the best for the company since 1930.

The operating earnings in 1940 were $2,663,043, the net profit coming to $2.32 per share.

The 20 per cent Federal admission tax, effective June 1st, has held profits down to some extent, it is admitted. This tax is said to have somewhat hampered spending for amusements, despite vastly increased earning power.

War Hampering Construction

by W. M. GLADISH
in Toronto

Construction in Canada is at a standstill because no more sanctions are being issued by the Dominion Government's Priorities Board for the completion of theatres or for extensive remodelling for that indefinite period known as the "duration." The time is slowly approaching when there will be no new theatres to open —the word "slowly" is used intentionally because owners and contractors of the few unfinished theatres are making painful progress, despite frantic efforts to obtain experienced building trades workmen and heavy materials.

The partly built theatres can now be counted upon the fingers. They were already under way April 30 last or they would not have been approved by the Priorities Chairman. One new theatre, the Melrose at North Bay, was to have been opened last July but the latest word is that the work will not be finished "for another month." Famous Players Canadian Corp. has been trying to finish a new theatre at Fort William, Ont., while Odeon Theatres of Canada Limited has obviously been "stuck" with a large theatre project at Sarnia, Ont., for some weeks, the Sarnia Odeon having been scheduled to open Labor Day. A small theatre is still in construction at Cornwall while an independent house is yet to be finished at Kitchener, Ont. That is the present theatre building program "because of the war."

If it had not been for the ban on construction of large civilian commercial buildings as a war measure, there would probably now have been a race between rival chain interests in the erection of new theatres across Canada, coincident with the withdrawal of N. L. Nathanson from Famous Players Canadian Corp. and the creation of Odeon Theatres of Canada Limited. It is a known fact that a number of newly-acquired theatre sites are now lying untouched in different parts of the Dominion because of the prohibition. Undoubtedly, there would have a rush to erect opposition theatres in more than a few situations, with both sides indulging in a freely-swinging building program. In some quarters the belief is held that the sudden ban last spring was a severe blow to the expansion plans of Nathanson in the development of Odeon Theatres of Canada but, if it has been, "N. L." has not had one word of complaint.

In this light, the thought has been expressed by more than one film trade official that the government ban is really a barrier against the erection of theatres in mushroom industrial centers of the war period which might become an economic problem when the war rush is a thing of the past.

Peculiarly Toronto still has theatres that appear unwanted orphans despite the building restruction, apparently because the cost of reconditioning would be heavy. These include the Victoria Theatre in downtown Toronto; the Rosedale, which has been closed for years; the Teck and Family, two neighborhood houses; and then there is Loew's Winter Garden which has been idle so long that everybody has forgotten its existence. Probably Toronto has sufficient theatres after all. But the opening of a new theatre anywhere in Canada will soon be an event of extreme rarity.

Toronto Blackout Hurts Attendance

The 30 minute practice blackout in Toronto two weeks ago hurt business at most theatres, tabulations show; however, the attendance decrease was not as much as during the first blackout in June. A sidelight to the blackout was the delay of a film delivery truck caught in the consequent traffic jam.

Meanwhile, the FPC circuit has now completed organization of a blackout plan to be used during real air raids. Performances, it is reported, are to continue during such raids; but FPC personnel, trained for the event, will take "action stations." All Ontario theatres are said to be equipped with emergency lighting systems.

The circuit has bought the Imperial Theatre, Ottawa, for $77,500, after protracted negotiations.

In Nova Scotia, the only new theatre permitted by the Government in that province this year, has been completed. It is the 1,000 seat Royal, in Truro, the third theatre there. The Spencer circuit will operate it.

Exhibitors in the Eastern provinces have started Sunday midnight shows. In Maine, across the boundary, patrons can only attend shows from three to eleven o'clock at night, Sundays; and even operation to that extent has been legal only two years.

Edmond Turcotte has been reappointed director on the National Film Board for three years. He is deputy director of the Reconstruction Board, Quebec.

Canadian theatres are aiding the Government's Red Cross Aluminum Drive by holding Aluminum shows Saturday mornings. The Department of National War Services has organized the Aluminum Victory Compaign for Canada, with admission to any theatre a piece of aluminum.

So far the theatre drive has had tremendous results, in Western Canada. In the two main downtown theatres in Port Arthur, and Fort William, 1,600 pounds of pots and pans were brought in one Saturday morning alone. One house netted 900 pounds and the other 700 pounds. The Orpheum theatre in Fort William, Ont., and the Colonial theatre in Port Arthur, Ont., held these Aluminum shows.

In Winnipeg, boy scouts man the theatres on Aluminum mornings. Every theatre is participating. The film exchanges are donating their film, the projectionists their time, and the theatres their show. Transportation of the aluminum is made by trucks from more than 150 Winnipeg firms, with volunteer drivers.

Saturday morning Aluminum Shows in Winnipeg are showing excellent results. The Park theatre in the suburbs has headed the list in the salvage drives for the third consecutive time, with 208 pounds of aluminum brought in the last special show.

"Sons of Liberty" an Associated Screen Studios musical short subject, was included in the programs of 400 theatres during Reconstruction Week, September 10th to 16th. It was produced for the National Film Board, and is an impressionistc presentation of the country's war efforts.

Some rural theatres are reported not sharing in the war prosperity, it was said in Toronto.

The farmers are the last class to obtain financial benefit from the demand for war supplies and from advancing prices; the young people have drifted to the urban centres where they can obtain jobs in war plants; many young men in the prime of life have joined the colors, which means they have left home, and the higher cost of practically all commodities leaves the people with less money to spend for amusements, recreation and semi-luxuries. All of these factors have hit the small-town theatre operator.

The Federal 20 per cent admissions tax is termed a heavy burden for the small operator.

Toronto film circles predict the rural problem will appear in Parliamentary sessions, which begin in November.

SHOW FREE FRENCH PICTURE IN CANADA

"Free France," depicting activities of Charles De Gaulle and his Free French forces in England, Africa and Asia, was shown in Canada for the first time last week, at the Rideau Theatre, Ottawa, under the auspices of the city's section of the Free French National Committee. Representatives of the General attended the showing.

Smith Again Heads Canada Film Group

Dr. Sidney Smith, president of the University of Manitoba, has been reelected president of the Canadian National Film Society. Charles G. Cowan of Ottawa and Victor Dore, Superintendent of Education in Quebec, were returned as vice-presidents.

O. C. Wilson, secretary, reported films distributed by the Society through its library units were shown to an aggregate audience of 405,000 persons in 1940, as compared with 117,000 in 1939.

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Following the dissolution of the operating arrangement with Famous Players Canadian in Montreal, and the consummation of a new agreement with Odeon Theatres, officers and directors of Hamilton United Thetres, Ltd., of Hamilton, have been named as follows: W. D. Ross, president; G. C. Williams, Joseph Honson, F. A. Sherman and H. Borden, directors, with T. J. Bragg as secretary.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

HANDS ACROSS THE ROCKIES: Bill Elliott—Best Bill Elliott picture in a long time. Could be better if "Cannonball" Taylor wouldn't sing. Running time, 58 minutes. Played September 25-27.—James Hoffman, Star Theatre, Hoisington, Kan. Small town patronage.

RETURN OF DANIEL BOONE, THE: Bill Elliott—See review on "Doctors Don't Tell," Republic.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town and rural patronage.

RICHEST MAN IN TOWN, THE: Frank Craven, Roger Pryor, Eileen O'Hearn—No good. Eileen O'Hearn is good; we should hear more from her. Played it on a double bill. Skip it or double bill it. Running time, 69 minutes. Played September 3-5.—James Hoffman, Star Theatre, Hoisington, Kan. Small town patronage.

TWO FISTED RANGERS: Charles Starrett, Sons of the Pioneers—Average Starrett story as usual. Running time, 62 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

UNDER AGE: Nan Grey, Mary Anderson, Tom Neal—Did not see this, personally, but from box office report it must have been a little better than the average "program" picture. Played October 1-2.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town and rural patronage.

UNDER AGE: Nan Grey, Tom Neal—Don't pass this up. It's a natural. Business outstanding.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

BAD MAN, THE: Wallace Beery, Lionel Barrymore, Laraine Day—Picture bad. Star brought them in. Running time, 70 minutes. Played June 10-12.—Saul Korman, Grant Theatre, Detroit, Mich. Colored patronage.

BIG STORE, THE: Marx Brothers, Tony Martin—Well, during the week previous to this showing we had more people tell us they thought the Marx Brothers were the bunk and they would not go across the street to see them; then we did the best Friday-Saturday business in week. Even some of those who kicked about them came. And the picture was their best in a long time, principally because they gave us more music than ever before. Played September 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—Title of picture brought them in. Running time, 95 minutes. Played September 21-22.—Saul Korman, Grant Theatre, Detroit, Mich. Colored patronage.

DR. KILDARE'S WEDDING DAY: Lionel Barrymore, Lew Ayres, Laraine Day, Red Skelton—Good picture and fair business. Running time, 82 minutes. Played September 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GETAWAY, THE: Charles Winninger, Robert Sterling—Just a nice program picture with plenty of action for the fans who like it that way. Played September 24-25.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GET-AWAY, THE: Robert Sterling, Charles Winninger—Fast-moving gangster picture that appealed mostly to the men. Did average business on prize night. Played September 19-20.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

LAND OF LIBERTY: Historical—Not a propaganda picture as most people think. In reality, it is the building of a vast, rich empire, the United States of America. Our many grandfathers and fathers fought and died to build this country and under no present conditions should we ever allow their dreams to be destroyed and lose our greatest treasure, Freedom. Wake up, America, and preserve all these things your forefathers have rightfully given you. Running time, 98 minutes. Played September 24-25.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney—Very good. Best gross of season. Running time, 106 minutes. Played September 14-16.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

PEOPLE VS. DR. KILDARE, THE: Lionel Barrymore, Lew Ayres, Laraine Day—Congratulations to the entire staff at MGM who is responsible for these pictures. There is no cast, nor sequel run of pictures that can compare with "Dr. Kildare." Here is the perfect picture that is enjoyed by the entire family. Running time, 78 minutes. Played September 21-23.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Running time, 78 minutes. Played September 21-23.—regular stuff and Rosalind just as fine as ever in the kind of role she does best. Some very thrilling action. Played September 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WASHINGTON MELODRAMA: Frank Morgan, Ann Rutherford, Kent Taylor—A better than average Frank Morgan picture. Story and music were excellent. Running time, 80 minutes. Played September 17-18.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

WOMAN'S FACE, A: Joan Crawford, Melvyn Douglas—Nothing extra, but just leave it to Metro to ruin your possibilities with their trailer. They just tell you of pictures of the past and give you no plug on the picture you are advertising. Just mention "Goodbye, Mr. Chips" in this town and patrons flock for other theatres and leave us starve. Metro shows very little showmanship in their trailers. Running time, 105 minutes. Played September 28-30.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

ZIEGFELD GIRL, THE: Lana Turner, James Stewart, Judy Garland, Hedy Lamarr—Went over pretty good, but no business at this late date.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

Monogram

PRIDE OF THE BOWERY: East Side Kids— Mediocre picture that drew fairly well considering the weather. Stand up only on a double bill. Running time, 63 minutes. Played September 25-27.—James Hoffman, Star Theatre, Heisington, Kan. Small town patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Ellen Drew, "Rochester" Eddie Anderson, Andy Devine—Did better than expected second run. Play was written by Arthur Stringer of Chatham, which we played up.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—A real treat for audience and box office. Give us more of them.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Venorica Lake—Good picture with Brian Donlevy, as usual, taking most of the honors. Something about this feature just didn't click and it is hard to say what it was. It drew well Sunday night, but fell off badly the next two nights. Still did considerably better than average business, and also cost more than an average picture. Played September 28-30.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

PARSON OF PANAMINT, THE: Charles Ruggles, Ellen Drew, Phil Terry—Here's a dandy program picture for the week-end. A modified western of a different type, that both men and women liked. Ruggles got a lot of well-deserved praise for his performance. No chance to go wrong on this one. Played September 26-27.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

POWER DIVE: Richard Arlen, Jean Parker, Helen Mack—Not a bad picture. Paramount has improved this year and making some very interesting pictures. Running time, 71 minutes. Played October 3-4.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

ROAD TO ZANZIBAR, THE: Bing Crosby, Bob Hope, Dorothy Lamour—The kind of comedy our crowd likes. Running time, 90 minutes.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

ROUND-UP, THE: Richard Dix, Patricia Morison, Harry Sherman who, incidentally, is rated one of the Preston Foster, Don Wilson—Another fine picture from finest producers in the field of westerns. This is not an ordinary so-called horse opera but a splendid production of the early West filmed in sepia. No reason why it can't play in the deluxe houses to complete satisfaction. Running time, 90 minutes. Played September 26-27.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard, Artie Shaw and his Band—Played this second run at the Park theatre to very mediocre business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—See review on "Meet John Doe," Warners.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Akim Tamiroff—A good feature worth playing, which failed to draw.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Republic

BAD MAN OF DEADWOOD: Roy Rogers, George "Gabby" Hayes, Carol Adams—Good picture and good business. Pleased the week-end fans. Running time, 60 minutes. Played October 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CITADEL OF CRIME: Robert Armstrong, Frank Albertson, Linda Hayes—Another good one from Republic. Running time, 58 minutes.—Saul Korman, Grant Theatre, Detroit, Mich. Colored patronage.

DOCTORS DON'T TELL: John Beal, Florence Rice, Edward Norris—A dandy little picture that should please anywhere. Doubled with "The Return of Daniel Boone" to the best gross since my last Gene Autry.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town and rural patronage.

DOCTORS DON'T TELL: John Beal, Florence Rice, Edward Norris—Nice little picture. Republic is going along fine on their product Running time. 66 minutes.—Saul Korman, Grant Theatre, Detroit, Mich. Colored patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey—Wasn't worth playing. These Autry's are a dying race. If Autry keeps using these cheap stories, he won't get anywhere. Running time, 66 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller—A good Autry picture. The "My Gal Sal" number was as good as anything on the screen. Just one complaint, Republic, do not make the mistake of leaving Smiley ("Frog") Burnette out of Autry

films. Smiley is to Autry as ham is to eggs. Running time, 84 minutes. Played September 19-20.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

RAGS TO RICHES: Alan Baxter, Mary Carlisle—Nice picture. Everybody liked it. Running time, 65 minutes.—Saul Korman, Grant Theatre, Detroit, Mich. Colored patronage.

SAILORS ON LEAVE: William Lundigan, Shirley Ross—Good little musical show which pleased average business. Has plenty of comedy, but not enough star power. Played October 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

CONSPIRACY: Allan Lane, Linda Hayes—A fair program picture. Will get by on a dual bill.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

FLYING DEUCES, THE: Stan Laurel, Oliver Hardy, Jean Parker—An excellent Laurel-Hardy. Will be excellent for a filler. Running time, 67 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

LI'L ABNER: Granville Owen, Martha O'Driscoll, Buster Keaton—A small town natural. Just what the doctor ordered. Makes you a new person.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RELUCTANT DRAGON, THE: Robert Benchley—To most of my crowd this was an interesting trip through the Disney Studios, as it was intended to be. Some, however, were disappointed as they expected all cartoon. Give Disney credit for again doing something different. We had excellent receipts with both "Snow White" and "Pinocchio." In fact, they were both record breakers here. Business was quite good on this one, but there was a real drop in attendance. I hope "Dumbo" gets them back in the groove. Many a parent comes with a kid to a show like this as a "Reluctant Drag-in," but thoroughly enjoy themselves when it gets started. Running time, 73 minutes. Played October 2-3.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

TOM, DICK AND HARRY: Ginger Rogers, George Murphy, Burgess Meredith—Here is a good picture that is quite different and has plenty of comedy. Those that came thought it was very good; however, business was very bad for this time of the year. Most of my crowd had seen it in New York just before they left for college. In fact, as far as I can see, every Tom, Dick and Harry in town had seen it elsewhere. Running time, 86 minutes. Played October 1.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

ADVENTURES OF SHERLOCK HOLMES, THE: Basil Rathbone, Nigel Bruce, Ida Lupino—More of these Holmes, Fox. Good story which keeps everybody's attention.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

BLOOD AND SAND: Tyrone Power, Linda Darnell, Nazimova, Rita Hayworth—Beautiful picture! Played by a very capable cast down to the last bit player and pleased our patrons 100 per cent. Played September 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BLOOD AND SAND: Tyrone Power, Linda Darnell, Nazimova, Rita Hayworth—Fair picture, but customers didn't go for it very much. Running time, 125 minutes. Played August 31-September 2.—Saul Korman, Grant Theatre, Detroit, Mich. Colored patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—Keeping in mind the big hit that "Tin Pan Alley" (Alice Faye, Jack Oakie and John Payne) made as the concluding feature of our 1940-41 season last April 26, we quite naturally sought a picture equally as entertaining with which to open our 1941-42 season on October 4. And what did we find? "The Great American Broadcast," of course. It pleased our entire audience and proved to be a real gloom-chaser. Miss Faye gave her usual superlative performance (she's a prime favorite here), rendering several "nifty" tunes in her own inimitable manner. Jack Oakie, as usual, turns in another excellent job of acting and he certainly brought down the house with his opera singing. John Payne and Cesar Romero are at their best and are a decided asset to the picture. The Four Ink Spots' zestful singing, snappy tapping by the Nicholas Brothers, and the comedy supplied by the Wiere Brothers all added materially to the entertainment that the picture provided. It is a very entertaining vehicle and most certainly should please everyone.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—A good feature. This feature's plot concerned Robert Fulton's steamboat, which made it fairly comical in the feature. Running time, 100 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

United Artists

THAT UNCERTAIN FEELING: Merle Oberon, Melvyn Douglas, Burgess Meredith—Sophisticated comedy that didn't do the business it should have.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Joel McCrea, Andrea Leeds—That's all they had, but music. An excellent plot, but was drowned out by too much operetta music. Enjoyed by few and we do mean few. Running time, 103 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Universal

BACHELOR DADDY: Baby Sandy, Edward Everett Horton—Easiest way to go out of business is to play more pictures like this one. Running time, 66 minutes.—Saul Korman, Grant Theatre, Detroit, Mich. Colored patronage.

HELLO SUCKER: Hugh Herbert, Tom Brown, Peggy Moran—Easiest way to go out of business is to play more pictures like this one. Running time, 60 minutes.—Saul Korman, Grant Theatre, Detroit, Mich. Colored patronage.

LAW OF THE RANGE: Johnny Mack Brown, Fuzzy Knight—Best Johnny Mack Brown picture in a long time. Fuzzy Knight better than ever. Running time, 59 minutes. Played September 3-5.—James Hoffman, Star Theatre, Hoisington, Kan. Small town patronage.

Warners-First National

DIVE BOMBER: Errol Flynn, Fred MacMurray—Good picture and fair business in spite of rain and the new Federal tax. Men liked it, women didn't care for it. Personally, I thought it was too long. Running time, 133 minutes. Played October 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIGHWAY WEST: Arthur Kennedy, Brenda Marshall, Olympe Bradna—Very good. Lots of action. Good week-end picture.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

(Reports continued on following page)



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(*Continued from preceding page*)

HIGHWAY WEST: Arthur Kennedy, Brenda Marshall, Olympe Bradna—A Fair action week-end program picture we played with a second run to average business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck—Good picture that is interesting all the way through. The closing scene was slightly weak with Barbara Stanwyck over-acting. Did quite well on a three-day run, but not so good as "Shepherd of the Hills" the previous week. Played September 21-23.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

WAGONS ROLL AT NIGHT, THE: Humphrey Bogart, Sylvia Sidney, Eddie Albert—A great picture starring the screen's most sensational guy, Humphrey Bogart. He alone is worth the price of admission. Running time, 82 minutes. Played October 1-2.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

WAGONS ROLL AT NIGHT, THE: Humphrey Bogart, Sylvia Sidney, Eddie Albert—Good picture to very poor business.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

Short Features

Columbia

COMMUNITY SING: Seemed to be enjoyed by everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CUTE RECRUIT, THE: Phantasies Cartoons—Not a very good cartoon.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town and rural patronage.

FRENCH FRIED PATOOTIE: Alan Mowbray—This is a silly bedroom farce with Alan Mowbray. It tries hard but the laughs were not too frequent here. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

HALF SHOT AT SUNRISE: Roscoe Karns—This is concerned mostly with Roscoe Karns annoying people in a movie theatre. Typical slapstick stuff that my crowd got some laughs out of. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WISE OWL: Color Rhapsody—A fair cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

YUMPIN' YIMINY: El Brendel—El Brendel as you like him. Two few of these comedies nowadays. A good laugh today is good for us all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

COFFINS ON WHEELS: Crime Does Not Pay—All of these add to any program.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town and rural patronage.

MEMORY TRICKS: Pete Smith Specialties—Pete Smith shows humorously how to remember a list of ten items and the audience is surprised at how well it works. I heard some of the college students trying it the next day and were really getting results. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

NEWS OF THE DAY: Don't give us so much war. Wonder why a newsreel could not have something very unusual once every six months at least. Give us the daily news of the day.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

OF PUPS AND PUZZLES: Passing Parade—This Passing Parade subject is one of the best. It shows how dogs have similar emotional reactions to situations as humans do. That sounds quite heavy but there is really a lot of fun in it. Don't miss it if you are near a college. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

OF PUPS AND PUZZLES: Passing Parade—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PROSPECTING BEAR, THE: Color Cartoons—This is a good color cartoon of the fast and furious type. Had them laughing plenty. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

THIS IS THE BOWERY: Passing Parade—Well done Passing Parade entrant that traces the experiences of a down-and-outer in the Bowery Mission. Good for a church benefit particularly. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WILLIE AND THE MOUSE: Passing Parade—The experiments with mice (although I think these are white rats) showing how they react similarly to human beings can be very interesting, especially to a college audience. Mine enjoyed it very much and it should prove of interest to anyone. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

YE OLDE MINSTRELS: Our Gang Comedy—One of the best. More real musical entertainment in this than in a lot of features.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town and rural patronage.

Paramount

FLIES AIN'T HUMAN: Popeye the Sailor—Average Popeye cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUNGLE, THE: Fascinating Journeys—Very good travel talk in color. The fight between the large snake and the mongoose is very thrilling.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.



SUPERMAN, NO. 1: Color Cartoon—Very good cartoon in color which drew the kids. Buy it and play it. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

HOW GOES CHILE?: Special—Good enough single on Chile and its politics. No propaganda for Chilesauce. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y., Small college town patronage.

MARCH OF TIME, NO. 1: "Thumbs Up, Texas" This one is called "Thumbs Up, Texas" and actually contains some humor and a different announcer some of the time. As usual, it is good and stays away from the war for good share of its running time. It was well received here, although Texas is where it should really bring them in. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MARCH OF TIME, NO. 12: "New England's 8 Million Yankees"—This issue shows the New England States and how the people live. Good, but made my bunch laugh in the wrong place once or twice. Perfect for New England, of course. When is New York State coming? Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PUBLICITY SPORTS: Sportscope—Nice plug for Florida showing the things they cook up to attract attention. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

RIVETER, THE: Walt Disney Cartoons—A good color cartoon that pleased the children. Running time, 8 minutes.—Miss Cleo Manry, Buena Vista Theatre Buena Vista, Ga. Small town patronage.

STEEDS AND STEERS: Sportscope—The usual assortment of rodeo scenes keeps the action at top speed for a good short. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

RODEO GOES TO TOWN, THE: Sports Reviews—We seem to be running to rodeos lately in our shorts. This is as good as any. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

UNCLE JOEY COMES TO TOWN: Terrytoons—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

MUSIC IN THE MORGAN MANNER: Musicals—Exceptionally good. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCRUB ME, MAMMA, WITH A BOOGIE BEAT: Color Cartoon—Pretty good. Seemed to be enjoyed by everyone. Running time, 9 minutes.—James Hoffman, Star Theatre, Hoisington, Kan. Small town patronage.

Vitaphone

FREDDIE MARTIN AND ORCHESTRA: Melody Masters—A good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GOOFY GROCERIES: Merrie Melodies—Very good. Lots of laughs and good music with impersonations of famous stars. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

HECKLING HARE, THE: Merrie Melody Cartoon—Bugs Bunny still has plenty of drawing power here. I have customers that come for him alone. This color cartoon is one of the best for this style humor. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

HERE COMES THE CAVALRY: Technicolor Specials—I always say the same thing about these color featurettes. I don't know how to get so much story in a short time. The spectacular horse scenes at the climax are better than many features with similar situations. This is really a crackerjack for good entertainment. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MEET THE FLEET: Robert Armstrong, Mary Cheffey, William Orr—Here is a very pleasing short. Into a scant 20 minutes, Vitagraph has packed a nice little story plus a very interesting view of naval training. It was good to see Robert Armstrong again and we think he has been absent from screenland too long. A short that should interest everyone now that the U. S. Navy is so prominent in the news. Excellent photography in color makes this a perfect short subject. Running time, 20 minutes.—J. A. Reynolds.

Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

MINSTREL DAYS: Broadway Brevity—This two-reel minstrel show is better than many little features. It is tops in the short subject field. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S HIRED HAND: Looney Tunes—Good for plenty of laughs. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

SNIFFLES BELLS THE CAT: Merrie Melodies—Not bad. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

WACKY WORM, THE: Merrie Melody Cartoon—They laugh when the words "Merrie Melody" come on the screen. This one with a Jerry Colonna worm and a crow is good, but not quite up to the extra high mark of some of the others (at least, not in laughs received). Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Miscellaneous

PROOF OF THE PUDDING: United States Health Service—This free reel in color is well worth running. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

Columbia

IRON CLAW, THE; CHAPTER 2: Charles Quigley, Walter Sande, Joyce Bryant—Better than first chapter. Room for lots of improveemnt. Running time, 19 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

IRON CLAW, THE; CHAPTER 3: Charles Quigley, Walter Sande, Joyce Bryant—James Horne might be the best serial director in Hollywood, but I'll give him five to one that I can beat this. If this doesn't improve soon, would advise to leave alone. Running time, 19 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

IRON CLAW, THE, CHAPTER 4: Charles Quigley, Walter Sande, Joyce Bryant—About same as last chapter. Getting no place fast. Running time, 18 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

IRON CLAW, THE, CHAPTER 5: Charles Quigley,, Walter Sande, Joyce Bryant—It still is just fight, hit and run. Nobody seems to know just what it is all about. No interesting dialogue, nor is the cast doing a good job. Very poorly produced and directed. Running time, 17 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—Old, but good. Print good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

WHITE EAGLE: Buck Jones, Raymond Hatton—Buck Jones once made a feature of the same name, and they haven't forgotten it, so you will run into trouble. Good enough as a serial, but Columbia economized to the point where even the patrons noticed it.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

Republic

LONE RANGER RIDES AGAIN: Robert Livingston, Chief Thunder Cloud—An exciting serial which everyone enjoyed. If you haven't shown this serial, show it.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Universal

JUNIOR G-MEN: Dead End Kids, Little Tough Guys—A fair serial, but did not seem to catch on. Thought it would lure the kids, but they were cold to it.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. Family and transient patronage.

LaGuardia at AMPA

Mayor F. H. LaGuardia of New York City was to be the guest speaker at the second fall meeting of the Associated Motion Picture Advertisers luncheon-meeting at the Hotel Edison on Thursday, October 16th. As director of civilian defense, Mayor LaGuardia was to outline the function of the film industry in the present national emergency. Louis Nizer was to be the master of ceremonies.

IN NEWSREELS

MOVIETONE NEWS—No. 19, Vol. 24—Chutist on "Devil's Tower"....Child lost in woods....The war in Russia....Fashions....Sports.

MOVIETONE NEWS—No. 11, Vol. 24.—Fall River Firestone fire....New York rodeo....Senator Reynolds married....The Windsors in Baltimore....Britain's King and Queen inspect munitions....Virginia festival....Sports.

NEWS OF THE DAY—No. 208, Vol 13.—Child lost eight days....Chutist saved from tower....Russian War....British ship repaired here....Soo Canal bridge collapses....Fashions....Sports.

NEWS OF THE DAY—No. 209, Vol. 13.—Fall River fire....Churchill as air commodore....Lend-lease aid stepped up....Film industry's gift to London....Fighting women of the Soviet....Fashions....Sports.

PARAMOUNT NEWS—No. 13.—Neutrality Act debate....Florida prepares for storm....Chutist saved from mountain....Girl lost eight days....Dakar arms for war.

PARAMOUNT NEWS—No. 14.—Fire in defense plant ....Senator Reynolds married....School bus accident ....Canadian freighter launched....New York rodeo ....Aid to Britain....Windsors in Baltimore.... Sports.

RKO PATHE NEWS—No. 13, Vol. 13.—Train smashes depot....Russians study fire bombs....Child lost eight days....Cable workers span chasm....RCA workers drill for health....Devil's Tower traps stunt man....Army in Honolulu....Fashions....Convoy in Singapore....Merchant crews trained.

RKO PATHE NEWS—No. 14, Vol. 13.—Defense plant fire....White survivors in Brazil....Air reaches England....School bus accident....Senator Reynolds wed....Virginia festival....New York rodeo.... Sports.

UNIVERSAL NEWSREEL—No. 22, Vol. 14.—West coast parade....Merchant cadets sail....Navy blimp tested....Lost child found....British warships repaired....Hurricane hits south....Chutist rescued.... Fashions....Sports.

UNIVERSAL NEWSREEL—No. 23, Vol. 14.—Defense plant fire....Raid wardens work....Russian fights Nazis....Churchill sees defense spurt....British warships in South America....Windsors in Baltimore.... Senator Reynolds wed....Sports.

National Decency Legion Classifies Twelve Films

Of the 12 motion pictures classified by the National Legion of Decency in its listing for the current week six were approved for general patronage and six were found unojectionable for adults. The pictures and their classifications follow.

Class A-1, Unobjectionable for General Patronage: "Blitzkrieg," "Driftin' Kid," "Gunman from Bodi," "One Foot in Heaven," "Outlaws of the Desert," and "Secrets of the Wasteland." Class A-2, Unobjectionable for Adults: "The Feminine Touch," "The Maltese Falcon," "Mercy Island," "Mr. Celebrity," "Sailors on Leave" and "Texas."

Film Group Plans Affair

Jack Cohn, house manager of the Picture Pioneers in New York, has named Jack Alicoate chairman of the "ghost and witch-hunting committee" for the Pioneer's Hallowe'en dinner at Toots Shor's restaurant, October 29th, Leon Bamberger, G. B. Odlum and Gilbert Josephson are other members of the committee.

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Columbia to Handle Gallup Poll Films

Columbia Pictures announces that a deal has been closed with Film Institute, Inc., headed by Lawrence W. Fox, Jr., for the distribution of the Gallup Poll series. This series is being produced and directed by Edmund L. Dorfman, vice-president of Film Industries, Inc.

The series has the backing of 126 newspapers currently carrying the Gallup Poll three times a week. The films will depict current event issues of the day and impartially reflect the opinion of the masses of the people.

A coast-to-coast radio tie-up is being planned in conjunction with the distribution of the motion pictures.

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CHARLES A. HOXIE DIES, A SOUND FILM PIONEER

GE Engineer Developed Sound Film System Which Was the Basis of RCA Patents

Charles A. Hoxie, known for his early work on talking pictures and an inventor in the fields of talking pictures and radio communications, died Monday at his home near Schenectady, N. Y. He was 74 years old. Since he had received a pension in 1932 from General Electric, he had been living in retirement in Alplaus, a suburb of Schenectady.

Mr. Hoxie was born in 1867 at Constable, N. Y. and was educated in Boston. He later studied mechanical and electrical engineering. He became interested in telephony and developed an internal telephone system which he sold and installed in several Massachusetts cities near Boston, principally in shoe factory areas. As early as 1898 he was active in radio when he made a transmitter and receiver that operated between Boston and Brocton.

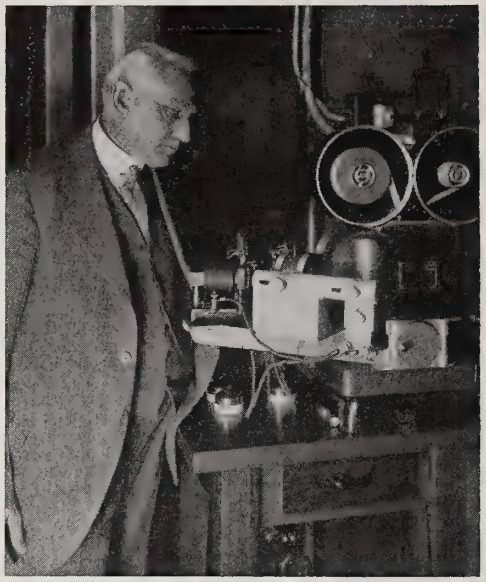
Had Telephone Post

At the turn of the century he became identified with the public telephone business and rose to the post of wire chief of the New England Telephone Company. He came to Schenectady in 1900 as wire chief for the now defunct Hudson River Telephone Company and remained with that firm until he joined General Electric in 1912. Prior to that, however, in 1902, in collaboration with Dr. Steinmetz, he made a radio transmitter for Union College.

Soon after he joined General Electric, Mr. Hoxie became interested in building a machine which would automatically record the dot and dash of radio at speed greater than any person could copy. He perfected a machine which he took to Washington and demonstrated to Government officials, with the result that in 1916 he spent the summer and winter conducting experiments for the Government at Otter Cliff, near Bar Harbor, Me. On returning to General Electric's laboratory, he made a few experiments using a stylus, and in 1919, he hit upon the idea of a tiny light beam focused on a small vibrating mirror, recording on film the zig-zag movements produced by sound as well as code. He called his device the Pallophotophone. This was before the days of network broadcasting and the machine was transported about the country, recording the voices of famous people which were later broadcast over WGY in Schenectady.

By 1920, Mr. Hoxie had developed a visual and photographic receiver for transatlantic wireless communication which received messages 30 times faster than the most skillful operator. This machine received up to 600 words per minute.

According to General Electric, Mr. Hoxie was the first inventor to devise the process of turning sound into light and recording it on a transparent film. When the first theatre demonstration of the talking movie, with both picture and sound recorded and synchronized on the same piece of film was made in Schenectady, in February, 1927, during a preview to newspapermen and representatives of the film industry, it excited so little enthusiasm that nothing more was done until seven months later when General Electric decided on a public showing to motion picture audiences in Schenectady. This, a one-reel film, depicting a singer, a violinist, an orchestra and a master of ceremonies, was shown at all performances in the State theatre in Schenectady for one week. It was known as the Kineagraphone, a name concocted by Mr. Hoxie and the engineers engaged in its development.



CHARLES A. HOXIE with his talking motion picture recording device.

Mr. Hoxie's experiments eventually led to the Hoxie machine for recording sound on the same motion picture film that carries the picture. The success of the first feature talking picture, "The Jazz Singer," starring Al Jolson, in August, 1927, marked finis to the silent motion picture. The production, however, used a synchronization of disks with the film. Gradually, this was replaced by the Hoxie method which is now licensed by RCA, to whom General Electric turned over the patent.

Mr. Hoxie leaves a widow, Jenny Bennalack Hoxie; a daughter, Mrs. John Blackwood, and two sons, Earl A. and Merrill C. Hoxie.

Col. J. R. Booth, Jr., Dies of Heart Attack

Col. J. R. Booth, Jr., 47, died of a heart attack in Utica, N. Y., Saturday, October 11th, on his way home to Ottawa from New York where he attended the World Series baseball games.

Grandson of the late John R. Booth, multimillionaire, he was principally interested in several motion picture producing companies which he financed including the former Booth's Dominion Films, Film Laboratories of Canada, Ltd., and Audio Pictures, Ltd.

Tony DiLorenzo

Tony DiLorenzo, one of Connecticut's earliest exhibitors, died in Hartford, Wednesday, October 8th. He is survived by his widow and six children. Mr. DiLorenzo's exhibition activities started 25 years ago and at the time of his death operated the Daly theatre in Hartford with Michael Daly.

C. L. Matthews

C. L. Matthews, 59, manager of the New Royal theatre in Atkins, Ark., died at his home in that city Saturday, October 11th.

Helen Morgan, 41, Dies in Chicago

Helen Morgan, 41, screen and stage actress, died Wednesday, October 8th, at the Henrotin Hospital, Chicago, of a liver ailment. She became ill while appearing at the State-Lake theatre, Chicago, in mid-September and entered the hospital where she had several blood transfusions and an operation and had been in a coma for eight days before her death.

Miss Morgan first became a hit on Broadway in "Americana" and was best known for her performance in Ziegfeld's "Showboat." In addition she appeared in George White's "Scandals" and with Maurice Chevalier at the Ziegfeld Roof in New York. She also played in the film version of "Showboat."

Last Picture in 1936

Following her success on the stage Miss Morgan entered motion pictures. Her first appearance on the screen was in "Applause," in the role of a burlesque queen. The following season she starred in the Arthur Hamerstein-Jerome Kern operetta, "Sweet Adeline." In 1929 she returned to the screen in "Glorifying the American Girl" and "Roadhouse Nights," both Paramount productions. Other pictures in which she appeared included "The Lemon Drop Kid," "Marie Galante," "Sweet Music," "Go Into Your Dance," "Show Boat" and finally "Frankie and Johnnie" in 1936.

Despite her theatrical success Miss Morgan, whose top salary as a performer was $2,500 and who was believed to have earned $1,000,000 in her long career, was reported penniless when she died.

Surviving her are her mother, Mrs. Lulu Morgan, and husband, Lloyd Johnson

Gus Kahn, Writer Of Popular Songs

Gus Kahn, 54, who wrote hundreds of hit songs, many of them for motion pictures, died at his home in Hollywood Wednesday, October 8th, of a heart attack. The composer had been ill for some weeks but his ailment was was not considered serious.

Among his many musical successes were "My Buddy," "My Blue Heaven," "Memories," "The Carioca," "Mammy," "Carolina in the Morning" and "One Night of Love."

He left Broadway in 1933 and contributed the scores to such films as "Naughty Marietta," "Maytime," "Whoopee," "One Night of Love," "San Francisco," "Rose Marie" and many others. He was a member of the American Society of Composers, Authors and Publishers and once served on its board of directors. Mr. Kahn is survived by his wife, one son and a daughter.

Charles V. Brown, Iowa Exhibitor

Funeral services for Charles V. Brown, 42, owner of the Strand theatre at Iowa City, Iowa, were held in that city at the McGovern's funeral home October 11th. Mr. Brown died of a cerebral hemorrhage Thursday, October 9th.

He was well known among the film industry of the state, active in the Independent theatre men's organization, and very popular with the students of Iowa State University located at Iowa City. The members of the University football squad were admitted free to his theatre each year during the football season. Surviving are his wife and one son.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

TAKING INVENTORY

It was a visiting member come for lunch who ran through last week's book as we finished some chores. While waiting, the Round Tabler checked the various exploitations in the issue of October 11, discovering some 12 outstanding ideas he felt were good enough to be duplicated or adapted in his situation on coming attractions and holidays.

For the general interest of our readers, the following are the items, including newspaper ads, checked by the member as worthy of further exploitation:

Sailor hammock stunt for comedy service picture; street palanquin stunt for tropic picture; lobby postcard shower for recognized stars; lobby electric target device for patron participation on war pictures; numerous Hallowe'en ideas, old and new; men's beauty contest; baby parade; baby buggy garage; four-week bathing beauty contest; mayoral proclamation for army week on service picture; adoption of orphans on baby picture; teaser newspaper campaign, mats borrowed from regular newspaper service.

* * *

Anxious to get his reaction to this week's issue, we passed over the page-proofs. A quick study by the visitor brought this listing:

Children's world premiere; trip to Havana for selected local sales girl; essay contest for prize of long distance call from stage of theatre to star in Hollywood; job at theatre as prize for best letter of employment; foyer Chamber-of-Horrors stunt on horror picture; novelty heralds; radio quiz programs for children; back-to-school matinees; institutional blotter advertising.

According to the visitor, the two issues so observed are fairly representative of the high standard that the members themselves have established for these pages. That, of course, would bear out the universal acceptance of Managers' Round Table as the industry's only clearing house of tested exploitations.

▽ ▽ ▽

While the above is written, the mails bring a note from one of the brand-new members. After reading the pages for quite a stretch he writes: "To have the HERALD without the Managers' Round Table, is like having a packed house without a feature."

From Chicago writes Louie Charninsky to inform of his attendance, on behalf of the Interstate circuit, at the annual National Safety Congress and Exposition, where thousands of delegates from everywhere convened. Charninsky's background well fits him to take part. He has long been a factor in the Hoblitzelle-O'Donnell cooperations aimed for the education of the Dallas citizenry.

It hardly needs commenting now that civic-minded exhibitors are seriously concerned in such community activities. It is something more to find, and gratifying, that so important an organization as Interstate points directly at protection of the public by sending a manager-representative to participate in the discussions and decisions of this highly significant conclave.

A WAY OF THINKING

The letter from one of our midwest scouts has to do with an argument between two managers on exploitation contests for individual pictures. One fellow held that when the prizes were worthwhile it was certainly in order to "tear up the town" and not worry about the costs. He opined that the bossman was impressed with a once-in-a-while splurge. "Give him the old eye-wash," was his battle-cry.

The other side could not see that at all. His idea was that each attraction should be taken in stride, given every advertising attention it rated, contest or no, even though his bossman encouraged him to go after every prize offered. In short, he could take his contest or leave it. He said that needless spending just to dress up a campaign was money thrown away. He felt that loyalty to the bossman had a lot to do with that.

Well, any argument of that nature jells by itself. It simply means a way of thinking. In many years of observing and conducting managers' exploitation contests, we have found the "prize-hunters" distinctly in the minority among the winners. Theatremen who go all-out on an attraction only because the picture rates it, more often are rewarded with the prizes striven for by the laddie who sees nothing else.

A-Mike Vogel

Round Table In Pictures



When the "Navy Blues Sextette" recently visited Cleveland, Manager Ed Miller, and Dave Bachner, publicist at the Warner Hipp, arranged for the girls to be made honorary members of the "Old Guard" at local defense plant. Above, girls are shown presenting flag to the oldest workmen, stunt breaking dailies with photo and stories ahead of opening.



Initial winner and lobby on his "Football This Week" series is here reported by Clyde Smith in keeping with the elaborate campaign put on by the Malcoman at the Paramount, in Hot Springs.



At left is eye-arresting window display promoted ahead of "Hold Back the Dawn" by Frank LaBar at the Imperial, Asheville. Scene stills and tiein copy were also prominently displayed.

How Round Tablers are selling "Honky Tonk" atmospherically may be seen below. At left, Sam Gilman at Loew's, Harrisburg, converted his front with old wooden slabs to which were hung cut-out title letters fastened with hammered brass nails. Blowup of the stars over boxoffice carried catchline "Gable Kisses Turner." At right, J. E. Harris at Loew's, Cleveland, planted a bar in his lobby with all the necessary fixin's. Doorman dressed as bartender dispensed promoted drinks.





Air Tieins Head 'Yank in R.A.F.'

The Los Angeles world premiere of "A Yank in the R. A. F.," at Grauman's Chinese, and the openings next day at Loew's State and the Fox West Coast Four-Star, were distinguished by a number of effective airplane promotions in the campaign directed by Harry Brand, Twentieth Century-Fox studio publicity head. The air stuff started with squadrons of planes flying over the city, with other planes towing a giant banner over the local Coliseum during the playing of the opening college football game. Same banner was also flown over the County Fair the following day.

Interest of the thousands in the city's numerous airplane plants was obtained with a give-away of guest tickets through employe identification buttons, this publicized with a hookup in Aircraft Times, widely distributed in the various plants. Plugs were had over the public address system at the first all-industry aircrafters' ball and a special "Lockheed-Vega" night at the three theatres was announced at the company's plants. Bulletins were posted in locker rooms and tickets sold through cooperation of employes organizations. Arrangements to have Tyrone Power pose with the most beautiful Lockheed girl employe further stimulated attendance.

Unique promotion of full-page layout in the *Daily News* was planted by using a series of infra-red flash photos showing reactions of audiences to thrill scenes in the picture. The infra-red equipment makes it possible to take photos in the dark without visible flash. Style, sports, and camera radio programs all having to do with the attraction were broadcast, three-color tabloids distributed through units of largest local drug chain, giant buttons worn by fountain employes and two-color streamers bannered on the windows of the stores.

C.R.A.F. at Toronto Opening

Befitting the promotional hands-across-the-border promotional importance of the picture, the Canadian premiere at the Famous Players Canadian Shea's, Toronto, was marked with the cooperation of local units of the Canadian Royal Air Force, parading with military band to the theatre. "Welcome to Canada. A Yank in the R. A. F." posters blanketed the main streets, decorated for the occasion. Eaton's, leading department store, contributed an elaborate window display of war flying souvenirs bordered with cards describing activities of Americans and Canadians in the R. A. F.

"LET'S HEAR FROM YOU"

Rogers Holds Baby Contest For "Blossoms in the Dust"

Search for Cleveland's most beautiful baby was instituted by Carl Rogers of Loew's Granada in connection with the opening of "Blossoms in the Dust." Through programs, trailers and newspaper stories well ahead, folks were invited to enter their babes from one to four years of age. Promoted gifts from merchants were awarded to winners, cooperating stores featuring the contest in their ads and storewise. Not overlooking the mothers, Rogers further came through with promoted cake and soft drinks which were served during the get-together.

SOME LATE HIGHLIGHTS

What is believed to be the first world premiere ever staged exclusively for children was held last Saturday afternoon at Wometco's Center, Miami, Fla., by Manager Gordon Spradley on behalf of Columbia's "The Royal Mounted Patrol". In every possible manner, the event was put on with the care usually given to the circuit's top premieres, with tickets sold in advance for the widely publicized event.

The exploitations included a "mike" out front to announce the names of the arriving juveniles and, for atmosphere, children riding their own ponies to the theatre were admitted free of charge. Announcements of the premiere were mailed to the many kid club members and other interested youngsters, added strong support coming from the papers publicizing this unusual promotion.

Well in advance, Spradley announced the event via trailer, followed with a lobby setpiece where were posted bulletins, publicity items, etc. For immediate newspaper attention, scroll was made up inviting the star of the picture to attend the children's premiere. Signed by 800 kids, the stunt broke in the local press, as did shot of youngster purchasing the first ticket at the box office. Sent to the Columbia Studios, the scroll brought further publicity, with photo of star and cast of the picture viewing the invitation. All wire services covered the unusual premiere and locally the Daily News used a page layout in the Sunday rotogravure section. Outside publicity was local fife and drum corps which paraded to the theatre and, to top the proceedings, a star impersonation contest on the stage also helped to turn in what the Wometcoman reports as one of the biggest events of the year.

"WEEKEND IN HAVANA" CONTEST FOR WEEK IN HAVANA

For next week's opening of "A Weekend in Havana", at Warners' Fox, Philadelphia, Ev Callow reports tiein with the Record to find most beautiful local salesgirl, the winner to be awarded all-expense one-week trip to Havana. All working salesgirls are eligible, the only requirement for the competition being photo of entrant to be mailed to the paper. Contest runs from Oct. 6 to midnight of Oct. 12, with 10 finalists to attend special luncheon at the Ritz-Carlton a few days later where Board of Judges will determine the winner, to be announced the following day. The selected girl will attend the premiere of the picture on Oct. 17, as guest of honor and, accompanied by Elsie Finn, the daily's motion picture critic, will depart from New York the next day.

The paper is getting behind the tiein with elaborate publicity and, as a follow-up, Callow had a colorful illustrated herald made up, with all details and regulations, for wide distribution around the city and particularly in stores with important salesgirl personnel. Travel hookups and other similar means of spreading the word were also engaged.

RANDFORCE CONTEST OFFERS $15,000 FREE ADMISSIONS

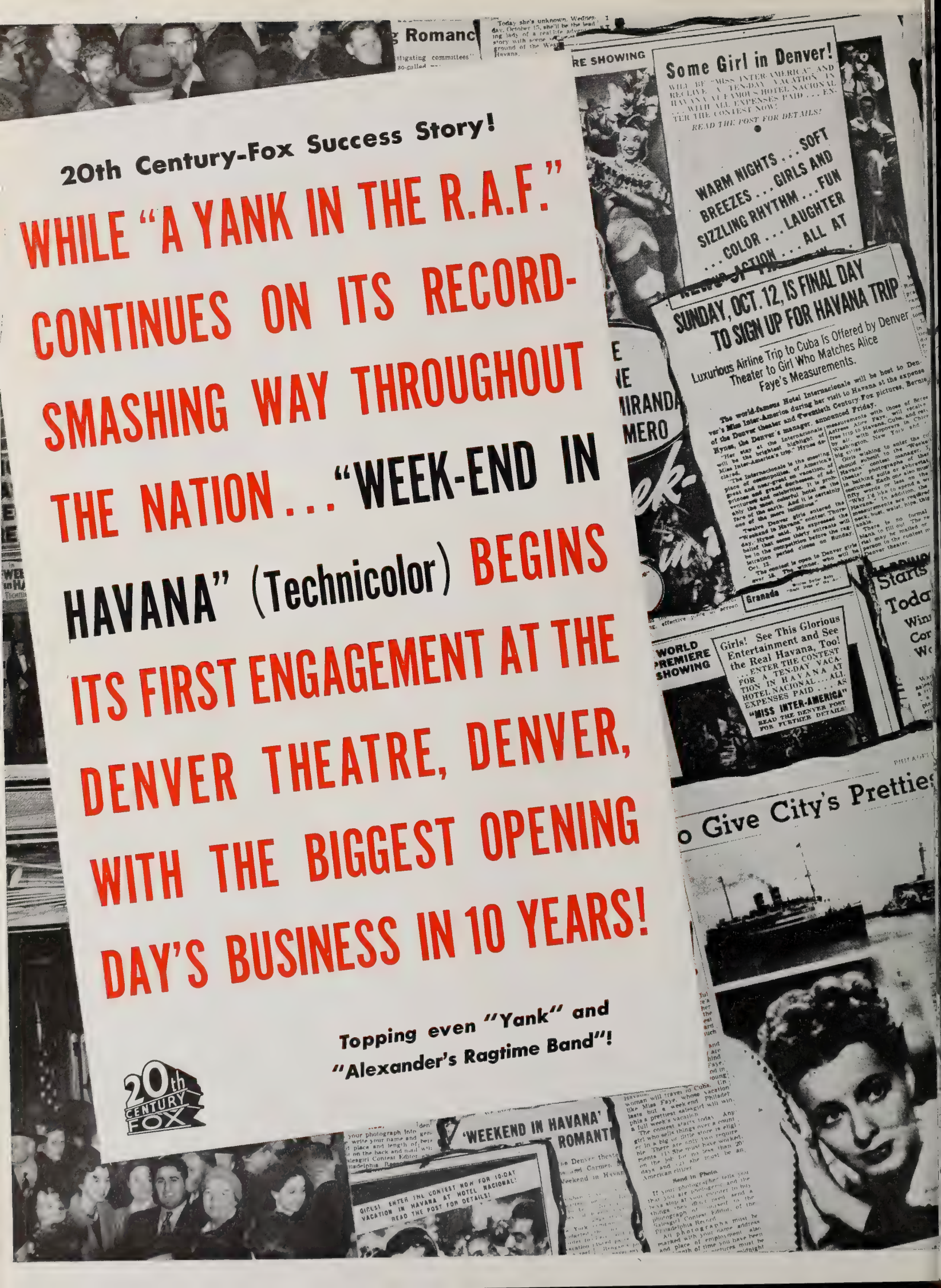
"To get people thinking and talking movies," writes Louis Frisch, is the purpose of the contest sponsored by the Randforce circuit of Brooklyn, New York, wherein patrons are invited to participate in a poll for awards of $15,000 in free admissions. Folder distributed in the circuit's 40 theatres and throughout the city features a ballot listing 100 top pictures of last year. Entrants are asked to select the 20 they think were the outstanding, numbering them from 1 to 20, according to merit. Lists coming closest to that selected by the judges will determine winners. Space is provided for name and address, plus any one of the circuit's theatres the entrant chooses to name. Ballot boxes are provided in all theatres.

Prizes are divided into 40 season passes, 80 three-month and 80 one-month passes, plus 20,000 single guest tickets, good at any of the theatres. Entries are confined to those above 16, and duplicate ballots will not be accepted. Contest ends Nov. 14, with prizes awarded from stages of the theatres on Nov. 20. It is not required that entrants be Randforce patrons or attend to participate, since the purpose is, to quote Mr. Frisch, "to revive the interest of the public in movies, so that we as well as other theatres in the community will benefit."

Butler Matches Lips Of Martin and Patrons

Ballyhoo man with his face covered with lip stick imprints, distributed two-color teaser novelty ahead of "Kiss the Boys Goodbye" for Warren Butler at the Princess Theatre, in Sioux City, Ia. Back banner read: "Hurry! Mary Martin is at the Princess to Kiss the Boys Goodbye. Get Your Share." Card, carried imprint in red of Mary Martin's lips with space below for patron's imprint. Guest tickets went to those whose lip outlines came closest to the star's.

In addition, gag copy such as "Are you getting the most out of your kisses? How's your technique? Find out how it should be done in," etc., was included on the card, together with cut of Miss Martin and the cast, plus playdates.


20th Century-Fox Success Story!
WHILE "A YANK IN THE R.A.F." CONTINUES ON ITS RECORD-SMASHING WAY THROUGHOUT THE NATION..."WEEK-END IN HAVANA" (Technicolor) BEGINS ITS FIRST ENGAGEMENT AT THE DENVER THEATRE, DENVER, WITH THE BIGGEST OPENING DAY'S BUSINESS IN 10 YEARS!
Topping even "Yank" and "Alexander's Ragtime Band"!
20th CENTURY FOX
Some Girl in Denver!
WARM NIGHTS . . . SOFT BREEZES . . . GIRLS AND SIZZLING RHYTHM . . . FUN . . . COLOR . . . LAUGHTER . . . ALL AT
SUNDAY, OCT. 12, IS FINAL DAY TO SIGN UP FOR HAVANA TRIP
Luxurious Airline Trip to Cuba Is Offered by Denver Theater to Girl Who Matches Alice Faye's Measurements.
Girls! See This Glorious Entertainment and See the Real Havana, Too!
"MISS INTER-AMERICA"
Give City's Pretties
'WEEKEND IN HAVANA'
GIRLS! ENTER THE CONTEST NOW FOR 10-DAY VACATION IN HAVANA AT HOTEL NACIONAL!

Spectacular Showmanship SHOWS THE WAY!

A "Week-End in Havana" For Miss Inter-America!

Bernie Hynes put it over in Denver! Everett Callow of Warner Bros. Theatres started it in Philadelphia! Complete details in the special "Week-End In Havana" press-book supplement . . . now on its way to your 20th Century-Fox Exchange!

DENVER POST ... EVERYTHING ...

Y DENVER GIRL L GET FREE TRIP O CAPITAL OF CUBA

...ver girl is going to enjoy a ten-day deluxe trip to ...our capital of the Western hemisphere, at the ex... Denver theater and Twentieth Century-Fox Pictures, ...r America, as she will be known, will travel to Ha... ...k via New York by air, without a cent of expense to ...

VACATION IN HAVANA AWAITS SOME LUCKY COLORADO GIRL

Free Trip by Pan-American Clipper Includes All-Expenses-Paid Visit to Cuban Resort And American Cities.

No heiress could have a more luxurious vacation trip to Havana and return than the one which will be enjoyed by the winner of the "Weekend in Havana" contest conducted by the Denver theater and Twentieth Century-Fox Pictures, according to Gabe ... York, representative of the picture company.

DENVER WILL GIVE SOME GIRL FREE CLIPPER TRIP TO CUBA

Big Contest to Select 'Miss Inter-America' Is Open To Femmes Over 18 Years Old Who Crave Real Vacation.

Some Denver girl is going to thrill to the wonders of playing hide-and-seek with the fleecy clouds above the warm Caribbean, safe and snug in a Pan-American Clipper! Some Denver girl will gasp at the wonders of New York, skip a heartbeat at the strange sights of Havana!

This fleecer girl will be known as "Miss Inter-America" and she will come by her trip and enjoy a free ten day luxury trip to Havana and return—when she is chosen as the winner of the "Weekend in Havana" contest conducted by the Denver theater and Twentieth Century Fox pictures.

Any girl over 18 years of age and ... in Denver may enter this con... Entry blanks are being re... theater. ... a Weekend in Havana."

Photographs of aspirants will be taken without charge in the lobby of the Denver theater Thursday (this evening) between 5:30 and 6 p. m. and Friday between 12:30 and 2 and 5:30 and 8 p. m. Dressing rooms are provided in the theater so girls may change to bathing costume or to shorts to be photographed.

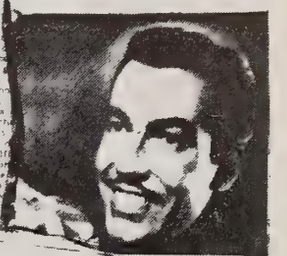
Finals in the "Weekend in Havana" contest will be held at 8:15 p. m. Monday, Oct. 13, on the stage of the ... theater. There the ten girls ... a practical ... things ... photo...

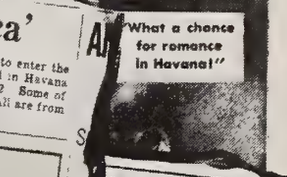
SOME DENVER GIRL WILL BE "MISS INTER-AMERICA!"

SEE THE PICTURE . . . SEE IT IN REAL LIFE, TOO!

. . . ENTER THE CONTEST NOW FOR ALL-EXPENSE VACATION IN HAVANA AT FAMOUS HOTEL NACIONAL!

Read The Denver Post for Details!

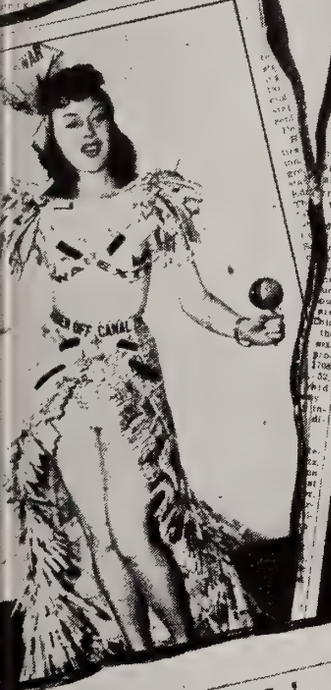




"What a chance for romance in Havana!"

One of These Girls May Become 'Miss Inter-America'

A glorious vacation in Havana, with all expenses paid, will be the reward of a Colorado girl who writes the best essay of fifty words on "Why I Would Like a Weekend in Havana" and whose measurements most closely approximate those of Alice Faye, film star. Alice Faye's latest picture, "Weekend in Havana," is coming to the Denver theater Tuesday. Girls who wish to enter the contest should send letters, photos and measurements to the Weekend in Havana contest manager at the Denver theater before 8 p. m. Sunday, Oct. 12. Some of the girls whose entries already have been received are shown here. All are from Denver except Eva Mae Eyel, who lives in Joes, Colo.





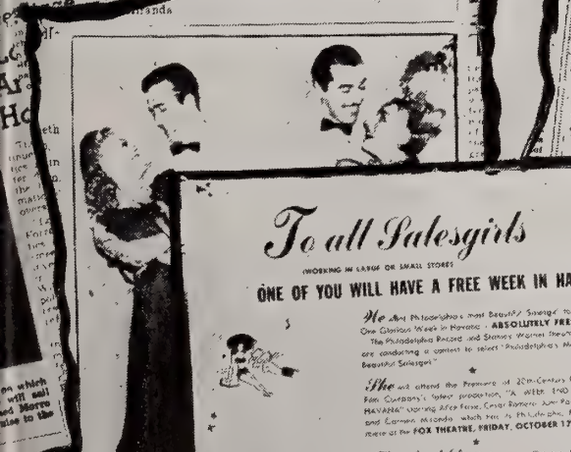
WEEKEND, DENVER

...than jungle dance based on voodoo ...ites imported from Africa. The tune ... and dance are called the "Nango" ... pronounced Nyango! ... Pan, who rehearsed the dance with ... of 300 feminine dancers, has ... it outdoors anything ... on the screen in the ...

...esgirl a Week's Trip to Havana

...OCTOBER 4, 1941

...bers of the quartet are, left to ... John Payne, Cesar Romero and the fiery ...



WEEKEND IN HAVANA AWAITS LUCKY GIRL WHO WINS CONTEST

JESPER HOLLAND. EVA MAE EYEL.

The vacation of a lifetime awaits some Colorado girl who can write a terse, fifty-word letter on "Why I Would Like a Weekend in Havana," and whose measurements most closely approximate those of Film Star Alice Faye, who is coming to the Denver theater Tuesday in her latest film, "Week End in Havana."

The contest will ... ments must be delivered to the Week-... than a week-end in Havana contest manager at ... will be at the Denver theater before 8 p. m. ... with all ex... Sunday, Oct. 12. ... which will ... FINALISTA WILL APPEAR ... tional hotel ON DENVER STAGE. ... where ea...

The best letters submitted will de... will be en... termine the finalists in the contest, ... who then will be notified to appear ... usually ... on the stage of the Denver theater ... and hold ... the night of Monday, Oct. 13 when ... photographed ... committee of artists will check the ... for ten days ...

To all Salesgirls

(WORKING IN LARGE OR SMALL STORES)

ONE OF YOU WILL HAVE A FREE WEEK IN HAVANA!!

Me Any Philadelphia's most Beautiful Salesgirl is to spend One Glorious Week in Havana — ABSOLUTELY FREE! The Philadelphia Record and Stanley Warner Theatres are conducting a contest to select Philadelphia's Most Beautiful Salesgirl.

She will attend the Premiere of 20th Century-Fox Film Company's latest production "A Week End In HAVANA" starring Alice Faye, Cesar Romero, John Payne and Carmen Miranda which has its Philadelphia Premiere at the FOX THEATRE, FRIDAY, OCTOBER 17th.

The Next Day, Saturday, October 18th the Philadelphia Salesgirl chosen from New York on the de luxe Pan American Clipper, will be escorted from the Philadelphia Municipal Airport by Miss Philadelphia to the Bellevue-Stratford to meet the Mayor, Chief Executive of the City, Commissioner of Public Safety, Director of Public Property, Director of Public Health and Hospitals, Director of Public Welfare, Director of Public Works, Director of Public Recreation, Director of Public Transportation, Director of Public Utilities, Director of Public Parks, Director of Public Libraries, Director of Public Museums, Director of Public Art, Director of Public Music, Director of Public Theatre, Director of Public Dance, Director of Public Opera, Director of Public Ballet, Director of Public Symphony, Director of Public Orchestra, Director of Public Band, Director of Public Choir, Director of Public Chorus, Director of Public Glee Club, Director of Public Quartet, Director of Public Trio, Director of Public Duet, Director of Public Solo, Director of Public Recital, Director of Public Concert, Director of Public Performance, Director of Public Exhibition, Director of Public Display, Director of Public Show, Director of Public Entertainment, Director of Public Amusement, Director of Public Recreation, Director of Public Sports, Director of Public Games, Director of Public Contests, Director of Public Events, Director of Public Activities, Director of Public Affairs, Director of Public Relations, Director of Public Information, Director of Public Publicity, Director of Public Advertising, Director of Public Promotion, Director of Public Sales, Director of Public Marketing, Director of Public Distribution, Director of Public Transportation, Director of Public Utilities, Director of Public Parks, Director of Public Libraries, Director of Public Museums, Director of Public Art, Director of Public Music, Director of Public Theatre, Director of Public Dance, Director of Public Opera, Director of Public Ballet, Director of Public Symphony, Director of Public Orchestra, Director of Public Band, Director of Public Choir, Director of Public Chorus, Director of Public Glee Club, Director of Public Quartet, Director of Public Trio, Director of Public Duet, Director of Public Solo, Director of Public Recital, Director of Public Concert, Director of Public Performance, Director of Public Exhibition, Director of Public Display, Director of Public Show, Director of Public Entertainment, Director of Public Amusement, Director of Public Recreation, Director of Public Sports, Director of Public Games, Director of Public Contests, Director of Public Events, Director of Public Activities, Director of Public Affairs, Director of Public Relations, Director of Public Information, Director of Public Publicity, Director of Public Advertising, Director of Public Promotion, Director of Public Sales, Director of Public Marketing, Director of Public Distribution.

GIRLS . . . It's the Opportunity of a Lifetime and the realization of every dream you've ever dreamed

It's simple . . . ALL YOU HAVE TO DO is send your photograph to the Editor of "A Week End in Havana" Salesgirl Contest, care of The Philadelphia Record.

It's ONLY FOR SALESGIRLS and is a local contest, NOT a national contest! One girl from Philadelphia must go to Havana!

NO ESSAY . . . NO QUIZ . . . JUST YOUR PHOTOGRAPH

RULES The contest will run from Monday, Oct. 6, to ... and including Sunday midnight, Oct. 12. The winner ... be announced Monday afternoon, Oct. 13. The winner ... Oct. 13, and her flight to Havana will leave Philadelphia ... Oct. 18. The winner will remain in Havana for ... days, returning on the ... Oct. 25. ENTER NOW!

Fourteen Record Contest

Entries Pour In as Search Begins

Vacation In Havana Is Reward

Who Is Philadelphia's Most Beautiful Salesgirl?

By ELSIE FINN

Who is Philadelphia's most beautiful salesgirl? Yesterday the heroine of the Philadelphia Record-Stanley Warner contest was completely unknown. Today she begins to emerge from her behind the counter obscurity via dozens of photographs of pretty salesgirls that already have reached the Salesgirl Contest Editor.

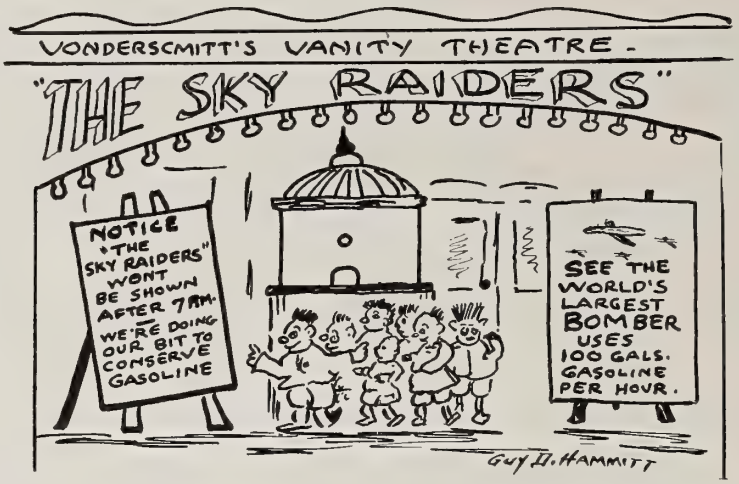
Whoever is the city's comeliest counter queen must step up and claim beauty's reward, a handsome wardrobe, a place of honor at the Philadelphia premiere of "Week End in Havana" and, most exciting of all, a full week's vacation in Havana, Cuba, isle of fun and romance.

Rules Are Simple.

The Most Beautiful ...



SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Guy D. Hammitt, Indiana Theatre, Bloomington, Indiana

Bolnick Ties "Kane" To Want Ad Contest

Teddy Bolnick of the Hollywood Theatre, Wisc., tied in with the LaCrosse *Tribune* for a classified ad contest for his "Citizen Kane" run entitled "'Citizen (and Mrs.) Kane' Want Completely Furnished Home." Readers were asked to look through the classified ads, select a home for sale or rent, chose a list of items advertised to furnish and equip "Citizen Kane's Home," and to include in the list where to get them. Ten prizes were offered including tickets to the theatre. The contest ran three days with art on Welles and the two leading ladies, streamer on page three directed readers' attention to the classified page.

A hook-up with a radio station resulted in a search for local families named Kane, of which there were four, and they were interviewed. Department store used a window display of fashion art. The window was divided in two parts, one devoted to the tastes of the first Mrs. Kane and the other to the second Mrs. Kane.

"LET'S HEAR FROM YOU"

Keyhole Lobby Setpiece Helps Lipnick Sell "Caroline"

Ingenious lobby display created ahead of "My Life With Caroline" by Irving Lipnick at Warner's Shore, in Chicago, was giant compoboard cutout of a keyhole. Around this was placed a number of photos from the picture, on the inside of the box directly in back of the keyhole were additional stills with copy "for a better view come and see," etc. Copy on the outside invited folks to peek behind the scenes.

"LET'S HEAR FROM YOU"

Cohen Snaps Patrons With "Charley's Aunt"

Stunt that attracted considerable attention was that used by Lou Cohen ahead of "Charley's Aunt" at Loew's Poli, in Hartford, whereby 24-sheet cutout of Jack Benny dressed in female attire as he appears in the picture was planted in lobby, folks invited to step up and have their photos taken with the star. In addition five other of these giant cutouts were planted strategically around the lobby.

Much was made in the newspapers over a costume party with prizes going to those coming in best "Charley's Aunt" outfits. Other newspaper break included special two-column story on Cohen's Hollywood vacation, telling of his attending the premiere of the picture on the coast. Street bally featured usher dressed as "Charley's Aunt," who travelled all over the state with the *Times* movie editor, visiting summer theatres, beaches, ball parks, etc.

"LET'S HEAR FROM YOU"

Williams Names Race For "Honky Tonk"

Highlight of Rex Williams campaign for "Honky Tonk" at the Loew Theatre, in St. Louis, was naming of the feature race at nearby track in honor of the picture. A blanket of roses was presented to the winning horse by the theatreman. Pasteboard coasters for night clubs calling attention to the opening were distributed; chain drug store menus were imprinted with title and co-op ads promoted from local merchants. Effective heralds were distributed with Liberty magazines and through tieup with railroads, special rates for persons living within a 150-mile radius were arranged.

"LET'S HEAR FROM YOU"

Burnett Lands Feature On "When Ladies Meet"

A five-column "When Ladies Meet" feature on page one of the second section of the Pittsburgh *Press* was the result of an idea Martin Burnett of Loew's presented to the paper. He sold them the idea of sending out five girls to haunt beauty shoppes, women's shoppes and other places not frequented by men, to discover just what ladies talk about "When Ladies Meet." The survey showed clothes to be the number one topic, with men a poor second.

"LET'S HEAR FROM YOU"

Gross Promotes Sun Glasses

As a giveaway, Mickey Gross of the Orpheum, in Denver, Colo., promoted several hundred sun-glasses for patrons to wear to "offset the brilliance of Ginger Rogers' performance in 'Tom, Dick and Harry.'" All glasses were tagged with that wording.

Front Pages Mark "Hardy" Contests

The opportunity of a theatre job, a long-distance call to Mickey Rooney in Hollywood were the prizes offered in the unique newspaper contests engineered for dates on "Life Begins for Andy Hardy," by T. J. Cary and Bud Kornblite, at the Capitol, Waverly, N. Y., and by R. L. Nellis, publicity head of Vonderschmitt Amusement Enterprises, for the engagement at the Indiana, Bloomington, Ind.

Since Mickey Rooney secures his first job in the new "Hardy," the Waverly theatremen were successful in tieing this to the hard-to-crack local daily by offering a job in the theatre to the young man writing the best letter of application for employment. In addition, other hopefuls received guest tickets. Unlooked for, but adding considerably to the publicity was the fact that the winner bore a striking resemblance to the star, the paper breaking a three-column cut day ahead of opening besides the generous daily contest coverage.

Classified ads calling attention to the offer were also run and since the promotion coincided with school opening, the theatremen were also able to take over the back page for co-op ads, the spread headed: "Life Begins for Andy Hardy and for Valley Boys and Girls Going Back to School." Credits were carried in the head and cuts of the players in each of the ads. Participating merchants gave over prominent window displays for further plugging. Noted by the Round Tablers, was the unusual total of space obtained on the contest for five days running, plus the co-op page, the first of its kind promoted by the theatre in many years.

Winner Chats with Rooney

In Bloomington, Nellis was able to break considerable space since his date broke with the opening of the local college year. Here, local girls were offered the personal call to the star at the studio for the best letter in 100 words or less advising Andy whether he should go to college, or take a job and disregard the higher education. The "kick" in the tiein was obtained by having the winning girl speak to Mickey from the theatre stage, the conversation piped through the loud speakers to the audience, and widely publicized as a part of the contest buildup.

The daily ran front-page on the promotion most every day, finishing up with shot of the lucky girl at the telephone plus a word-to-word detailing of the conversation between winner and Rooney. Extra punch was had with photos taken in Hollywood of Mrs. Robert Preston, a Bloomington girl, posing with Andy at the phone. This gave the stunt further authenticity.

"LET'S HEAR FROM YOU"

Ostreicher's Full Page

"Love Is The Power That Makes Pictures Move" was the caption over a full-page display of romantic scenes from forthcoming M-G-M films landed in the Columbus Sunday Star by Fred Ostreicher, Loew's. The productions comprising the layout were "Honky Tonk," "Smilin' Through," "Dr. Jekyll and Mr. Hyde" and "The Chocolate Soldier."

Tri-Staters Stage "Fashion's Debut"

Results of a city-wide survey on what the public sought in entertainment put on locally by the Kempkes-Redmond duo at the Tri-States Bonham, in Fairbury, Neb., discloses that stage entertainment in some form was desired in addition to the screen show. With this in mind, the Tri-Staters set to work immediately aiming their efforts at a timely "Fall and Winter Fashion Debut," presented in cooperation with the largest local women's store.

Over 30 girls were secured to model and double that many style supplied by the merchant, the actual staging put on in 11 scenes such as school, skiing, football, street, office, lounging, evening, etc. From four to six girls were used in each scene with five scenes in full stage and the rest in "one."

Proceedings Covered by Press

Great care was taken to make the production as authentic as possible, an ice skating scene, for instance, given added atmosphere with the use of real snow in itself resulting in sufficient comment to pack the theatre for the following performances. Conceded as the most beautiful presentation of its kind held locally, the show was covered by the press with newspaper photographers on hand to shoot the various scenes, many of which appeared in following issues. Support from cooperating merchants was also out of the ordinary, store joining up with extra advertising, window displays, etc., in addition to all the styles exhibited.

Most gratifying to the theatremen, reports Redmond, was the small cost of production a matter of less than twenty dollars all spent on the stage settings, labor mostly contributed by the personnel and much of the material made over from old sets. Since the models were given a substantial discount at the store on purchases of fall styles, there was little difficulty in securing a sufficient number of high school and college girls to contribute their services without charge.

"LET'S HEAR FROM YOU"

Army and Navy Aid O'Connell on Dates

Ray O'Connell, manager of Warners's Capitol Theatre, Lancaster, Pa., tied up with the Army recruiting office to sell "I Wanted Wings." He bannered every army truck in the city and mailed out heralds in army envelopes. Officers in charge plugged the picture over the radio. Numerous airplane parts decorated the lobby. A local Piper Cub airplane dealer flew over the nearby towns and dropped heralds and tie-ups were made with all aircraft model clubs in the territory. For "In the Navy," O'Connell had two ushers in navy regalia carrying mops and pails stopping to mop sidewalks while carrying signs calling attention to the picture's title and the comic stars. O'Connell concentrated on music tie-ups for "The Great American Broadcast," campaign highlighted by Will Bradley's orchestra, in town for a dance, plugging the screen songs at the affair.

Soriero Gags "Jeykll & Hyde" With Horror Chamber Display

For "Dr. Jeykll & Mr. Hyde" at the Los Angeles United Artists theatre, Tom Soriero gave the customers an extra kick with a chamber of horrors display in the lobby and a large bowl of greenish fluid labelled "Hyde Solution," which patrons were invited to imbibe if they desired to "tamper with the supernatural." Partaking of the drink, distilled water plus vegetable coloring, patrons were then directed by usherette to the "horrors"—the checkroom darkened and draped in blue velour—and placed in front of a distortion-mirror. Usherette would then close the back drop of the chamber and switch on a large blue light. According to Soriero, the excitement came about when the folks got a peak at the figure in the mirror, many having difficulty at first in recognizing their own images.

Posters in front of the chamber carried copy in keeping, such as: "Will you enter this chamber and turn from human to devil?" Another read that the management took no responsibility for heart attacks induced by shock and further: "The management does not guarantee you will revert back to your natural self after drinking the fluid."

The stunt proved popular, says Tom, with patrons lined up to take a look. The cost was about seven dollars, for rent of the distortion-mirror and the Round Tabler recommends the gag for horror attractions or pictures relating to the supernatural. Care must be taken, Soriero cautions, to keep the chamber entirely dark for the proper effect. He thinks that most any theatre checkroom or similar enclosed lobby space can be made to suit.

"Sport of Kings" Event Honors Warner Star

Titled "Sport of Kings Night" is the annual event staged by Manager Ivan Ackery at the FPC Orpheum, Vancouver, B. C., the theatreman this year holding the event in conjunction with his opening of "Dive Bomber." Since Alexis Smith, who appears in the picture is a local girl, Ackery was thus enabled to secure additional publicity importantly at the race track where the big event was built up with an "Orpheum Day" honoring the theatre, the feature race dedicated to Miss Smith. Winner of the race was decorated by another local girl also in pictures, and who presented to the winning jockey an autographed photo of the Warner star.

The "Sports Night" was announced over the radio over a week in advance, the newspapers cooperating with stories and photos on sports pages. Popular racing sheets also noted the event. On the big night at the theatre, program included leading orchestra with well-known racing radio commentator as master of ceremonies. Entertainment was supplied by jockey, stable boys, trainers and officials at the racing track all contributing to an unusual and highly profitable evening.

"LET'S HEAR FROM YOU"

Female Parachutist Aids Salmon on "Battalion"

Securing the services of Marie McMillin, world's feminine champion parachutist, Monty Salmon for "Parachute Battalion" at the New York City Beacon, had the woman on hand in lobby in full jumping gear to explain workings of expanded chute on display. Publicity stories covering Miss McMillin's chutist career were also featured in display as were scene stills, etc.

Through tieup with high school aviation class, Salmon arranged for the aviatrix to address the students. Display of stills and other accessories were planted at the school, students attending special show in body.

Haley Features Gasless Sundays

To tie in with the government restrictions, Ivan Haley, manager of the Dundas and Mayfair Theatres, at Dartmouth, N. S., has inaugurated what he calls "Gasless Sunday nights" with outdoor entertainment.

Recently appointed chairman of the war services committee for his district, Haley holds his weekly series at a local park, doing his advertising in the two theatres with slides and trailers on the screen and framed announcements and paper signs in the lobbies and on sidewalks. Each program includes vocal and instrumental music and group singing, while talks on the need of conserving gas and oil are interspersed.

"LET'S HEAR FROM YOU"

Thomas Stencils Town On "Black Cat" Date

To make his customers cat-conscious, Harold Thomas at the Malco Fulton, in Fulton, Ky., ahead of "The Black Cat," stenciled streets in front of theatre with black cat outlines, windows about town were similarly posted. Six-foot cat cutout was used in lobby week ahead with left eye cut out and green bulb working on flasher inserted. In addition, mirrors in rest rooms and lobby floor were also stenciled.

"LET'S HEAR FROM YOU"

Kalberer's "Sun" Heralds

To attract local factory workers, A. J. Kalberer ahead of "Reaching for the Sun" at Switow's Indiana distributed tinted lucky number heralds, which were good for free admissions to those whose numbers corresponded with list on lobby board. In connection with "The Bride Came C. O. D.," "Kal" offered guest tickets to brides who had been married since the first of the year. Stories were run in the dailies and the theatreman reports giving but eight tickets.

EXPLOITATION BRIEFS FROM A-FIELD

Two excellent contests, both adaptable for other pictures, were those recently used by Lou Cohen, Loew-Poli, Hartford. One was a "Want a Dog Like This?" contest, offering a double of Ann Sothern's dog in "Lady, Be Good," for the best letter from youngsters under 15 on "Why I Should Like to Own 'Buttons.'" The other was titled "Substitute for Silk Stockings," and was illustrated with stills of Lana Turner, Eleanor Powell and other stars wearing net stockings, and asked readers to tell what they would substitute for silk should it become necessary.

▽

"Relax and Attend a Movie Today," said a large banner stretched across the main street of LaCrosse, Wis., arranged for by William Freise, in that city.

▽

A strikingly attired man entered an old-fashioned carriage and emerged from the opposite side a moment later garbed in a hideous face mask as part of the "Dr. Jekyll and Mr. Hyde" campaign put over by Ted Emerson, Omaha, Omaha, Neb.

▽

Female patrons received tiny mirrors during the "When Ladies Meet" campaign put over by Angie Ratto, Palace, Washington, D. C.

▽

Local music dealers imprinted their record envelopes with the words "Lady, Be Good" during the campaign for the film executed by Jim Harris, Loew's, Cleveland.

▽

A spencer Tracy Handicap at the Stark County Fair races was arranged by Walter Kessler as part of his "Dr. Jekyll and Mr. Hyde" campaign for its Loew's, Canton, O., showing.

▽

Contrasting the outfit worn by Ann Sothern in one of the "Maisie" pictures with one of her "Lady, Be Good" models proved a highly effective woman's page layout idea as planted in the local *News* by Alice Gorham of United Detroit Theatres. The "Lady, Be Good" still, of course, dominated the display.

▽

Timely, inexpensive and highly effective is the stunt used for "Lady Be Good" by Bob Russell, Loew's Poli, New Haven. He made up a football herald plugging the film and listing four big games, offering ducats for the nearest correct score.

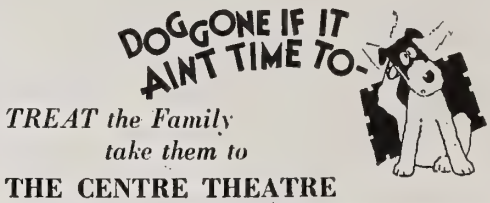
▽

Cooperation of a local garden club proved a highlight of the "Blossoms in the Dust" campaign executed by Jack Matlack, Criterion, Medford, Ore. He arranged with the club to erect a flower display in the lobby, and used a sign giving the name of the picture, followed by "Blossoms in Medford."

▽

For his street ballyhoo ahead of "In the Navy" at the Paramount, in Hot Springs, Ark., W-Clyde Smith dressed two boys in sailor uniforms and sent them out on streets with back banners, one carrying mop and the other a bucket. Boys joined in the local parade of high school kids marching to opening of the first local football game.

Institutionals









Above are reproduced four novelty blotters distributed one a week in different parts of the city by Sam Freedman of the Centre Theatre, in Ontario, Canada. Copy is confined to theatre institutional values, while the cuts tied to the copy were obtained from local printer, and the Round Tabler notes faborable reaction to the idea in different quarters.

Tying in on the fashion sequence in a recent Fox Movietone News on Simplicity Patterns, Bill Burke at the Brant, in Brant, Ontario, promoted leading store for a first-time window display, which featured model figure spotlighted with camera focused on her.

▽

Large packing case lettered with "fragile, use hooks only," "handle with care," etc., was used ahead of "The Bride Came C.O.D." by Lee Kline at Warner's Orpheum, in Philadelphia. Carelessly tossed atop box was bridal veil and bouquet.

Made from the back of a 40 by 60 frame was the setpiece created by A. C. Adon, at the Broad Theatre, in Newark to call attention to the free school supplies he had promoted for giveaway. Drawn in chalk on a blackboard were various caricatures together with the gifts.

▽

To usher in his New Season product at the Empress, in So. Norwalk, Conn., Al Hamilton secured a two-column break in local daily, which in addition to mentioning the forthcoming hits, included institutional plugs in the nature of stressing the erection of new marquee, entire redecoration, etc.

▽

Running scene stills three days ahead of opening of "Down in San Diego" at the Warner Kenosha, in Kenosha, Wis., Manager Francis B. Schlax offered guest tickets to those who could correctly identify different insignias of the U. S. Marines featured in each day's picture.

▽

The old reliable "string" gag was brought to life by Arnold Gates at Loew's Park, in Cleveland ahead of "Life Begins for Andy Hardy." Bookmark size and printed in bright green, novelty carried cut of Mickey Rooney and Judy Garland attached to which was piece of string with copy: "Tie this string around your finger so you won't forget to see," etc.

▽

Reported as a first-time for the stilt walker stunt in his situation, George Irwin for "Parson of Panamint" at the Paramount Grand Forks, N. D., rigged boy out on stilts and had him cover downtown area ahead of that opening. For newspaper attention, George ran an ad offering guest tickets to those bringing to the theatre a copy of the *Saturday Evening Post* of February 20, 1915, in which the Peter B. Kyne story originally appeared.

▽

Six-day coloring contest on "Frank Buck's Jungle Cavalcade" was planted in the local daily ahead of Harry Rose's opening on the date at the Loew Poli-Globe, in Bridgeport. Heads of different animals were run each day and cash and guest prizes were awarded to winners.

▽

An interview with a local police psychiatrist was good for a big story in the Los Angeles *Herald* during the "Dr. Jekyll and Mr. Hyde" campaign put over by Seymour Peyser, Fox West Coast Theatres. Peyser also had photos taken with an infra-red camera of patrons in the theatre during tense moments of the pictures, and these too broke in the *Herald*.

▽

Using radio spot announcements as a basis, Louis Guidetti, State, Charleroi, Pa., awarded guest tickets to the first five listeners phoning in and repeating the "Dr. Jekyll and Mr. Hyde" plug.

▽

A display in the local library of books by Robert Louis Stevenson featured the "Dr. Jekyll and Mr. Hyde" campaign put over by E. T. Claffey, Academy, Meadville, Pa.

Stoltz Novelties Prove Attractors

As a follow-up on the recent novelty advertising series by Arnold Stoltz, some of the latest ideas used by the Utica Warnerman at the Avon and reported here are explained, most currently being a paper parachute novelty for the date on "Parachute Battalion." To paper parachutes, measuring about 20 inches, opened, Stoltz tied cardboards imprinted with picture and theatre copy and on day ahead of opening had them released from the roofs of the city's highest buildings. The cards, measuring four inches wide by 11 long, were heavy enough to force chutes to open and keep them floating until they reached the ground.

Cellophane Card Plugs "Ghost"

For "Smiling Ghost," Stoltz used a three-by-five-inch card covered with red cellophane to conceal part of the message. Top line read: "Have you ever seen a Smiling Ghost? Lift the spirit veil and see." When the cellophane was lifted further copy and ghost caricatures, previously invisible by reason of the covering, were revealed. On "Kiss the Boys Goodbye," the Warnerman promoted lipstick tissues distributed in imprinted envelopes carrying theatre copy and lipstick imprint. As is the case in most of the Stoltz novelties, cost was taken care of by cooperating merchant. This was also true on the novelty advertising for "Ringside Maisie," taking the form of a fight ticket reproduction which on quick reading appeared to be a pass for a numbered seat. Entire sentence read: "Don't let the week 'pass' without seeing this great 'A-1' show." Perforated stub at end of card emphasized "Ringside A-1" in large lettering, the entire sentence on closer study reading: "Ringside Maisie is an A-1 hit show."

Novelty for "Lady Be Good" was card, measuring seven by 10, stressing a cartoon woman's head with outline of lips die cut; on the other side was stapled sample lipstick pad with red lip imprint of the sample fitted into the die-cut space. Tiein copy read: "Ladies, you'll not only be good but you'll look your best if you select your favorite shade of lipstick from the attached container," etc. Bottom half of the card was devoted to picture copy.

Fish Novelty Sells "Barnacle"

The date on "Barnacle Bill" was distinguished with a fishing novelty with small cutout cardboard fish figures attached to a character shot of Wallace Beery with fishing line. The tiein copy here read: "Here's the best catch of the movie season" and co-op copy from local sports goods store took care of costs.

In the field of novelty exploitation, the Round Tabler attracted a bit of street traffic with a simulated "shock-proof shelter" on "Bad Men of Missouri." About three-sheet size, the shelter was moved around by boy to different parts of the town with pointing hand at top next to copy reading: "This way to the shock-proof shelter," etc. On "Dr. Kildare's Wedding Night" Stoltz distributed two-fold heralds, front of which carried cut of Laraine Day in bridal attire. Copy invited holders to "catch the aroma of the bridal bouquet." Inside spread featured one inch square of blotter saturated with promoted perfume.

PROMOTIONS ON RADIO TOP JUVENILE ACTIVITIES

Kid Quizzes Featured in Station Tieups; Back-to-School Matinee Sponsored by Stores

Adapting the radio quiz program idea to intrigue the youngsters at his Saturday matinees, Ed Kidwell at Schine's Kent, in Kent, Ohio, relates the procedure of the juvenile feature put on before the start of the regular show. Kidwell, who usually acts as master of ceremonies, takes over the stage with the assistant manager and an usher to work the auditorium. The latter two are supplied with slips of paper on which numbers corresponding to a master slip held by Kidwell are entered; they are also supplied with a quantity of dimes and quarters to be used as prize money.

Following the introduction and explanation of the activity, the two men on the floor start selecting the participants. As selected, the youngster is permitted to draw one of the slips of paper, the number is announced to the stage along with the name of the boy or girl. Kidwell then repeats the number and name and asks the question appearing opposite the number drawn by the particular youngster. A definite time limit, usually 30 seconds, is allowed for the correct answer. If it is answered correctly, the youngster is awarded thirty-five cents. For an incorrect answer, a consolation prize of ten cents is paid.

Simplicity in Quiz Aimed For

Completing the routine questions, a drawing is then held from ticket stubs for some child to take the master question. For the answer to this, a minimum of fifty cents is given to which is added the amounts not paid out on other questions. The total, the Schiner says, usually runs anywhere from a dollar and a quarter to two and a quarter. Every attempt is made to have this main question so simple that it will be easily answered since the Round Tabler does not like to carry over any amounts on kid activities.

With the basic idea outlined above, Ed is able to use a vast number of variations on questions, spelling of words, completing nursery rhymes, twisted sentences, etc. Kidwell finds it advisable not to have the youngsters come up on the stage, since he has discovered that by so doing the rest seem to feel out of things, thus he follows the procedure as outlined above.

Tompkins Promotes Radio Time

Another quiz program built around a "Back to School" jamboree at the Elco, in Elkhart, Ind., is reported by Chick Tompkins, who interested the largest department store to sponsor the event undertaking all costs in addition to extra newspaper advertising and radio time. Tompkins' idea was to shoot for the high school and college students, while retaining the regular attendance of the youngsters. To do both, he advertised free gifts for the latter and aimed at the former with a lot of mystery advertising which stressed "something new, something different, something exciting on the stage."

The stage stunt was a quiz along the lines of the usual radio programs. After the preliminiaries, the finalists were brought to the stage where the winner and runner up received twenty-five and fifteen dollar merchandise prizes. Store also bought one hundred dollars worth of tickets which they used as giveaways with purchases three days before the special matinee.

Chick acted as master of ceremonies to hold everything in line and the success of the venture is noted in plans to put on similar quizzes as a regular weekly feature. Smart selling trailer was the opening gun of the Mantaman's campaign, followed with spectacular setpieces, prominent notice in sponsor's advertising and heralds.

Helson Builds Show Well In Advance

For the attention of local youngsters, R. S. Helson at the Voge, in East Chicago, Ind., recently held a "Back-To-School" matinee party which was widely advertised in advance through theatre programs, heralds, newspapers, etc. The heralds which were distributed, cost of which was defrayed by cooperating merchant, carried plug for the "Death Valley" serial and announcement of prizes for each kid attending, which were on display in lobby of theatre.

Beginning with the first Saturday after school opening, Clay Cornell at Schine's State, in Tupper Lake, N. Y., arranged for the six weeks' giveaway of school supplies to be awarded to the first 50 kids in line at each matinee.

Following this activity, the theatreman has arranged for a Defense Stamp Savings Club with drawing each week for stamps. In this connection Clay has received the cooperation of the Superintendent of Schools who has supplied him with names of each child up to 12 years of age. This list, reports Cornell, gives him a file of hundreds of youngsters whom he can contact on birthdays, etc.

Ties Kid Show to Radio

In Toledo, Ohio, Jack Lykes has recently initiated a regular Saturday morning nine-o'clock kid show at Loew's Valentine, tied in with Station WTOL to featured kiddie radio serial. Each week appearances will be made by different members of the radio program. Sponsor is being lined up to pay half the regular 10-cent admission in return for box tops of his product. Lykes is also arranging for other merchants to distribute free kid tickets on purchases above a certain amount. In addition to the feature picture, shows are set to include shorts such as Our Gang comedies, cartoons and Pete Smith specialties. Jack is building further interest by distribution of promoted gifts to all attending.

Dog show and mutt parade, co-sponsored by the Fox West Coast theatreman and local dog food manufacturer in Fresno, Cal., was put on by Manager John Fredericks in recognition of National Dog Week. Following the parade, dogs and their kid owners lined up on the stage for judging for prizes given by the participating merchant. Papers covered event with art and stories.

• personalities

JOSEPH HOCKENBERY
assistant at the Shea and Roosevelt, in Jamestown, N. Y., has been made assistant of the Fulton, in Pittsburgh. Other Shea circuit changes include: FRED LAHRMER, assistant in Marietta, replaces Hockenbery. ROBERT CANNON, assistant of the Bexley and State, in Dover, Ohio, goes to the State and Strand, in Cambridge, Ohio; GORDON KEARSEY, assistant at the Fulton, Pittsburgh, succeeds Cannon, and BUD WRIGHT has resigned as assistant in Zanesville, Ohio.

▽

SEYMOUR MORRIS
head of Schine Gloversville publicity department, visited this department.

▽

ORIN FLAGLER
recent manager of the Longmont, in Longmont, Colo., is now manager of the Pueblo, Colo.

▽

DELFINO SALAZAR
is now operating the San Luis, at San Luis, Colo.

▽

JACK WILLIAMS
manager of the Girard, in Pittsburgh, has switched posts with TORY CAVELLO, who goes to the Alpine, in Brighton.

▽

CLIFF A. SCHAUFELE
former manager of the Warner Diana, in Medina, N. Y., has been shifted to the Majestic, in Hornell, N. Y.

▽

JOHN HAMILTON
formerly of the Brandon, in Brandon, Vt., is now with Schine's at the Palace, in Oneonta, N. Y.

▽

AL NEWHALL
city manager for Warner houses in Jamestown, N. Y., has been sent to Elmira and is succeeded by BILL LEGGERIO, formerly of Hornell.

▽

GEORGE HALL
has succeeded EMMETT ROBINSON as assistant at the Dock Street Theatre, in Charlestown, S. C.

▽

HAROLD DE GRAW
of Schine's Temple, in Fairport, moves to the Oneonta, in Oneonta, N. Y., succeeding HERMAN ADDISON who goes to the Paramount, in Glens Falls. Other Schine changes include: FRANCIS GEER switches from the Liberty, Rochester to Fairport, and HOWARD HELLEBERG from the Riviera, Rochester to the Liberty. STOCKTON LEIGH transfers from Cortland, N. Y., to the Riviera, Rochester while SEYMOUR SAMUELS, assistant manager at the Madison, goes to a similar post at the State, Rochester.

▽

HAROLD HELLER
is now managing the RKO Dyker Theatre, in Brooklyn, N. Y.

▽

THOMAS HYLAN
who for many years operated the Lyric, in Ludlow, Mass., died suddenly of a heart attack.

Birthday Greetings

Daniel A. Allain, Jr.	John L. Link
George M. Aurelius	Emmett H. Lyons
Al Bartolot	R. V. McGinnis
J. Gordon Bason	John A. Matthews
Curtis B. Bell	Douglas W. Mellott
Leroy J. Boudreau	Howard Mercer
William A. Bowers	Carl H. Mott
Burr W. Cline	James H. Nicholson
Norman T. Cohen	Edmund B. Noonan
Al Cooper	Claude C. Norton, Jr.
Albert K. Cormier	Vincent F. O'Leary
Maurice Crew	Ernest L. Outlaw
Arlie Crites	Arthur A. Quinn
Orville W. Crouch	Jimmie L. Redmond
Charles D. Crowley	Max Reizes
William J.Currie	Jarrell B. Rhea
Thomas Di Lorenzo	Dozier B. Roberts
Don Doberer	Scott Roberts
Pete Egan	Henry B. Salthun
Tom W. Edwards	Harry Sanders
Joseph Feldman	Paul G. Schoonmaker, Jr.
W. A. Gallemore	Gerald Shaffer
Leonard Goldberg	Thomas B. Shannon
Harold Goldman	Frank Slavik
George Griffith, Jr.	J. E. Spencer
Wesley R. Griffith	Norman Stancliffe
Leo A. Guimond	Samuel Stepanian
Mike Guttman	Rader S. Stewart
Raymond Hasselo	Whit L. Thornton
Charles W. Hawk	Stuart Tomber
R. H. Hightower	Ralph L. Trathen
C. L. Hollister	Mesho Triller
Bill Johnson	Eric Van Dyck
Charles A. Koerner	Zollie Volchok
Sol Krim	George E. Walsh
Gus Lampe	E. M. Waltz

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

DAVE YOUNG
assistant manager of Schine's Keith, in Syracuse, has been advanced to house manager of Schine's Auburn, Auburn, N. Y. Other Schine changes include: JAMES WALSH of Washington, succeeds Young. HERB YOUNG of Cortland is the new assistant at the Syracuse Paramount and FRANKIE LINDKAMP, former Strand aide, is now assistant at the Cortland Empire.

▽

WALT LEAGUE of the Smith chain has succeeded B. P. WALLACE as the manager of the Novelty, in Syracuse.

▽

GEORGE AITKINS
formerly of the Granada, Hamilton, Ont., has been appointed manager of the new Biltmore, in Kingston, Ontario.

▽

MELVIN OLSON
former assistant at the Capitol, in Aberdeen, S. D., has been made manager of the Rex, in Rapid City, S. D. DALE YOUNGMAN has succeeded him at the Capitol.

▽

MR. & MRS. RAY ZAHN
have opened their new Falls Theatre, in Menominee Falls, Wis.

▽

EATON M. SIZER
managing director of the Jeffris, in Janesville, Wisc., has been named manager of Fox's Miller.

▽

ADDISON POTTER
manager of the Time, Sioux Falls, S. D., has been transferred to the Eastman, at St. Cloud, Minn.

▽

FLOYD FETHERHUFF
has been named as manager of the World Theatre, Aberdeen, S. D., replacing SHIRLEY CROES.

▽

TOMMY TOBIN
has reopened the Capitol, in Waterloo, Ia.

▽

BOB SUITS
has been appointed manager of Loew's, in Toronto.

▽

WALTER AHRENS
in charge of publicity for the RKO Palace, in Chicago, has been transferred to Champaign as manager of the reopened Orpheum.

▽

HENRY JOSEPHICK
has been named manager of the new RKO Brunswick Theatre, in Trenton, N. J. WILLIAM W. KANE is the advertising manager and EDWARD PRICE, chief of service.

▽

ORIN FLAGLER
formerly manager of the Longmont, Colo., is now managing the Pueblo, Pueblo.

▽

W. E. WINTERTON
has taken over managership of the Capitol, Saskatoon, Sask., replacing the late FRANK MILEY. REGINALD PLUMB, former assistant at the Capitol, has been promoted to manager of the Daylight.

Albany Variety Tent Reorganized

The franchise of Tent Nine, Variety Club was returned to Albany, N. Y., Monday, October 12th, at a reorganization luncheon attended by more than 100 at the Ten Eyck Hotel there. The previous Variety Club had operated in Albany for a short time but was dissolved in 1935.

Speakers at Monday's reorganization were James G. Balmer, national treasurer of Variety Clubs of America, Si Fabian of the Fabian circuit, New York, and J. Meyer Schine of the Schine Circuit, Gloversville. Moe A. Silver, zone manager of Warner Brothers Circuit, Albany, presided as chairman of the temporary organization committee.

Mr. Balmer, one of the original 11 charter members of the club which originated in Pittsburgh with the adoption of a foundling baby girl, gave a summation of Variety Club's growth and activities. The Variety Clubs existed, he said, "for the good they have done for others," asserting that this and the friendship among members were its "sole, but vastly rich resources."

Silver Nominated

Mr. Schine, in pledging his personal cooperation to that of the Schine organization, started a boom for Moe Silver as the first chief barker of the tent, praising his whole-hearted efforts in the reorganization. Impetus for reorganization came, he said, from a suggestion made by Herman Ripps, temporary secretary and branch manager of MGM, on a call on the Schine organization at Gloversville.

Si Fabian, who was chairman for the USO drive in Albany territorial motion picture circles, paid tribute to the exhibitors and distributor personnel in that area, saying that the figure of $24,000 was more than $4,000 above its quota.

One of the unique features of the luncheon was the decision of the New York unit of National Allied to cancel their own banquet to attend the Variety Club meeting *en masse*. The Allied unit, which was meeting in the same hotel, began its deliberations after the affair.

The Albany tent will have its headquarters in a Hotel Ten Eyck suite, with formal possession of the quarters to be taken November 12th with appropriate ceremonies. Meanwhile, a special meeting will be called for the election of officers, whose installation will take place at a banquet on November 20th.

Other Variety Activities

Frank L. McNamee, former RKO branch manager, was appointed general chairman of the annual Philadelphia Variety Club banquet to be held December 11th at the Bellevue-Stratford Hotel. He will appoint his own committees.

The Ladies Auxiliary of the Philadelphia Variety Club installed officers for the coming year at a lunchroom last Wednesday, October 8th. The retiring president is Mrs. Charles Zagrans while the incoming president is Mrs. Elmer Wilschke. Guest speakers were James P. Clark, chairman of the Democratic City Committee, and Mrs. John Frederick Lewis, Jr., president of the Women's Home Defense Council. The auxiliary announced its purchase of a $1,000 "bus ambulance" to be used to carry crippled children to and from schools.

The Philadelphia Showmen's Club launched a campaign for $5,000 for its Welfare Fund Committee, created to provide financial and other assistance to members of the industry in dire need.

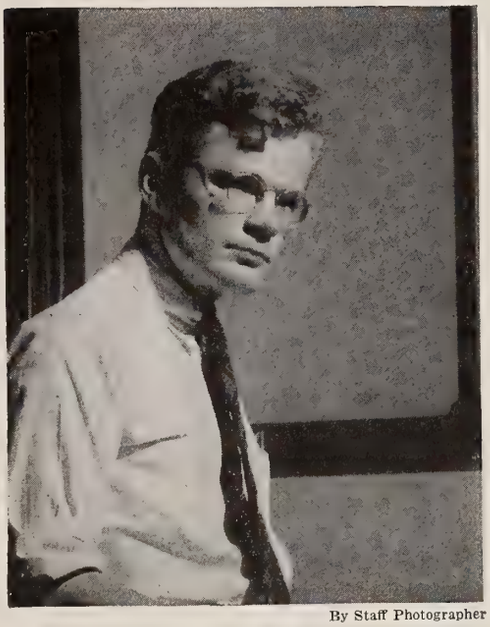
The Boston Variety Club, Tent No. 23, will sponsor a theatre party on Friday evening, October 24th, at the Shubert theatre in that city. The occasion will be the second night of Olson and Johnson's new show, "Sons of Fun." Among those invited to attend the affair will be Mayor Tobin of Boston, M. J. Mullin and other prominent personalities in theatrical and professional circles in Boston. Phil Smith is barker of the Boston tent.

Saturday, October 11th, was "Variety Club of Texas Day" at the Texas State Fair. The honored guest for the event was the Mayor of Winnipeg, Canada, who at the invitation of Phil Isley, prominent Texas showman, included Dallas in his itinerary as good will ambassador for the Dominion of Canada.

Following the celebration at the State Fair the Variety Club held "Open House" at their local headquarters.

Officers for the ensuing year were elected by the Northwest Film Club in Seattle at its annual dinner and meeting this week as follows: president, Eddie Walton; vice-presidents, A. J. Sullivan and Junior Mercy; trustees, Keith Beckwith, Jack T. Sheffield and Foster Blake; secretary-treasurer, Eddie Lamb, re-elected by acclamation.

HERALD PEOPLE



By Staff Photographer

JOHN McH. STUART, JR., is a reporter and a son of a reporter. He came to Motion Picture Herald along with the New Year of 1941, but not making so much noise. He was acquired from the Philadelphia *Evening Ledger* staff, where he had been employed by the Stanley Walker administration. There he covered so many Rotary luncheons that he has since foresworn forever creamed chicken croquettes and green peas. He had a spell of editing, too, on the night news desk, an assignment which turns the working day upside down and inverts the disposition. In Mr. Stuart's educational background are Port Washington high school, Santa Clara University, the University of California in Los Angeles, and Georgetown University in Washington where he was graduated. In college days he was a track athlete, devoted to running—presumably from school to school. He is absorbed in tennis, sail and cinema, but he goes out of town somewhere for weekends.

Film Workers Join Services

The motion picture industry continues to supply its share of manpower for the various branches of the Government's armed forces. Fifty-four Hollywood photographers have been called to active duty. Seventeen were assigned to the Navy Department in Washington, D. C., and the remainder were sent to the San Diego Naval Air Station for training prior to being assigned to ships.

Others who have been inducted to the various Governmental branches for active duty, include: Herbert Hillman of the College theatre in New Haven, Conn.; Bab Prachett, former paramount booker in St. Louis; Harmon Merritt, manager of the Palace in Windsor, Ont., joined the Canadian Air Force; Lieut. John King, assistant booker at the Metro Goldwyn Mayer exchange in Oklahoma City; Edgar Stimson, usher at the Dal-Sec theatre in Dallas; Gene Markey, film producer; Connie Carpou and Bob Saunders of the MGM exchange in Cincinnati.

Also, Chester Jones, Jr., chief of service at Loew's in Wilmington, Del.; Larry Doherty, Warner circuit accountant in Philadelphia; Jack Higgins of the Michigan theatre in Detroit; Lynch Steiner, formerly an usher at the Chief theatre in Albuquerque, N. M.; Lieut. Frank Straus of the Neighborhood theatre in Richmond, Va.; Cem Merritt, manager of the Palace in Detroit.

Also, Bruce Donald, of the Masonic theatre in Clifton Forge, Va.; John Ford, director in Hollywood; Sid Eckman, MGM booker in Chicago; Howard Young of the Kerasotes' Beverly theatre in Chicago; Carl Dunlap of the Chief and Bill Kennan of the Kimo in Albuquerque, N. M.; Eddie Holland of the Malco theatre in Camden, N. J.; Bill Watters, Hollywood publicist; William Bindle, Jr., of the Rialto theatre in Chicago; Eddie Stock of the Cinderella theatre in Detroit; Capt. Norman V. Carlson of Photo & Sound in San Francisco; Russell Ruben of Amusement Supply in Detroit; Leo Brown of the Jeffrey theatre in Chicago; Sam Levin, manager of the Belpark in Chicago; Eric Brenton of Midwest films in Chicago; Richard Hagstrom of Warner's Oakland Square theatre in Chicago; William Briant, Fox New Orleans booker; Ben Frank, of the Mall theatre, Chicago.

Wagner Announces Academy Governors

Walter Wanger, retiring president of the Academy of Motion Picture Arts and Sciences, has announced the newly elected members of the board of governors. They are:

Actors, Edward Arnold, Charles Coburn, Rosalind Russell; directors, Frank Capra, Frank Lloyd, Sam Wood; producers, Y. Frank Freeman, David O. Selznick, Darryl Zanuck; writers, Howard Estabrook, James Hilton, Norman Reilly Raine; science, John Aalberg, Farciot Edouart, Ray Wilkinson. The board will meet October 30th to select the officers.

MacDonald Acquires Eighth

An eighth theatre for York, Pa., has been announced by Charles MacDonald, operator of the Southern theatre in that city. The new theatre, to be known as the Mayfair, will be built in the suburban section of the city. It will seat 500 and erected at a cost of approximately $100,000.

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PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Hot Spot

(Twentieth Century-Fox, 1941-42)

Melodrama With a Vengeance

There are a few melodramas a season that demand to be seen. Here is one of them. For this film version of Steve Fisher's novel "I Wake Up Screaming" is a brilliantly handled and sharply played piece of mystery drama, which, for sustained suspense and dramatic intensity assures H. Bruce Humberstone, the director, a place with the elite in this field.

He has taken a group of players, with one notable exception, most frequently seen in musicals and romantic interludes and has required of them that they go dramatic in a big way—but plausibly. Let it be recorded that they do. Exhibitors will recall the names—Betty Grable, Victor Mature and Carole Landis. The one notable exception—remember "Hudson's Bay," "Blood and Sand" and "Charley's Aunt" to mention a few—is Laird Cregar. His dramatic ability had already been established. As "Big Ed Cornell," a detective with an unmatched record of convictions, he tops everything he heretofore has portrayed.

A detective who "believes in justice" at all costs, "Big Ed" deliberately allows the murderer of a glamorized waitress his freedom, while "Big Ed" tries to obtain sufficient evidence to pin the murder rap on the sports promoter responsible for the glamorizing. Cregar stalks his victim as any bird of prey—sinister and uncompromising. Mature is the sports promoter and the "Hot Spot" is the electric chair where he nearly sits. Carole Landis is the waitress who becomes the glamor girl through the manipulations of the promoter "because that is his business," and Betty Grable is the sister who loves and is loved by the promoter.

Employing the flashback method for a good deal of the picture, thus keeping Miss Landis in the picture past the murder stage, the elements of romance, mystery, suspense and an ending, as unpredictable as the number of people in the audience, have been woven into a dramatic pattern of fascinating melodrama.

Produced by Milton Sperling, "Hot Spot" is one of the best pictures of its kind of this or any other year.

Previewed in the Twentieth Century-Fox projection room in New York to the usual trade press coterie who were individually and collectively impressed to the extent of arguing over the eventual outcome. No one could boast of more than a 50 per cent score.—PAUL C. MOONEY, JR.

Release date, Oct. 31, 1941. Running time, 82 minutes. PCA No. 7647. General audience classification.

Jill Lynn.....Betty Grable
Frankie Christopher.....Victor Mature
Vicky Lynn.....Carole Landis
Ed Cornell.....Laird Cregar
William Gargan, Alan Mowbray, Allyn Joslyn, Elisha Cook, Jr., Chick Chandler, Cyril Ring, Morris Ankrum, Charles Lane, Frank Orth.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

International Lady

(United Artists, 1941-42)

Spy Saga

Edward Small presents in "International Lady" a spy story of no small proportions, laid against a background of London, Lisbon, New York and Long Island, that is as contemporary as this very minute.

Although the picture opens with an air raid in London, and is concerned with the exertions of the F. B. I. and Scotland Yard to circumvent the attempts of saboteurs to impede the flow of American planes and flying fortresses to England, emphasis is placed on the development and denouement of the plot, rather than on international enmities.

George Brent is an American G-Man, posing as a lawyer connected with the United States Embassy and Basil Rathbone is a Scotland Yard detective, posing as a musical critic. Both are interested in Ilona Massey, a famous singer, whom they suspect of espionage. They all meet in London, then Lisbon, and eventually come to New York, where Miss Massey sings on the air under the auspices of Gene Lockhart, a wealthy candy manufacturer, who is in reality the head of a gang of saboteurs. Her songs are in code and give instructions to their operators about plane shipments to England. How the plotters are finally caught by both Brent and Rathbone is melodrama at its best.

Miss Massey loses her heart to George Brent, who follows suit and almost loses her life to save him. Although he must arrest her, they both aspire to a happier life when peace has again descended.

The cast is splendid, George Brent making a handsome and ingratiating G-Man, Ilona Massey, a lovely singer and saboteur, and Basil Rathbone, an impeccable representative of Scotland Yard, providing a dash of humor in his endeavour to understand American slang.

The original story by E. Lloyd Sheldon and Jack DeWitt and screenplay by Howard Estabrook is contemporary, clever and filled with action and suspense and Tim Whelan, the director, has extracted the maximum of melodrama in its unfolding.

Previewed at the company projection room before a small audience, mostly professional and club women, who appeared interested.—IRENE SMOLEN.

Release date Oct. 17, 1941. Running time, 102 minutes. PCA No. 7540. General audience classification.

Tim Hanley.....George Brent
Carla Nillson.....Ilona Massey
Reggie Oliver.....Basil Rathbone
Sidney Grenner.....Gene Lockhart
Webster.....George Zucco
Francis Pierlot, Martin Kosleck, Charles D. Brown, Marjorie Gateson, Leland Hodgson, Clayton Moore, Gordon DeMain, Frederick Worlock.

The Release Chart and complete index to Product Digest starts on page 324.

The Chocolate Soldier

(MGM, 1941-42)

Musical Plus Drama

A good deal more story material was put into this picture than goes into most musicals. In fact MGM took much of the plot of Ferenc Molnar's "The Guardsman" in which Alfred Lunt and Lynn Fontanne made their screen debut in 1931 and added it to the music of "The Chocolate Soldier."

Rise Stevens, opera star who makes her first screen appearance in this film, sings beautifully and also is attractive. Nelson Eddy has numerous occasions to entertain with his grand voice. And when "The Chocolate Soldier" follows the music of Oscar Straus with the English lyrics of Stanislaus Stange and the original lyrics of Rudolph Bernauer and Leopold Jacobson, it is excellent; when the principals have dramatic rather than singing tasks, the result is not as pleasing.

The plot follows that of "The Guardsman" with the chief characters musical comedy stars rather than stage actors. "Karl Lang," played by Nelson Eddy, is jealous of his wife and wishes to test her fidelity. He disguises himself as a Russian singer and makes love to her. The wife discovers his identity but pretends, until the end of the picture, that she does not in order to tantalize her husband. There are several stage numbers and Mr. Eddy and Miss Stevens sing separately and together many times.

Nigel Bruce gives a good performance as the music critic friend. The supporting cast also includes Florence Bates, Dorothy Gilmore and Nydia Westman.

Victor Saville, producer, gave the film all production values required and expected in this type of picture. Roy Del Ruth's direction is commendable considering the difficulties of blending singing and dramatics. Ernest Matray receives credit for the dance sequences which are effective.

Previewed in a New York projection room

before a trade press audience that seemed to enjoy very much the music and singing but appeared to find the picture a bit long.—MARTIN QUIGLEY, JR.

Release date, not set. Running time, 102 minutes. P. C. A. No. 7656. Adult audience classification.

Karl Lang.....Nelson Eddy
Maria Lang.....Rise Stevens
Bernard Fischer.....Nigel Bruce
Madame Helene.....Florence Bates
Dorothy Gilmore, Nydia Westman, Max Barwyn, Charles Judels.

Moon Over Her Shoulder

(Twentieth Century-Fox, 1941-42)

No Time for Drama

The story of the psychiatrist who doctors unhappy marriages while unconscious of his own domestic deficiencies has been done before, but not often so gaily. And so long as the gaiety submerges the story, "Moon Over Her Shoulder" is entertaining and contagious.

In large measure this is the work of Lynn Bari whose portrayal of the wife in need of a little affectionate understanding is generally sympathetic and charming. John Sutton as the husband is obliged unfortunately to carry a good part of the drama, including a fist-fight which is somehow meant to resolve all misunderstandings. That his opponent should be a young man whose only error was to leave his boat for a woman adds to the confusion.

Producer Walter Morosco and Director Alfred Werker have done well with the plot material provided.

Previewed at the projection room to a small trade press audience.—E. A. CUNNINGHAM.

Running time, 68 minutes. Release date, Oct. 24. PCA No. 7565. General audience classification.

Susan Rossiter.....Lynn Bari
Dr. Phillip Rossiter.....John Sutton
Rex.....Dan Dailey, Jr.
Alan Mowbray, Leonard Carey, Irving Bacon, Joyce Compton, Lillian Yarbo, Eula Guy, Shirley Hill, Sylvia Arslan.

Swamp Water

(Twentieth Century-Fox, 1941-42)

Tale of the Swamp Country

In its transposition from the pages of the *Saturday Evening Post* to the motion picture screen, "Swamp Water" has lost none of the dramatic impact, colorful background and absorbing story that originally made this Vereen Bell tale a featured piece in the national magazine. Adapted to the screen by Dudley Nichols, it has entertainment values which showmen may sell to their audiences with confidence.

It is a story of the moribund Georgia swamp country and the people who inhabit it, of a young man, his ventures into the forbidding swamps in search of his dog and his discovery of a fugitive who escaped jail six years previously after being convicted of a murder of which he was innocent. It is upon this plot that the story unfolds, intermingling a sub-plot of romance as the joining link between the many elements.

Noticeable throughout is the direction of Jean Renoir, French director who arrived in this country following the occupation of France by the Nazis. Mr. Renoir has brought with him his directorial bag of Gallic film tricks which distinguished such pictures as "La Bete Humaine" and "Grand Illusion" when he directed them a few seasons ago.

Walter Brennan, as the swamp hermit and fugitive, provides a performance comparable to the many which have won him Academy Awards, while Dana Andrews, a comparative newcomer to the screen, renders a characterization which warrants billing him as a new star. Walter Huston, after a protracted exile from the screen, returns and again performs masterfully. Others in the cast, which includes Virginia Gilmore, Anne Baxter, as the daughter of the fugitive, John Carradine, Mary Howard, Eugene Pallette, Ward Bond and Guinn Williams, distinguish themselves in roles that require the utmost in histrionic talent.

WARNERS DISTRIBUTING "TARGET FOR TONIGHT"

Warner Brothers are distributing in this country "Target for Tonight," British government documentary feature made by the Crown Fim Unit. The film was tradeshown in New York on Tuesday, October 14th. No national release date has been set yet. The running time is 48 minutes.

"Target for Tonight" was reviewed in the August 16th issue of MOTION PICTURE HERALD. *The review said in part, "This latest Ministry of Information production, telling the whole intimate absorbing story of Britain's Bomber Command, is probaby the best piece of reporting the war has produced in any medium and because it is so compete, so enlightening, and so irresistibly dramatic, it should sweep its way through the boxoffices of both Britain and the U. S."*

At the close of the London screening the film was given "an ovation . . . probably warmer than that accorded any previous film of its kind," it was reported.

Also worthy of mention is the sepia-tinted photography by Lucian Ballard who has captured the beauty and enchantment of Okefenokee Swamp in Georgia. His camera does much to enhance the story. Production by Irving Pichel is of the best.

Previewed at the Twentieth Century-Fox projection room in New York where an early morning audience of trade press reviewers found the picture to be almost ideal entertainment.—GEORGE SPIRES.

Running time, 90 minutes. Release date, Nov. 14, 1941. PCA No. 7566. General audience classification.

Tom Keefer.....Walter Brennan
Thursday Ragan.....Walter Huston
Julia.....Anne Baxter
Ben.....Dana Andrews
Mabel McKenzie.....Virginia Gilmore
Jesse Wick.....John Carradine
Mary Howard, Eugene Pallette, Ward Bond, Guinn Williams, Russell Simpson, Joseph Sawyer, Paul Burns, Davie Morris, Frank Austin, Matt Willis.

Unholy Partners

(Metro-Goldwyn-Mayer, 1941-42)

Birth of the Tabloid

Two infallible sources of entertainment material are united in "Unholy Partners," a newspaper and crime. The picture describes the conception and subsequent growth of the tabloid.

Edward G. Robinson, in his desire to launch a new tabloid, is forced through circumstances to enter an unholy alliance with Edward Arnold, a notorious racketeer, who is to be a silent partner. Robinson runs the paper as he envisioned it, but when he begins to report on matters that jeopardize Arnold's illicit interests, complications develop. In a dispute over control of the paper, Robinson is forced to kill Arnold and later is killed himself in a trans-Atlantic flight sponsored by his paper.

Robinson and Arnold make an interesting team, and their continual conflict, with each one striving for the point of vantage, as in a duel, produces some tense moments. Laraine Day as Robinson's secretary and inamorata, fresh from plaudits in the "Dr. Kildare" series and MOTION PICTURE HERALD'S "Stars of Tomorrow" poll, does not have very much to do, but looks very pretty, especially with tears in her eyes. William T. Orr is featured rather importantly as one of Robinson's reporters. Marsha Hunt, in love with Mr. Orr, sings "After You've Gone," and rather nicely, too.

As a story, it is not always convincing and has a tendency to cover too much ground, but as directed by Mervyn LeRoy and produced by Samuel Marx, it is melodrama, it has action and it does have its moments, some pretty exciting ones.

Previewed at the company projection room, before an audience of professional reviewers, who didn't react audibly.—I. S.

Release date, not set. Running time, 94 minutes. P. C. A. No. 7584. General audience classification.

Bruce Corey.....Edward G. Robinson
Merrill Lambert.....Edward Arnold
Miss Cronin.....Laraine Day
Gail Fenton.....Marsha Hunt
Tommy Jarvis.....William T. Orr
Don Beddoe, Walter Kingsford, Charles Dingle, Charles Halton, Joseph Downing, Clyde Fillmore, Emory Parnell, Don Costello, Marcel Dalio.

Sundown

(UA-Wanger)

Adventure in Africa

Africa and the war supply background here for a story of adventure which emphasizes in its beginning the mysticism of the Dark Continent and, at its close, the spoken theme that "The Church and the Army are the bases of civilization; the Church holds it together and the Army defends it."

Contents of the picture range from gunfights, murders and plottings of rebellion among the natives to discourses on the strategy of conquest and to a finale in which an English Bishop foretells a British victory. The film is derived from Barre Lyndon's *Saturday Evening Post* serial which attracted wide attention, a fact to capitalize in billing the attraction.

Bruce Cabot, George Sanders, Reginald Gardiner and Harry Carey dominate most of the picture, with Gene Tierney portraying the single principal role on the feminine side, and Sir Cedric Hardwicke comes into the picture near the end to execute with brilliance the final sequence in which the keynote of the enterprise is sounded.

Producer Walter Wanger's capacity for extracting a maximum of value from outdoor settings, memorably manifested in "Stage Coach," is a power for realism in the narration of a tale that sometimes strains plausibility.

Director Henry Hathaway gets the picture off to a start that fascinates both eye and interest, but encounters script trouble later on which befogs the proceedings somewhat.

Action, adventure and conflict are accented through a film in which romance is treated as incidental.

Previewed at the studio to a mixed audience of guests who manifested steady interest.—WILLIAM R. WEAVER.

Release date, Oct. 31, 1941. PCA No. 7637. Running time, 90 minutes. General audience classification.

Zia.....Gene Tierney
Crawford.....Bruce Cabot
Coombes.....George Sanders
Bishop.....Cedric Hardwicke
Dewey.....Harry Carey
Joseph Calleia, Carl Esmond, Reginald Gardner.

Small Town Deb

(Twentieth Century-Fox, 1941-42)

Comedy

Jane Withers is growing up, and "Small Town Deb," produced by Twentieth Century-Fox, is a good vehicle for her adolescent growing pains. It has all the ingredients which make for good entertainment, the family-plot formula, fast-paced direction, comedy and a dash of romance.

Jane plays the part of the misunderstood family "brat" who suffers all the pangs of an "in-between," fifteen, not old enough to get some real attention and too old to be called cute. A series of troublesome circumstances, principally her father's financial problems and her sister's romantic pursuits are the stumbling blocks in her otherwise sheltered existence. Jane's own keen desire to get to the country

club's annual dance in a new evening gown, not her elder sister's hand-me-down, and not escorted by her unsympathetic jive-jitterbug brother, adds to her troubles. But. of course, she finally triumph's over all odds, settles her father's difficulties through adroit handling of the influential big-wig, and helps her sister altar-ward. She also has opportunity to do an imitation of Carmen Miranda, and to show how ably she can beat the boogie on a set of drums.

Jane as Little Miss-Fix-It, uses all the tricks in her bag of histrionics. The cast, under the direction of Harold Schuster, adds to the general entertainment score. Jane Darwell, Cobina Wright, Jr., of cafe-society fame, Cecil Kellaway, Jackie Searl and Katharine Alexander do ably in supporting Miss Withers. "Small Town Deb" is a good family film for the family.—J. E. SAMUELSON.

Release date, Nov. 7, 1941. Running time, 72 minutes. PCA No. 7563. General audience classification.

Patricia Randall.....Jane Withers
Katie .....Jane Darwell
Jack Richards.....Bruce Edwards
Helen Randall.....Cobina Wright, Jr.
Cecil Kellaway, Katherine Alexander, Jack Searl, Buddy Pepper, Robert Cornell, Margaret Early.

Jesse James at Bay

(Republic, 1941-42)

Western

The saga of Jesse James is expanded to include another fight against the railroads, another set of ruthless swindlers, and another triumph for the western Robin Hood.

The plot gives Roy Rogers an opportunity to play two roles—the famous Jesse and a gambling double hired to blacken the legend of his good intent. The scheme is quite successful with all but his old friend, Sheriff "Gabby" Whittaker, and young Polly Morgan who can distinguish the two men intuitively. To bring justice to the farmers who are being cheated of their land by the railroads, Jesse himself takes advantage of the resemblance.

Joseph Kane produced and directed the film, an average western which gained little from the use of the name of Jesse James.

Previewed at the Republic projection room to a trade press audience.—E. A. C.

Running time, 56 minutes. Release date, Oct. 17. PCA No. 7705. General audience classification.

Jesse James—Clint Burns.....Roy Rogers
Sheriff "Gabby" Whittaker...George "Gabby" Hayes
Polly Morgan.....Sally Payne
Pierre Watkin, Ivan Miller, Hal Taliaferro, Gale Storm, Roy Barcroft, Jack Kirk.

Stolen Paradise (Adolescence)

(Monogram, 1941-42)

This is a slight story carelessly produced with indifferent acting.

Robert Gordon, a youth of 18 reared in a Catholic mission, is called home when his father remarries. He falls in love with his stepsister, 10 years his senior and, after a series of entanglements with the girl, realizing no good can come from continuing the relationship, he runs away and joins the RAF. Wounded he goes back to the mission and decides to join the church.

The picture was produced by George A. Hirliman and directed by Louis Gasnier.

The Monogram Chicago exchange has taken the picture out of general release in that territory and is selling it as a roadshow sex picture.

Reviewed at the Gem Theatre, Chicago, where a low class audience showed no enthusiasm whatever.—F. LANGDON MORGAN

Release date, Oct. 10, 1941. Running time, 62 min. No PCA number. Adult audience classification.

Robert Gordon.....Leon Janney
Patricia Morrow.....Eleanor Hunt
Ellen Gordon.....Esther Muir
Jerry .....Wilma Francis
Doris Blaine, Herbert Fisher, Roy Tracy, Fred Meilsey, Maime Smith, Larry Hodges, Billy Birnes.

Gunman from Bodie

(Monogram, 1941-42)

Western Melodrama

This second in the Rough Riders series of Westerns produced by Scott Dunlap was pronounced by preview witnesses who had seen both as the better of the two on points and in whole.

More riding than common appears in this exercise, against striking scenic background, and perhaps a bit less than the average amount of shooting, although a number of killings occur. There is a baby in the story, with close-ups of same for the emotional lift these always impart, and one David O'Brien sings a song more capably than is par for Western vocalists.

The names of Buck Jones, Tim McCoy and Raymond Hatton are again, of course, the billing material to be depended upon for draw.

Direction by Spencer Bennett is effective after the first fifteen or twenty minutes of running time, during which the planting of story points slows the picture down materially.

The film is synopsized on page 263 of your Product Digest.

Previewed for the tradepress at the studio. —W. R. W.

Release date, September 26, 1941. P. C. A. No. 7591. Running time, 62 min. General audience classification.

Buck Roberts.....Buck Jones
Col. Tim McCall.....Tim McCoy
Sandy .....Raymond Hatton
Christine MacIntyre, David O'Brien, Charles King, Robert Frazier, Lynton Brent, Max Waxman, Gene Alsace, John Merton, Frank Larue, Jerry Sheldon.

Billy the Kid in Santa Fe

(Producers Releasing Corp., 1940-41)

Bob Steele Western

Produced by Sigmund Neufeld for PRC release another in the series of "Billy the Kid" western melodramas is brought to the screen with all the hard riding, fast shooting, fisticuffs and adventures of previous productions.

Bob Steele and his side-kick Al St. John are starred as "Billy the Kid" and "Fuzzy," respectively, who are employed to rid the frontier town of Sante Fe of its lawless element. Marin Sais, a comparative newcomer to feature roles in motion pictures, is cast as the female boss who leads the citizens against the outlaws and generally aids "Billy" in the successful completion of his mission.

In supporting roles are Dennis Moore as the industrious bank clerk and brother of the crooked gambler, who turns to murder to avenge his brother's death. All enact their roles capably.

Directed by Sherman Scott, "Billy the Kid in Santa Fe" lives up to the standards set by preceding installments of this series.

Reviewed at the Central theatre in New York where an early afternoon audience was undemonstrative.—G. S.

Release date, July 11. Running time, 66 minutes. PCA No. 7443. General audience classification.

Billy .....Bob Steele
Fuzzy .....Al St. John
Jeff .....Rex Lease
Pat .....Marin Sais
Dennis Moore, Karl Hackett, Steve Clark, Hal Price, Charles King, Frank Ellis, Dave O'Brien, Ken Duncan.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Down Mexico Way

(Republic, 1940-41)

Special Musical Western

Exhibitors may expect that this motion picture will please every Gene Autry fan and also make new converts for the musical western, for it is an outstanding example of that type of film with all the production values anyone could desire. It is clear that much more time, money and effort were spent on this picture than on regular westerns.

The story opens at a party given by Gene Autry celebrating arrangements to make a motion picture in Sage City. But Autry and the other citizens soon discover that the supposed producers had swindled them. Autry, with his companions, Smiley Burnette and Harold Huber, start after the fake producers who have gone to a town in Mexico where their bosses are planning a greater swindle along the same lines. With the help of "Maria Elena," the daughter of the town's richest man and the star of the planned picture, Autry and his companions expose the plot and save a $500,000 shipment of gold which the fake producers attempt to capture. At the end there is a particularly good chase and gun battle.

A number of songs were worked into the picture by Joseph Santley, director, without disrupting the plot: "I'll Be True While You're Gone," "Down Mexico Way," "Maria Elena," "Cowboy and the Lady," "Beer Barrel Polka,' "Las Altanitas," "La Cachita," "Guadalajara." The fiesta numbers are very well staged and show effort expended by Harry Grey, associate producer.

Previewed in the home office projection room before an audience which appeared to be entertained.—M. Q. Jr.

Release date, Oct. 15, 1941. Running time, 78 minutes. P. C. A. No. 7696. General classification.

Gene ..... Gene Autry
Frog ..... Smiley Burnetote
Maria Elena ..... Fay McKenzie
Pancho Grande ..... Harold Huber
Sidney Blackmer, Joe Sawyer, Andrew Tombes.

All-American Co-ed

(UA-Roach, 1941-42)

Collegiate Comedy

Hal Roach's third streamlined feature surpasses his second in screen worthiness and crowds his first, "Tanks a Million," in point of fitness for today's requirements. It supplies more marquee material than either of the others, offering Frances Langford, Harry Langdon, Johnny Downs, Marjorie Woodworth and Noah Beery, Jr., for ad copy as well as entertainment.

The story utilizes without embarrassment the essentials of the "Charley's Aunt" pattern, modernizing the general idea profitably by placing the masquerading college boy in a girls' school as an enrollee pledged to avenge a publicity stunt committed by that institution at expense of his fraternity. The modernization is in the nature of an improvement and, although comparisons are for audiences to make, it was remarked by many present at the preview that the dependable old formula profited by the swift and agile handling of the Roach experts.

Four songs worked into the proceedings snap it up whenever a lull threatens.

Production and direction by LeRoy Prinz make every inch of film and dialogue click.

Walter G. Samuels and Charles Newman, who may never have seen or read "Charley's Aunt," supplied a writing or rewriting job up to scratch in every particular.

Previewed at the Alexander Theatre, Glendale, to a general audience which gave every indication of enjoying the show immensely.—W. R. W.

Release date, Oct. 31, 1941. Running time, 49 minutes. PCA No. 7585. General audience classification.

Virginia.....Frances Langford
John Sheppard.....Johnny Downs
Bunny .....Marjorie Woodworth
Slinky .....Noah Beery, Jr.
Esther Dale, Harry Langdon, Alan Hale, Jr.
(Review reprinted from last week's Herald)

ADVANCE SYNOPSES *and information*

SULLIVAN'S TRAVELS
(Paramount)

Drama

ASSOCIATE PRODUCER: Paul Jones. Directed by Preston Sturges.

PLAYERS: Joel McCrea, Veronica Lake, Robert Warwick, William Demarest, Franklin Pangborn, Porter Hall, Eric Blore.

SYNOPSIS

Preston Sturges' fourth written-and-directed picture, this is the story of a young director of successful slapstick comedy who wants to direct a great, tragic social document. When reminded that he knows nothing at all about such things, being a rich young man from his childhood, he dons a tramp's outfit and goes out to look at life in the raw. He meets a young girl who helps him because he is a man, not a famous director. Together, they go through numerous adventures until he, alone, runs up against personal trouble without being able to reveal his identity. In the end, he returns, convinced that there is a great place in the world for laughter and that comedy far surpasses all the great human documents in the world in helping the world to happiness.

KINGS ROW
(Warner Brothers)

Drama-Romance

EXECUTIVE PRODUCER: Hal B. Wallis. Associate producer, David Lewis. Directed by Sam Wood.

PLAYERS: Ann Sheridan, Robert Cummings, Ronald Reagan, Charles Coburn, Claude Rains, Judith Anderson, Nancy Coleman.

SYNOPSIS

A group of youngsters are homeward bound from school. It is 1890 in the town of Kings Row. The youngsters come from well-to-do families and are given to squabbles, romances and jealousies. Ten years later we meet the group as adults. Ronald Reagan has a dream of a subdivison devoted to homes for the wealthy. Ann Sheridan, from the other side of the tracks, persuades him that the folks across the tracks need homes more than the rich. Reagan's dream collapes when an embezzling banker wipes out his estate. Then he is hurt in an accident and both his legs are amputated. Ann Sheridan and Robert Cummings, friend of Reagan's since school days, nurse him back to health. Being a story of a town, there are many character delineations and experiences other than those of the three principals.

PARIS CALLING
(Universal)

Melodrama, Romance

PRODUCED by Benjamin Glazer. Directed by Edwin L. Marin.

PLAYERS: Elizabeth Bergner, Randolph Scott, Basil Rathbone, Gale Sondergaard, Eduardo Ciannelli.

SYNOPSIS

Just before the Nazis enter Paris, Elizabeth Bergner, portraying the sweetheart of a French politician (Basil Rathbone), flees Paris and joins the Bordeaux-bound refugees. When she learns the contempt in which she and her class are held by the common people, she heads back to Paris. She joins a secret underground society. She is assigned to playing a piano in a third-rate cabaret in a seaport town. The piano is connected with a radio transmitting set and especially written music, when played, transmits code messages. She hides an American (Randolph Scott) who, wounded, had been left behind in the evacuation. The underground society assigns her to obtaining a treaty in the possession of her former politician sweetheart. The Gestapo apprehends her but she is rescued by the society and flees with the American to England.

ARIZONA CYCLONE
(Universal)

Western

ASSOCIATE PRODUCER: Will Cowan. Directed by Ray Taylor.

PLAYERS: Johnny Mack Brown, Fuzzy Knight, Nell O'Day.

SYNOPSIS

Johnny Mack Brown and Fuzzy Knight in this one of their series match wits and guns with a wildcat freight outfit. The outfit is secretly directed by the town's bank president, who is trying to force Brown's employer out of business. Johnny gets his evidence and in the climactic sequence, Johnny and his men ward off destruction from bombs the wildcat outfit had planted and nab the culprits.

RIDING THE SUNSET TRAIL
(Monogram)

Western

PRODUCED and directed by Robert Tansey.

PLAYERS: Tom Keene, Frank Yacconelli, Betty Miles, Slim Andrews.

SYNOPSIS

The head of a band of outlaws and his henchmen shoot at the owner of a ranch, forge a will leaving the ranch to the outlaw and order the "murdered man's" two daughters off the property. They are about to comply after advice from their crooked attorney when Tom Keene and his Mexican companion, Frank Yacconelli, ride up to the ranch and offer their services. Keene finds the supposedly murdered rancher and keeps him in hiding until he obtains the evidence against the outlaw leader.

LONE RIDER FIGHTS BACK
(Producers Rel. Corp.)

Western

PRODUCED by Sigmund Neufeld. Directed by Sam Newfield.

PLAYERS. George Houston, Al St. John, Dorothy Short.

SYNOPSIS

The Lone Rider and his pal, Fuzzy, arrive at the ranch of Uncle Joe Hawkes to find their old friend murdered. Thinking the Lone Rider is out for vengeance, the murdered man's niece warns the sheriff, hoping to prevent bloodshed. The Lone Rider is jailed but with the help of Fuzzy breaks jail. The two play the members of the gang responsible for the murder against one another and capture the leaders in the story's climax.

TONTO BASIN OUTLAWS
(Monogram)

Western

PRODUCED by George W. Weeks. Directed by S. Roy Luby.

PLAYERS. Ray "Crash" Corrigan, John "Dusty" King, Max "Alibi" Terhune, Jan Wiley.

SYNOPSIS

Set during the Spanish-American War, "Tonto Basin Outlaws" finds the Range Busters enlisting in Teddy Roosevelt's Rough Riders pronto and being promptly mustered out to clean up the cattle-rustling situation in Wyoming, affecting the Army's meat supply.

HOW GREEN WAS MY VALLEY
(Twentieth Century-Fox)

Mining Drama

PRODUCED by Darryl F. Zanuck. Directed by John Ford.

PLAYERS: Walter Pidgeon, Maureen O'Hara, Anna Lee, Donald Crisp, John Loder, Roddy McDowall, Sara Allgood, Barry Fitzgerald.

SYNOPSIS

Based on Richard Llewellyn's best selling novel of a season ago, this tells the story of a Welsh mining family, through the eyes of the youngest son, Huw Morgan (Roddy McDowall). The Morgan's have six sons. The father and the five older sons work in the coal mines. Huw helps his mother and sister (Maureen O'Hara) in the house. When salaries are cut, the Morgan boys talk of forming a union and when opposed by their father leave the Morgan home. The strike comes and the village is plunged into gloom and want. Frail Huw is beset by illness. The new minister (Walter Pidgeon) becomes interested in Huw and also in his sister. Their love is silent but gossipers cause the minister to resign. There is a great cave-in at the mine and Mr. Morgan (Donald Crisp) is trapped. He dies. The 60-year-old Huw thus finishes telling his story of the death and departure of all his loved ones in the valley which once was so green.

BAHAMA PASSAGE
(Paramount)

Romance-Drama (Technicolor)

PRODUCED and directed by Edward H. Griffith.

PLAYERS: Madeleine Carroll, Stirling Hayden, Flora Robson, Leo G. Carroll, Mary Anderson, Cecil Kellaway.

SYNOPSIS

Madeleine Carroll and Stirling Hayden, first seen together when Hayden made his debut as rival of Fred MacMurray for Miss Carroll in "Virginia," are paired in this adaptation of the Nelson Hayes story. Filmed on Salt Cay, tiny speck of an island, and Harbor Island, in the Bahamas, it tells of the dramatic romance of a young man on an island where his family's business is salt mining. His marriage, like those of other men in his family before him, breaks up because on this barren, bleak island there has never been any romance possible. But to the island comes a beautiful girl, daughter of a scoundrel who has become overseer in order to cheat the salt-mining family. Through action, suspense and tragedy, the villain is thwarted and the boy and girl find happiness.

THE MIRACLE KID
(Producers Rel. Corp.)

Foxing Story

PRODUCED by John T. Coyle. Directed by William Beaudine.

PLAYERS: Tom Neal, Carol Hughes, Vicki Lester, Betty Blythe, Ben Taggart.

SYNOPSIS

"The Miracle Kid" of the story is a professional boxer who also works as a physical training director for a body building institute. His fiancee is the secretary to the head of a rival body building institute. She makes the boxer promise to give up fighting after his next bout. People interested in the future boxing career of the fighter succeed in breaking up the romance and the fighter signs a contract to fight as "Kid Hex." The fiance learns that the fights are all to be fixed and tells the boxer. Together they cross up the others.

FEATURES

(Chart published monthly)

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3019	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
....	Roaring Frontiers	Oct. 16,'41
....	Three Girls About Town	Oct. 23,'41
....	Men in Her Life	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
....	Secrets of the Lone Wolf	Nov. 13,'41
....	Royal Mounted Patrol	Nov. 13,'41
....	Ellery Queen and Murder Ring	Nov. 18,'41
....	You Belong to Me	Nov. 20,'41
....	Go West Young Lady	Nov. 27,'41
....	Sing for Your Supper	Dec. 4,'41
....	Honolulu Lu	Dec. 11,'41
....	The Lady Is Willing	Dec. 18,'41
....	Harvard Here I Come	Dec. 25,'41
....	Bedtime Story	Not Set
....	Blondie Goes to College	Not Set
....	Cadets on Parade	Not Set
....	West of Tombstone	Not Set
....	Confessions of Boston Backie	Not Set
....	Eadie Was a Lady	Not Set

MGM

201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bacheor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
...	Chocolate Soldier	Not Set
...	Unholy Partners	Not Set
...	Babes on Broadway	Not Set
...	Panama Hattie	Not Set
...	H. M. Pulham, Esq.	Not Set
...	Shadow of the Thin Man	Not Set
...	Kathleen	Not Set
...	Tarzan's Secret Treasure	Not Set
...	Woman of the Year	Not Set
...	Steel Cavalry	Not Set
...	Miss Achilles Heel	Not Set
...	The Girl on the Hill	Not Set
...	The Vanishing Virginian	Not Set
...	We Were Dancing	Not Set
...	Johnny Eager	Not Set
...	Two-Faced Woman	Not Set
...	Mr. and Mrs. North	Not Set
...	I Married an Angel	Not Set
...	(Untitled) Kildare	Not Set
...	Ballad for Americans	Not Set
...	Very Warm for May	Not Set

MONOGRAM

....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 5,'41
....	Let's Go Collegiate	Sep. 12,'41
....	The Driftin' Kid	Sep. 19,'41
....	Gun Man from Bodie	Sep. 26,'41
....	Stolen Paradise	Oct. 10,'41
....	Tonto Basin Outlaw	Oct. 10,41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Zis Boom Bah	Nov. 7,'41
....	I Killed That Man	Nov. 14,'41
....	Double Trouble	Nov. 21,'41
....	Bullets and Bullion	Nov. 21,'41
....	Forbidden Trails	Nov. 28,'41

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4103	Hold Back the Dawn	Sep. 26,'41
4104	Henry Aldrich for President	Oct. 3,'41
4101	Nothing But the Truth	Oct. 17,'41
4102	Buy Me That Town	Oct. 24,'41
4105	New York Town	Oct. 31,'41
	Block 2	
4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4108	Among the Living	Not Set
4106	Night of January 16th	Not Set
4110	Glamour Boy	Not Set
	Block 1 (Westerns)	
....	Secrets of the Wasteland	Not Set
....	Outlaws of the Desert	Not Set
....	Riders of the Timberline	Not Set
....	Stick to Your Guns	Not Set
....	Twilight on the Trail	Not Set
	▽	
....	The Remarkable Andrew	Not Set
....	Reap the Wild Wind	Not Set
....	Bahama Passage	Not Set
....	Sweater Girl	Not Set
....	Louisiana Purchase	Not Set
....	Malaya	Not Set
....	Fly by Night	Not Set
....	No Hands on the Clock	Not Set
....	Mr. Bug Goes to Town	Not Set
....	Great Man's Lady	Not Set
....	Sullivan's Travels	Not Set
....	Henry and Dizzy	Not Set
....	American Empire	Not Set
....	The Morning After	Not Set
....	My Favorite Blonde	Not Set
....	Tombstone	Not Set
....	Mr. and Mrs. Cugat	Not Set
....	The Fleet's In	Not Set
....	The Lady Has Plans	Not Set
....	Prison Widows	Not Set
....	Midnight Angel	Not Set
....	This Gun for Hire	Not Set
....	No Time for Love	Not Set
....	For Whom the Bell Tolls	Not Set
....	Sky Over China	Not Set
....	Torpedo Boat	Not Set
....	The Wizard of Arkansas	Not Set

PRODUCERS REL. CORP.

214	The Strangler	Nov. 28,'41
258	Billy-the Kid's Roundup	Dec. 5,'41
215	Law of the Timber	Dec. 19,'41
251	Frontier Marshal	Dec. 26,'41
263	Lone Rider No. I	Jan. 2,'42
202	Girls Town	Jan. 9,'42

RKO

Prod. No.	Title	Release Date
	Block 1	
201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41
	Block 1 (Westerns)	
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 10,'41
283	Riding the Wind	Feb. 11,'42
	Block 2	
206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41
	▽	
293	Dumbo (Disney)	Oct. 31,'41
...	Weekend for Three	Not Set
...	Fantasia	Not Set
...	Obliging Young Lady	Not Set
...	Land of the Open Range	Not Set
...	Playmates	Not Set
...	Street Girl	Not Set
...	A Date with the Falcon	Not Set
...	Bambi	Not Set
...	Call Out the Marines	Not Set
...	Sing Your Worries Away	Not Set
...	Joan of Paris	Not Set
...	Valley of the Sun	Not Set
...	Ball of Fire	Not Set
...	Thundering Hoofs	Not Set
...	The Mayor of 44th Street	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sept. 10,'41
171	The Apache Kid	Sept. 12,'41
172	Death Valley Outlaws	Sept. 29,'41
109	Sailors on Leave	Sept. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
...	Sierra Sue	Not Set
...	The Devil Pays Off	Not Set
...	Lady for a Night	Not Set
...	Tuxedo Junction	Not Set

20TH CENTURY-FOX

	Block 1	
201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41
	Block 2	
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Starr	Sep. 12,'41
208	We Go Fast	Sep. 19,'41
209	Last of the Duanes	Sep. 26,'41
210	Man at Large	Sep. 26,'41
	Block 3	
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
213	Riders of the Purple Sage	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41
	Block 4	
...	Moon Over Her Shoulder	Oct. 24,'41
...	Hot Spot	Oct. 31,'41
...	Small Town Deb	Nov. 7,'41
...	Swamp Water	Nov. 14,'41
	▽	
...	Rise and Shine	Not Set
...	How Green Was My Valley	Not Set
...	Confirm or Deny	Not Set
...	Lone Star Ranger	Not Set
...	Marry the Boss's Daughter	Not Set
...	The Outlaw	Not Set
...	Young America	Not Set
...	Cadet Girl	Not Set
...	Remember the Day	Not Set
...	Son of Fury	Not Set
...	Dangerous But Passable	Not Set
...	The Perfect Snob	Not Set
...	Castle in the Desert	Not Set
...	Roxie Hart	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	International Lady	Oct. 17,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	The Corsican Brothers	Nov. 14,'41
...	Miss Polly	Nov. 14,'41
...	Fiesta	Nov. 28,'41
...	Twin Beds	Nov. 28,'41
...	The Gold Rush (Chaplin—with words and music)	Dec. 25,'41
...	Shanghai Gesture	Jan. 15,'42
...	Jungle Book	Jan. 30,'42
...	To Be or Not to Be	Feb. 15,'42
...	Heliotrope Harry	Not Set

UNIVERSAL

6061	Man from Montana	Sep. 5,'41
....	Badlands of Dakota	Sep. 5,'41
....	Unfinished Business	Sep. 12,'41
....	Kid From Kansas	Sep. 14,'41
6045	A Girl Must Live	Sep. 19,'41
....	Sing Another Chorus	Sep. 19,'41
....	It Started with Eve	Sep. 26,'41
....	Mob Town	Oct. 3,'41
....	Never Give a Sucker an Even Break	Oct. 10,'41
....	South of Tahiti	Oct. 17,'41
....	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
....	Flying Cadets	Oct. 24,'41
....	Appointment for Love	Oct. 31,'41
....	Hellzapoppin'	Nov. 7,'41
....	Paris Calling	Nov. 14,'41
6063	Arizona Cyclone	Nov. 14,'41
....	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
....	Ride 'Em Cowboy	Nov. 28,'41
....	Nobody's Fool	Dec. 5,'41
....	The Wolf Man	Dec. 12,'41
....	Fighting Bill Fargo	Dec. 19,'41
....	Melody Lane	Dec. 19,'41
....	They Lived Alone	Dec. 26,'41
6064	Ghost Town Buckaroo	Jan. 2,'42
....	Sealed Lips	Jan. 2,'42
....	Jail House Blues	Jan. 23,'42
....	Swing It Soldier	Not Set
....	Terror of the Islands	Not Set
....	Fifty Million Nickels	Not Set
....	North to the Klondike	Not Set
....	Keep 'Em Flying	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
...	Blues in the Night	Not Set
...	Kings Row	Not Set
...	The Man Who Came to Dinner	Not Set
...	Captains of the Clouds	Not Set
...	They Died with Their Boots On	Not Set
...	The Body Disappears	Not Set
...	All Through the Night	Not Set
...	The Prime Minister	Not Set
...	The Male Animal	Not Set
...	Remember Tomorrow	Not Set
...	You're in the Army Now	Not Set
...	Wild Bill Hickok Rides	Not Set
...	Manhattan Fury	Not Set
...	The Widow Wouldn't Weep	Not Set
...	The Gay Sisters	Not Set
...	The Constant Nymph	Not Set
...	In This Our Life	Not Set
...	Background to Danger	Not Set
...	Iceland Patrol	Not Set
...	Klondike	Not Set
...	Juke Girl	Not Set
...	Dangerously They Live	Not Set
...	Target for Tonight	Not Set
...	Always in My Heart	Not Set
...	The Desert Song	Not Set
...	A Night Before Christmas	Not Set
...	Arsenic and Old Lace	Not Set

SHORTS
advance synopses and information

ARMY CHAMPIONS (MGM)
Pete Smith Specialty (S-361)

"Army Champions" shows how the new U. S. Army, composed of clerks and farmers and factory workers, is developing into a fighting force. The subject opens with a twelve-man rifle squad simulating an attack against an "enemy" position, goes on to show a machine gun squad arriving at a position in an armored truck and going into action, an artillery crew firing a battery of 75's, a coast artillery crew firing on "enemy warships and landing parties," and the operation of a 14-inch railroad gun at Fort MacArthur. A typical gun crew at its post is described. Each man is introduced and his relation to the gun and to other members of the gun crew is explained. Loading, aiming and firing is demonstrated. Firing at night is also pictured.

Release date, October 11, 1941 10 *Minutes*

PICTURE PEOPLE, No. 1 (RKO)
(24,401)

This first of the new series is devoted to Hollywood's contribution to national defense and features an aluminum party given by Sigrid Gurie with the James Gleasons, Rochelle Hudson and Arlene Judge attending. The reel also features short sequences on Reginald Denny's model plane factory, G. P. Huntley's activities as a ham operator, Margaret Lindsay and Marion Marsh doing Red Cross work, Anne Shirley and James Craig contributing their bit of aluminum and Joan Carroll buying defense stamps. The reel closes with a sequence on Victor McLaglen's horse cavalry and motor corps demonstrating their ability.

Release date, September 12, 1941 8 *Minutes*

POPULAR SCIENCE, No. 1 (Par.)
(J1-1) (*Color*)

A variety of mechanical gadgets for slenderizing the figure is paraded here. Not only are they paraded for the edification of both the initiated and unitiated but they also are shown in operation. It is an interesting commentary on the struggle for beauty. In another sequence there is pictorially described the organization of a motorized unit of the Army. Then, too, there are an assortment of gadgets shown.

Release date, September 19, 1941 11 *Minutes*

GENERAL NUISANCE (Col.)
Buster Keaton Comedy (3423)

Buster as a timid, eccentric son of a millionaire, encounters two young ladies when his car breaks down. They are both nurses at Camp Custer army hospital and Buster decides to join the army to be near the good-looking one. After a vigorous going over by recruiting officers, Buster accidentally becomes mixed up with a Latin American diplomatic delegation and is mistaken for a visiting general. His true identity is discovered and he is assigned to shining a mountain of cuspidors. On the day of an aerial competition, Buster attempts to turn off the motor of a plane but makes a mistake and takes off. He knows nothing about flying and the acrobatics he performs in an attempt to get the ship back to earth are such that he is declared the winner of the competition.

Release date, September 18, 1941 18 *Minutes*

Synopses Indexed

Page numbers on short subject synopses published in all the issues of the Product Digest Section to date are listed in the Shorts chart, Product Digest Section, pages 310 and 311

BEAUTY AND THE BEACH (Par.)
Headliner (A1-1)

Featuring Johnny Long and his orchestra this band subject has a background of Jones Beach and models in bathing attire. Also appearing in the picture are Bob Huston, Helen Young and the Sunshine Trio. The musical score includes "By the Sea," "Pass the Bounce," "Sweet Moments," "Kiss the Boys Goodbye" and "White Star of Sigma Nu."

Release date, September 26, 1941 10 *Minutes*

HELPING HANDS (MGM)
Our Gang Comedy (C-391)

The Our Gang kids join in America's national defense program in this subject. Thinking that the town needs to be defended the kids organize an army but then are told that they can best be of help by collecting material that can be used in the defense program. The gang sets to work gathering old inner tubes, tin foil, pots and pans. A parade is held. Our Gang passes in review laden with their spoils followed by the "Infantry Reserves," a group of babies of toddling age with diapers for uniforms.

Release date, September 27, 1941 11 *Minutes*

I'LL NEVER CROW AGAIN (Par.)
Popeye Cartoon (*EI*-1)

Olive calls on Popeye to rid her garden of some pesky crows, so the one-eyed sailor slyly tries to maneuver the crows into a trap. Popeye's feelings are considerably ruffled when instead, he walks into a trap set for him. Popeye then disguises himself as a scarecrow but the crowd sees through the thin disguise and pepper Popeye with overripe tomatoes. Popeye dashes into the house for his shot gun and fires away at the crows. He fails to hit one crow. Olive is convulsed with laughter but Popeye has his revenge.

Release date, September 19, 1941 7 *Minutes*

JUNGLE FISHING (Col.)
World of Sports (3803)

Here is a subject on big game fishing off the coast of Cuba. What appear as apparently peaceful waters are, as the camera records, infested with barracuda, shark and sting rays. Catching an eighty-pound tarpon is in exciting sight. But, the piece de desistance of the subject is the battle put up by a hundred-pounder who leaping, twisting and churning puts the fishermen to a test of skill and strength they won't forget.

Release date, October 10, 1941 9 *Minutes*

IN THE SWEET PIE AND PIE (Col.)
Three Stooges (3402)

To collect a seven million dollar legacy, Tiska, Taska and Baska Jones—sisters—marry The Three Stooges, who are in jail awaiting execution. Pardoned, the Stooges go to the home of the sisters. The girls and their lawyer decide to make them take dancing lessons, believing this will scare them away. The Stooges stay. The sisters then give a formal reception, hoping that the boys will disgrace themselves and thus provide grounds for divorce. The butler starts things off by dropping a cake on Moe's face. Moe retaliates but hits a guest instead of the butler. Everybody joins in the cake and pie fight. The fight is a huge success and the Stooges emerge as the heroes of the reception.

Release date, October 16, 1941 17 *Minutes*

SCREEN SNAPSHOTS, No. 1 (Col.)
Series Twenty-one (3851)

Ken Murray, assisted by the Brewster Twins, is the master of ceremonies in this issue of the series. The Andrew Sisters sing "In Apple Blossom Time," while Milton Berle plays a clarinet. Others making their appearance are Billy Gilbert, Joan Davis, Ella Logan, Brenda Joyce, Ann Miller, Kay Harris, Simone Simon and Buster Keaton.

Release date, August 15, 1941 9 *Minutes*

MAN-I-CURED (RKO)
Leon Errol Comedy (23,701)

Not wishing to see his nephew married to a manicurist, Leon Errol and his wife decide to stop the marriage. At the hotel, Leon is recognized by Maisie, a manicurist of the gold digging type. Errol thinks Maisie is the one who is going to marry his nephew. He invites her to his room and promises her a trip to Havana if she will give up her matrimonial intentions. Maisie's boy friend, the hotel detective, enters, followed shortly after by Errol's wife. Complications develop with Errol managing to confuse himself as well as his wife.

Release date, September 26, 1941 20 *Minutes*

HALF SHOT AT SUNRISE (Col.)
Roscoe Karns Comedy (3422)

Roscoe is a practical joker. Possessed of an over-developed sense of humor, he is continuously getting himself into complications. With Mrs. Roscoe, he attends a bridge party at the fashionable Wilsons. His gags so upset his wife, she leaves the party flat. The next day, Roscoe is a temporary bachelor, for his wife has returned to mother. The beautiful Hazel Blaine who is collecting old clothes for the refugees of Patagonia calls at his home. Roscoe, to impress her, turns over all of his wife's clothes. But Mrs. Roscoe arrives to find them together and suspects intrigue, and after crowning him with a bat, departs in a rage. A few days later, the repentant wife returns and learns from the maid that they have gone to Arizona. But she blushes when the two return early that evening and inform her that they were attending the motion picture "Arizona" where they won a set of dishes.

Release date, September 14, 1941 17 *Minutes*

FOOTBALL THRILLS OF 1940 (MGM)
Pete Smith Specialty (S-271)

Scenes from some outstanding football games of last season supply the material for this Pete Smith subject. The games are Notre Dame-Navy, Southern California-Illinois, Fordham-Pitt, Princeton-Vanderbilt, Fordham-Texas A. & M., Pennsylvania-Princeton, Boston College-Georgetown, Fordham-Tulane, Notre Dame-Army, California-Southern California, Penn-Cornell, Notre Dame-Georgia Tech and Michigan-Ohio State. Seen in action are most of the college stars of a year ago, including Tom Harmon of Michigan.

Release date, September 20, 1941 11 *Minutes*

MEET THE CHAMPS (Par.)
Sportlight (R1-2)

The Wilhelm Brothers of Yermo, Cal., here display their remarkable talent with the bow and arrow. After a sequence of the brothers instructing at a boys' school and also at a girls' school, the subject turns most personally to the brothers as they shoot objects off each other's heads. The objects are substituted each time with smaller objects as the mounting tension increases. The brothers also demonstrate shooting with tracer arrows and shooting an arrow through an iron skillet.

Release date, October 3, 1941 10 *Minutes*

BUENOS AIRES TODAY (Col.)
Tour (3552)

Sidelights on Buenos Aires covered in this Columbia tour include the tall buildings, the sidewalk cafes that give the city a continental flair, large traffic mirrors which are placed at each intersection to assist drivers in gauging cross traffic and the Buenos Aires subway, the only one in South America. In the outlying districts, cows are milked right at the door so that the consumer gets it fresh. Cattle is all important in Argentina. The colorful gauchos tend them.

Release date, September 26, 1941 10 *Minutes*

LEND A PAW (RKO)
Disney Color Cartoon (14,111)

Pluto, usually a very amiable fellow, objects to playing second fiddle to a kitten especially when the black intruder gets all of Mickey's attention, including Pluto's dinner. A battle rages between Pluto's Good Self and Bad Self. The satanic-looking Bad Self rasps advice at Pluto in a husky, gangster-like voice, while his angelic-appearing Good Self, speaks words of wisdom in hilariously sanctimonious tones. Everything turns out for the best but not before Pluto's two selves go to the mat with their argument. The subject marks the first time that Pluto speaks.

Release date, October 3, 1941 8 *Minutes*

HOW TO TAKE A VACATION (Par.)
Benchley Comedy (S1-1)

The old master of domestic satire, Robert Benchley, this time leaves on a vacation, "with the boys," leaving the wife at home. A continuous diet of rain and beans dampens the Benchley enthusiasm for "roughing it" and Benchley soon returns home to his wife eager to accept her ideas on how to spend a vacation.

Release date, October 10, 1941 10 *Minutes*

COLLEGE SONGS (Col.)
Community Sings, No. 3 (3653)

This subject features the following college songs: The Victors (University of Michigan). Roar, Lion, Roar. Rambling Wreck. Sweetheart of Sigma Chi. Eyes of Texas. Loyal to Illinois. Fight On, Wildcat.

Release date, October 1, 1941 10 *Minutes*

UNUSUAL OCCUPATIONS, No. 1 (Par.)
(L1-1) (*Color*)

Gathered here are sequences of a man who conducts a Southern plantation just as it was a century ago; the diversified collection of bills, beaks and horns of Dr. Seuss, the illustrator; the selection of airplane hostesses, and a trick typist demonstrating his peculiar technique.

Release date, October 3, 1941 11 *Minutes*

FEATURE SERVICE DATA

To aid showmen in checking Round Table Exploitation; Audience Classification; Legion of Decency Rating

Bad Men of Missouri (WB)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 27, '41, Page 61, Oct. 18, '41

Belle Starr (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 27, '41, Pages 58, 59

Citizen Kane (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, '41, Pages 62, 64; Sept. 13, '41, Page 66; Sept. 27, '41, Pages 55, 56; Oct. 4, '41, Page 72; Oct. 18, '41

Dive Bomber (WB)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 6, '41, Page 56; Sept. 13, '41, Page 70; Sept. 20, '41, Page 72; Sept. 27, 41, Page 58; Oct. 4, '41, Page 68

Dr. Jekyll and Mr. Hyde (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 23, '41, Page 73; Sept. 20, '41, Page 72; Sept. 27, '41, Page 61; Oct. 11, '41; Page 56, Oct. 18, '41

Hold That Ghost (Univ.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 23, '41, Page 73; Aug. 30, '41, Page 60; Sept. 13, '41, Pages 66, 69; Sept. 20, '41, Page 68; Oct. 11, '41, Page 56

Feature Service Data is completely indexed in The Release Chart starting on Page 324.

Honky Tonk (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Oct. 11, '41; Page 52; Oct. 18, '41

Ice-Capades (Rep.)
1940-41 Production
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Kiss the Boys Goodbye (Par.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July 26, '41, Page 80; Aug. 23, '41, Page 72; Aug. 30, '41, Pages 60, 64; Sept. 6, 41, Page 60; Oct. 4, '41, Page 73; Oct. 18, '41

Lady Be Good (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 11, '41, Page 53; Oct. 18, '41

Lydia (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 11, 41, Page 53

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

My Life with Caroline (RKO)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 6, '41, Page 59; Oct. 4, '41, Page 72; Oct. 18, '41

Navy Blues (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 27, '41, Page 61; Oct. 18, '41

Parachute Battalion (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 4, '41, Page 69; Oct. 11, '41, Page 53; Oct. 18, '41

Sergeant York (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 23, '41, Page 76; Oct. 11, '41, Pages 51, 56

When Ladies Meet (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 27, '41, Pages 56, 61; Oct. 11, '41, Page 56

Whistling in the Dark (MGM)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 16, '41, Page 61; Aug. 30, '41, Pages 60, 63; Sept. 6, '41, Page 60; Sept. 13, '41, Page 68; Sept. 27, '41, Page 61; Oct. 4, '41, Page 72; Oct. 11, '41, Page 56

Yank in the R.A.F. (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 4, '41, Page 68; Oct. 18, '41

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Reviews published in MOTION PICTURE HERALD after August 23, 1941, are included in the PRODUCT DIGEST SECTION.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 310-311.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 321.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Section*	*Advance Synopsis*	*Service Data*
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
•Adventure in Washington	Col.	2010	Herbert Marshall-Virginia Bruce	May 30,'41	85m	May 31,'41	....	p136	p173
•Adventures of Tom Sawyer (color)	UA	Reissue	Walter Brennan-May Robson	May 16,'41	91m	Feb. 17,'38	....	p123	....
All American Co-Ed	U.A.	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	....	....	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p236
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p260
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	.....	68m	Sept. 6,'41	p260	p235	p288
•Angels with Broken Wings	Rep.	016	Binnie Barnes-Edw. Norris	May 27,'41	72m	June 7,'41	....	p148	p162
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	.....	....	p277	....
Appointment for Love	Univ.	...	Margaret Sullavan-Charles Boyer	Oct. 31,'41	...	.....	....	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	...	.....	....	p320	....
Atlantic Ferry (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
•BACHELOR Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	...	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p323
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	...	.....	....	p320	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Bed Time Story	Col.	....	Loretta Young-Fredric March	Not Set	...	.....	....	....	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p323
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	....	p157	p220
•Billy the Kid (color)	MGM	137	Robert Taylor-Brian Donlevy	May 30,'41	95m	May 24,'41	....	p97	p150
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	Oct. 18,'41	p319	p171	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	.....	....	p299	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	....
•Black Cat	Univ.	5028	Basil Rathbone-Hugh Herbert	May 2,'41	71m	May 3,'41	....	p98	p198
Blonde from Singapore	Col.	3041	Florence Rice-Leif Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blood and Sand (color)	20th-Fox	143	Tyrone Power-Linda Darnell	May 30,'41	125m	May 24,'41	....	p111	p173
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p288
Blues in the Night	WB	....	Priscilla Lane-Richard Whorf	.....	...	.....	....	p308	....
•Bowery Blitzkrieg	Mono.	...	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p288
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
•Broadway Limited	UA	...	Victor MacLaglen-Marjorie Woodworth	June13,'41	73m	June 21,'41	....	p121	p174
Bullets and Bullion	Mono.	....	Range Busters	Nov. 21,'41	...	.....	....	....	....
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	. .	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CAPTAINS of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Not Set	...	.....	....	p308	....
•Caught in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p288
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	....	Nelson Eddy-Rise Stevens	Not Set	102m	Oct. 18,'41	p317	p289	....
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p323
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	.....	95m	Oct. 11,'41	p306	....	....
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Nov. 14,'41	...	.....	....	p299	....
Cottage to Let (British)	....	...	Leslie Banks	Not Set	90m	Aug.23,'41	....	....	....
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'36	....	....	....
•Cowboy and the Blonde	20th-Fox	141	Geo. Montgomery-Mary Beth Hughes	May 16,'41	68m	Apr. 26,'41	....	....	p126
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	p260
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	.....	...	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
•DANCE Hall	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	Sept. 27,'41	p286	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Sept. 12,'41	64m	Oct. 11,'41	p307	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Day in Soviet Russia, A	Anglo-Amer.	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept.26,'41	56m	Oct. 4,'41	p298	....	....
•Desert Bandit	Rep.	077	Don "Red" Barry-Lynn Merrick	May 24,'41	56m	May 31,'41	....	....	p162
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	69m	Oct. 11,'41	p306	p170	....
•Devil Dogs of the Air	WB	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35	....	p134	p162
•Dive Bomber (color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p323
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p260
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p323
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug .27,'41	65m	Sept. 13,'41	p259	p221	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	.....	....	p160	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	...	.....	....	....	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 15,'41	78m	Oct. 18,'41	p319	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p210
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dumbo	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	....	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66m	July 12,'41	....	p195	p198
•Emergency Landing	Prod.	109	Carol Hughes-Forrest Tucker	May 23,'41	79m	July 19,'41	....	p110	p198
FANTASIA (color)	RKO	....	Disney-Stokowski	Not Set	135m	Nov. 16,'40	p262	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95m	Sept. 13,'41	p275	p247	....
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28,'41	...	.....	....	....	....
•Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	....	Wm. Gargan-Peggy Moran	Oct. 24,'41	...	.....	....	p161	....
•For Beauty's Sake	20th-Fox	144	Ted North-Marjorie Weaver	June 6,'41	62m	June 28,'41	....	p147	p186
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Nov. 28,'41	...	.....	....	....	....
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12,'41	....	....	p198
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	...	.....	....	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
•Gay Vagabond, The	Rep.	022	Roscoe Karns-Ruth Donnelly	May 12,'41	66m	May 24,'41	....	p134	p150
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
•Get Away, The	MGM	138	Charles Winninger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	.....	80m	Sept. 6,'41	p261	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	...	.....	....	p289	....
•Great Commandment, The	20th-Fox	142	John Beal-Albert Dekker	May 23,'41	80m	.....	....	p110	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	Oct. 18,'41	p319	p263	....
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	...	.....	....	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	....
Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 25,'41	...	.....	....	....	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	.....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Nov. 7,'41		.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p288
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Oct. 31,'41	.	.....	....	....	....
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	....	p146	p186
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p236
•Hold That Ghost	Univ.	...	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p323
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	p323
Honolulu Lu	Col.	....	Bruce Bennett-Lupe Velez	Dec. 11,'41	..	.....	....	....	....
Hot Spot	20th-Fox	....	Betty Grable-Victor Mature	Oct. 31,'41	82m	Oct. 18,'41	p317	p299	....
How Green Was My Valley	20th-Fox	....	Roddy McDowall-Walter Pidgeon	Oct. 23,'41†	..	.....	....	p320	....
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p323
•I'll Wait for You	MGM	135	Marsha Hunt-Robert Sterling	May 16,'41	75m	May 10,'41	....	p122	p138

* *Release dates on MGM's 1941-42 Pictures vary by territory.*
† *Pre-release.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
•In the Navy	Univ.	5000	Abbott & Costello	May 30,'41	86m	May 31,'41	....	p133	p162
International Lady	UA	....	Ilona Massey-George Brent	Oct. 17,'41	102m	Oct. 18,'41	p317	p277	....
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p221
It Started with Eve (formerly Almost an Angel)	Univ.	....	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	....
I Killed That Man	Mono	....	Ricardo Cortez-Joan Woodbury	Nov. 14,'41	...	.....	....	....	....
I Thank You (British)	Gen. Film	....	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	....	....
•I Wanted Wings	Para.	4028	Brian Donlevy-Ray Milland	May 30,'41	132m	Mar. 29,'41	....	p98	p150
•I Was a Prisoner on Devills Island	Col.	2041	Sally Eilers-Donald Wood	June 30,'41	71m	June 28,'41	....	....	p186
JEANNIE (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
Kid from Kansas, The (formerly The Americanos)	Univ.	....	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Not Set	...	.....	....	p320	....
•King of the Zombies	Mono.	....	John Archer-Mantan Moreland	May 14,'41	67m	May 10,'41	....	....	p150
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p323
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p288
•Kukan	St. Rts.	....	Documentary	June 24,'41	90m	July 5,'41	....	....	....
LADIES in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p323
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Dec. 18,'41	...	.....	....	....	....
Lady Scarface	RKO	203	Dennis O'Keefe-Judith Anderson	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
•Law of the Range	Univ.	5066	Johnny Mack Brown	June 20,'41	59m	July 19,'41	....	....	p198
Law of the Tropics	WB	105	Jeffrey Lynn-C. Burnett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
•Law of the Wolf	Ziehm	....	Rin-Tin-Tin, Jr.	May 15,'41	55m	May 10,'41	....	....	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p220
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	.....	....	p230	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider in Ghost Town	Prod.	165	George Houston	May 16,'41	64m	May 17,'41	....	....	p150
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	...	.....	....	p320	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Not Set	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
•Love Crazy	MGM	134	William Powell-Myrna Loy	May 23,'41	99m	May 17,'41	....	p121	p198
Love on the Dole (British)	....	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p323
MAJOR Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p288
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	....
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
Man Who Seeks the Truth	Dome	(French)	Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	....
Marry the Boss's Daughter	20th-Fox	146	Betty Joyce-Bruce Edwards	Not Set	...	.....	....	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
•Mata Hari	MGM	Reissue	Greta Garbo-Ramon Navarro	June 6,'41	89m	Jan. 9,'32	....	p159	p162
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	...	.....	....	....	....
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Oct. 30,'41	...	.....	....	p277	....
•Men of the Timberland	Univ.	5055	Richard Arlen-Andy Devine	June 6,'41	60m	May 31,'41	....	p122	p162
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
•Million Dollar Baby	WB	508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102m	May 31,'41	....	p109	p174
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	...	.....	....	....	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	...	.....	....	p320	....
Mob Town	Univ.	....	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Moonlight in Hawaii	Univ.	....	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	....	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p288
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town	Para.	....	Fleischer Feature Cartoon	Dec. 9,'41	...	.....	....	....	....
•Mr. Celebrity	Prod.	114	Doris Day-Johnny Burke	Oct. 31,'41	67m	Oct. 4,'41	p298	....	....
•Murder by Invitation (formerly Murder by Appointment)	Mono.	....	Wallace Ford-Marian Marsh	June 30,'41	67m	June 28,'41	....	p150	p186
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p323
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVAL Academy	Col.	2020	Freddie Bartholomew-Jimmy Lydon	May 22,'41	67m	May 31,'41	....	p134	p162
•Navy Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p323
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41	....	p159	p173
Never Give a Sucker an Even Break	Univ.	...	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	....
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug 2,'41	p248	p157	p210
Niagara Falls	U.A.	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	.....	80m	Sept. 6,'41	p261	p235	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
Nobody's Fool	Univ.	....	Hugh Herbert-Anne Gwynne	Dec. 5,'41	...	.....	....	....	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 17,'41	90m	Aug. 2,'41	p250	p206	p236
•Nurse's Secret	WB	523	Lee Patrick-Regis Toomey	May 24,'41	65m	June 14,'41	....	p136	p174
•OFFICER and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	....
•One Night in Lisbon	Para.	4029	Madeleine Carroll-Fred MacMurray	June 13,'41	97m	May 17,'41	....	p110	p220
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	.....	66m	Sept. 27,'41	p287	....	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174
•PAPER Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7,'41	....	....	p162
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p323
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Nov. 14,'41	...	.....	....	p320	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
•Pimpernel Smith (British)			Leslie Howard	Not Set	122m	July 5,'41	....	....	....
•Pirates on Horseback	Para.	4054	William Boyd-Russell Hayden	May 23,'41	69m	May 24,'41	....	p136	p150
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	....	p182	p220
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
•Prisoner of Zenda	UA	Reissue	Ronald Colman-Madeleine Carroll	May 16,'41	101m	Sept. 4,'37	....	p123	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
•Puddin' Head	Rep.	003	Judy Canova-Francis Lederer	June 25,'41	80m	June 28,'41	....	p171	p186
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	....	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
•Redhead	Mono.	...	June Lang-Johnny Downs	May 21,'41	64m	May 17,'41	....	p169	p162
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p288
•Richest Man in Town	Col.	2026	Frank Craven-Eileen O'Hearn	June 12,'41	69m	June 14,'41	....	p146	p186
Ride 'Em Cowboy	Univ.	...	Abbott & Costello	Nov. 28,'41	...	.....	....	....	....
•Riding the Sunset Trail	Mono	....	Tom Keene	Oct. 31,'41	...	.....	....	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 11,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	.....	59m	Sept. 27,'41	p286	....	....
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Rise and Shine	20th-Fox	....	J. Oakie-Walter Brennan-Linda Darnell	Not Set	...	.....	....	....	....
Roaring Frontiers	Col.	....	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
•Rookies on Parade	Rep.	013	Bob Crosby-Ruth Terry	Apr. 17,'41	69m	May 8,'41	....	p109	p138
Royal Mounted Patrol	Col.	....	Chas. Starrett-Russell Hayden	Nov. 13,'41	...	.....	.. .	p289	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	.. .	p183	p220
•SADDLEMATES	Rep.	067	Three Mesquiteers	May 26,'41	56m	June 14,'41	....	....	p173
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29,'41	71m	Oct. 11,'41	p305	p299	....
•Saint's Vacation	RKO	131	Hugh Sinclair-Sally Gray	June 6,41	78m	Mar. 22,'41	....	....	p113
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
•Scattergood Pulls the Strings	RKO	132	Guy Kibbee	May 23,'41	69m	May 17,'41	....	....	p150
Secrets of the Lone Wolf	Col.	....	Warren William-Ruth Ford	Nov. 13,'41	...	.....	....	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	.....	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p323
Shadow of the Thin Man	MGM	....	Wiliam Powell-Myrna Loy	Not Set	...	.....	....	p308	....
•She Knew All the Answers	Col.	2008	Joan Bennett-Franchot Tone	May 15,'41	85m	May 24,'41	....	p116	p150
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
•Sheriff of Tombstone	Rep.	056	Roy Rogers-"Gabby" Hayes	May 7,41	56m	May 10,'41	....	....	p138
•Shining Victory	WB(FN)	564	Geraldine Fitzgerald-James Stephenson	June 7,'41	80m	May 24,'41	....	....	p174
•Silver Stallion	Mono.	...	David Sharpe-Janet Waldo	May 28,'41	57m	.....	....	p148	....
Sing Another Chorus	Univ.	...	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	....	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	...	.....	....	....	....
•Singapore Woman	WB(FN)	563	Brenda Marshall-David Bruce	May 17,'41	64m	May 17,'41	....	p148	p150
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	...	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p221
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	....
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	....	....	p198
•South of Panama	Prod.	110	Roger Pryor-Virginia Vale	May 2,'41	68m	May 3,'41	....	p99	p162
South of Tahiti	Univ.	....	Brian Donlevy-Brod Crawford	Oct. 17,'41	...	.....	....	p308	....
•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41	....	....	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept.27,'41	p287	....	....
Spare a Copper (British)		..	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	..	p183	p186
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	.....	63m	Sept. 27,'41	p286	...	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 18,'41	p319	p263	....

* *Release dates on MGM's 1941-42 Pictures vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	...	.....	....	p308	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Strangler, The	Prod.	214	Judy Campbell-Sebastian Shaw	Nov. 28,'41	...	.....	....	....	....
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	...	.....	....	p320	....
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	....
•Sunny	RKO	133	Anna Neagle-John Carroll	May 30,'41	98m	May 24,'41	....	p136	p150
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p288
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	...
Swamp Water	20th-Fox	....	W. Huston-Walter Brennan-Ann Baxter	Nov. 14,'41	90m	Oct. 18,'41	p318	p299	....
Swamp Woman	Prod.	201	Ann Corio	Dec. 5,'41	...	.....	....	....	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186
TANKS a Million	UA	...	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	....	Documentary	Not Set	48m	Aug. 16,'41	p318	....	....
Tarzan's Secret Treasure	MGM	....	Johnny Weismuller-Maureen O'Sullivan	Not Set	...	.....	....	p289	....
•Terror, The (British)	St. Rts.		Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	..		....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....		
•There's Magic in Music (formerly Hard Boiled Canary)	Para.	4021	Allan Jones-Susanna Foster	May 16,'41	80m	Mar. 1,'41	....	p46	p113
They Died with Their Boots On	WB	....	Errol Flynn-Olivia de Havilland	Not Set	...	.....	....	p308	....
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	.....	....	p181	....
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p288
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	....	Joan Blondell-John Howard	Oct. 23,'41	...	.....	....	p263	....
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
•Tight Shoes	Univ.	5012-A	Broderick Crawford-Anne Gwynne	June 13,'41	67m	June 14,'41	....	p134	p186
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p288
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	p320	....
•Too Many Blondes	Univ.	5034	Rudy Vallee-Helen Parrish	May 23,'41	60m	May 17,'41	....	p136	p162
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	..	.....	....	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Twilight on the Trail	Para.	....	Bill Boyd	.....	58m	Sept. 27,'41	p285	....	.
Twin Beds	UA	....	George Brent-Joan Bennett	Nov. 28,'41	...	.....	....	....	....
Two-Faced Woman (formerly The Twins)	MGM	....	Greta Garbo-Melvyn Douglas	Not Set	...	.....	....	p299	....
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDERGROUND	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	....	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p260
Unholy Partners	MGM	....	Ed. G. Robinson-LaraineDay-Ed. Arnold	Not Set	94m	Oct. 18,'41	p318	p289	....
•VERY Young Lady, A	20th-Fox	145	Jane Withers-Nancy Kelly	June 27,'41	79m	Apr. 26,'41	....	....	p128
•Voice in the Night (British)	Col.	2040	Clive Brook-Diana Wynyard	May 20,'41	79m	May 31,'41	....	....	p186
•WANDERERS of the West	Mono.	....	Tom Keene	June 25,'41	58m	.....	....	p170	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p323
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p288
•Wild Horse Valley	Mono.	....	Tom Keene	Sept. 26,'41	...	.....	....	p230	....
•Woman's Face, A	MGM	136	Joan Crawford-Melvyn Douglas	May 9,'41	105m	May 10,'41	....	p109	p162
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
•Wranglers Roost	Mono.	....	Ray Corrigan-John King	June 4,'41	57m	July 26,'41	....	....	p210
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p323
You Belong to Me	Col.	....	Henry Fonda-Barbara Stanwyck	Nov. 20,'41	...	.....	....	p289	....
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	...	.....	....	....	....

THE INDEX

to Reviews, Advance Synopses and Service Data previously presented on this page is now presented in the Release Chart, concluded on this page and starting on page 324

They think it's swell—

"I am writing you in regard to getting fillers for the Product Digest as you know the new film year is coming along very shortly. I would like to get two of the grey booking fillers and one of the yellow availability and playdate record fillers. Please send as soon as possible and bill me whatever the cost may be.

"I swear by this method. I really think it is swell. One of the best systems I have ever seen. I personally know that all the managers in our circuit use them and feel the same about them as I do."

Edward Walker, Manager,
Havana and Lawford Theatres,
Havana, Illinois.

"If you have a holder for your Product Digest, kindly send me one. Send a bill and I will send a check. I don't know why I spend money for half a dozen motion picture publications—the HERALD is the only one I ever read.

"I have been an exhibitor since September, 1904. With all the faults in the business, I think it is a great business."

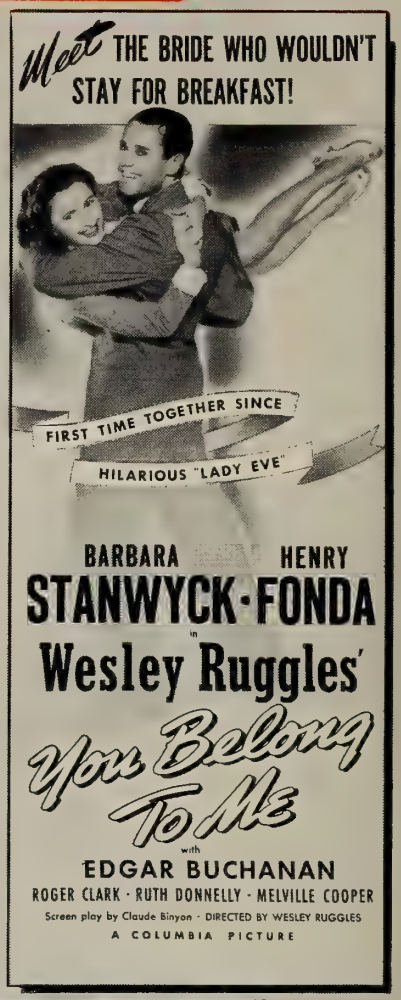
Edward A. Jeffries,
Jeffries Roxboro Theatre,
Roxborough, Philadelphia

Product Digest—now published every week in

MOTION PICTURE HERALD

Pre-Sold TO MILLIONS

. . . Through a sensational ad series in LIFE · LOOK · Hollywood Motion Picture · Movie Story Screen Life · Screen Guide Movie-Radio Guide · Movie Life Movies · Movie Stars' Parade Modern Screen · Photoplay-Movie Mirror · Screenland · Silver Screen Screen Romances · Your Charm



This ad will appear in LOOK



Readers of 15 "fan" magazines will see this:



COLUMBIA PICTURES

This ad will appear in LIFE

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION





fall

BUYERS NUMBER

containing the

BUYERS INDEX

OCTOBER 18, 1941

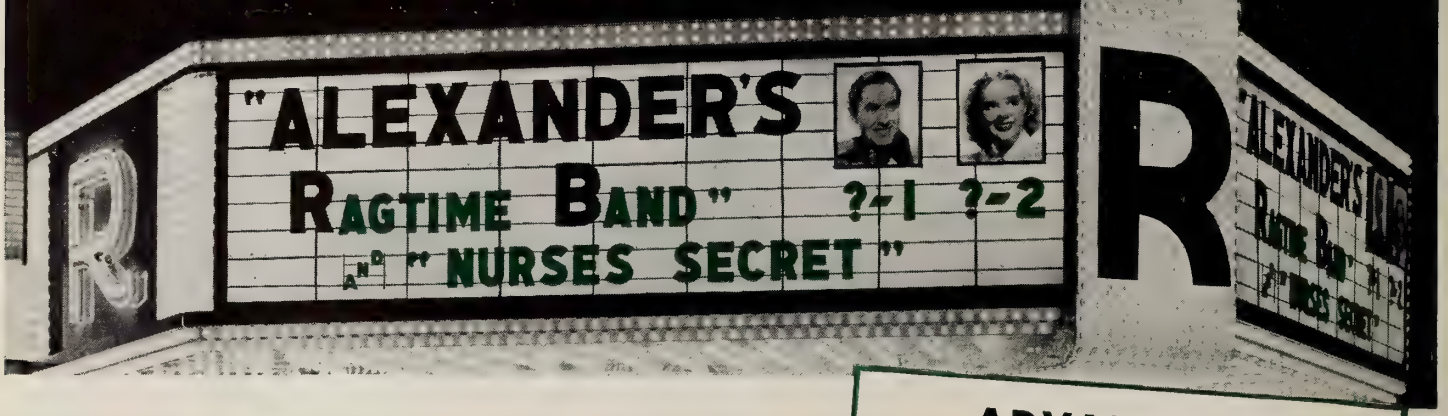
SECTION TWO

NEW! SENSATIONAL!

WAGNER SLOTTED CHANGEABLE

PLASTIC LETTERS

"STEALS THE SHOW"



THE BIGGEST Triumph in Silhouette Letters

Nothing like them has ever before been available. Made in 5 colors: Opaque Black, Translucent Red, Green, Blue and Amber. 10-inch Black now available—10-inch Letters in Translucent Colors, and 4-inch Letters in Opaque Black and Colors available about November first.

WE ARE THE ONLY MANUFACTURER WITH SUFFICIENT VOLUME TO JUSTIFY THE GREAT COST OF THE PLASTIC MOLDS NECESSARY TO PRODUCE THESE REVOLUTIONARY, BEAUTIFUL DISPLAY LETTERS.

When Illuminated They Have the Brilliancy of Neon

In Wagner PLASTIC LETTERS the color goes *all the way through*—not merely a surface color to chip or scale. The colors of the Red, Blue, Green and Amber letters are so brilliant that when set against an illuminated background they appear almost as brilliant as Neon—yet the color is dense enough to form a clear silhouette against the background. These color letters can be flashed their own color and then as a black silhouette by using a complementary color in Neon steady burning in background, and flashing incandescent lamps on and off.

ADVANTAGES

Brilliant Color—Also Silhouette.

•

Strong—Light in Weight—Shipping Costs Cut in Half.

•

They Will Not Fall Out of Sign, Even Under Great Wind Pressure.

•

Usable with or as Replacements of Wagner Aluminum Letters.

•

Usable as "Standee" Letters Inside Theater, Around Coves in Lobby, on Top of Poster Frames, etc.

•

Cost 25% Less Than Aluminum Letters.

• • •

WAGNER WILL CONTINUE TO MANUFACTURE ALUMINUM LETTERS AS WELL AS THE NEW LINE OF PLASTIC LETTERS

SEND FOR LITERATURE

WAGNER SIGN SERVICE, Inc.

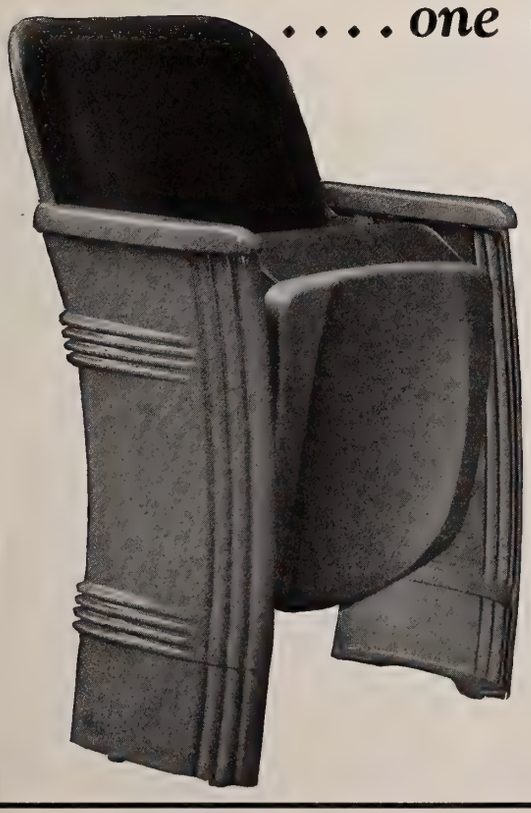
218 S. HOYNE AVENUE, CHICAGO **123 W. 64th STREET, NEW YORK**

706 E. HANCOCK AVENUE, DETROIT

In this time of stress and anxiety wholesome amusement can play a big part in upbuilding and maintaining the public morale.
—President Franklin D. Roosevelt.



Exhibitors have a new responsibility ....one of which they should be proud!



Now, more than ever, Americans will depend on the picture theatre for that "lift" which is so important in maintaining the public morale in times like these. They'll regularly demand a full measure of pleasant relaxation in comfort. They'll go to those theatres which do a good job of providing it.

Comfortable seating will be vitally important if you want to be favored.

Designed primarily for comfort, the outstandingly popular Ideal line of chairs affords a wide choice of modern designs, fabrics, colors, and superior constructions, all of which assure long service. It includes a beautiful chair at the price you want to pay, a quality chair "built to excel—not just to compete."

Write today for literature describing the many exclusive features of Ideal Seating.

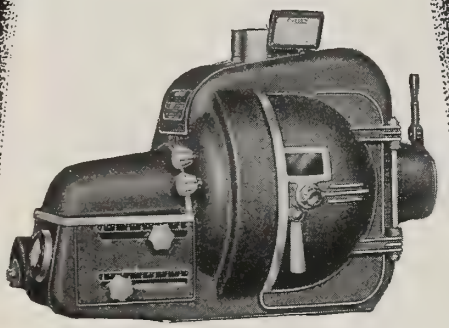
IDEAL SEATING COMPANY
GRAND RAPIDS, MICHIGAN

Export Office: 330 W. 42nd St., New York City
Attention: J. E. Robin

ASHCRAFT
The Best in Projection

Cyclex
REG U S PAT OFF

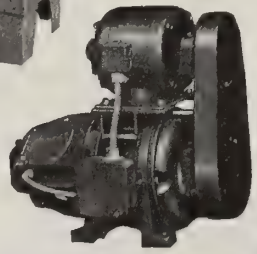
The finest projection at the least possible cost



★ Each 14-inch carbon will project 21,600 feet of film with pure white light.
★ The highest overall efficiency of any rotary power supply.
★ Unexcelled projection of color film.
★ A steadier light upon the screen than is possible with rectifiers of any type.
★ Absolute dependability of all Ashcraft products.



Cyclex does not use rectifiers of any nature. Power is supplied by heavy duty alternating current equipment.



DISTRIBUTED BY
INDEPENDENT
DEALERS
EVERYWHERE

C.S. ASHCRAFT MFG.CO.
47-31 35TH STREET, LONG ISLAND CITY
NEW YORK, U. S. A.

MARKET NOTES

¶ News reports concerning equipment and materials, and those who make them

New F-Lamp Starter

A NEW STARTER device for fluorescent lamps, including a "stopper" element, is announced by General Electric. The purpose of the stopper is to shut off the starter when the lamp has reached the end of its normal life. It is included in the same standard type container of conventional starters, and the new device is interchangeable with present units. An effect of the development is to permit more efficient and economical group replacement of fluorescent lamps without incurring the flickering of inoperative lamps, as well as to protect starters from unnecessary wear. The device is available in limited quantities for 40-watt lamps.

Process for Coating Lenses

THE FIELD force of RCA Photophone's service department will handle arrangements for the coating of projection lenses, it is announced by Edward C. Cahill, Photophone Division manager. RCA recently established facilities for the coating of lenses of motion picture cameras and projectors, employing the company's own processing that has been under development for the past year, during which coated projection lenses have come into steadily greater use as a means of increasing light transmission to the screen. The RCA plan calls for shipping existing lenses to the company's Indianapolis plant, where facilities for coating have been installed in an air-conditioned laboratory.

Seating Firm Reorganized

FORMATION OF the Fensin Seating Company, with quarters on Chicago's Film Row has been announced by E. P., Morris and M. L. Fensin, who formerly operated the General Seating Company, also in Chicago. The announcement states that for the present, operations will be confined to the making of repairs to and supplying of parts for theatre seating, but that it is planned to manufacture auditorium chairs when dies and materials can be obtained.

Parts Company Expands

INCREASED FACTORY space has been taken by the Lavezzi Machine Works, Chicago, to meet demands for the projector and soundhead parts which they manufacture. Increased business is partly due to Government orders.

Metal for Frames Available

METAL FOR mouldings and poster frames is declared to be still available in ample quantities in a statement issued by the Ames Metal Moulding Company of New York. The statement was issued as a result of reports that exhibitors believe a shortage to exist.

Settlement in Letter Suit

LITIGATION OVER attraction advertising equipment patents between the Adler Silhouette Letter Company and subsidiaries, and Wagner Sign Service, Inc., both of Chicago, has been closed with a cash settlement which includes provisions allowing the continued use of Adler slotted letters and related supporting frames installed before they were adjudged in infringement of Wagner equipment of the same type. The agreement states that there will be no further action by Wagner against Adler, its subsidiaries, agents, jobbers, installers or users involving the Adler equipment specified in the injunction granted Wagner by the U. S. Court of Appeals last spring. The injunction referred only to slotted letters and associated frame construction, not the Adler lug type letter.

The settlement makes no provision for replacement of existing slotted letters. Manufacture of this type, however, was discontinued by Adler about a year ago, and the settlement provides that Wagner will institute no litigation against the type of changeable letter and frame manufactured since then by the Adler companies.

Carpet-Matching Mats

THE TYPE OF rubber mat referred to by John J. Sefing in his department in the September issue of BETTER THEATRES, as capable of being matched in pattern with figured carpet, is a development of the U. S. Rubber Company,



Pyramid-surface rubber matting (at left of picture) matched in pattern with an Alexander Smith carpet of detailed design.

with distribution by Lawrich Sales of New York. The matting is available in two kinds of surface—one relatively smooth ("suede"), the other broken up into tiny pyramids of corrugating effect.

Four thicknesses are manufactured—$\frac{3}{16}$-, $\frac{1}{4}$-, $\frac{5}{16}$-, and $\frac{3}{8}$-inch, while mats in widths up to 10 feet can be specified, with lengths according to space to be fitted.

While practically any design can be matched in pattern, matching that of a carpet is suggested, in pointing out this



QUITE in keeping with the handsome interior of the Beechwold Theater, Columbus, Ohio is Goodyear's new **Tu-Tone Rubber Rug,** which provides a protective floor covering combining beauty, long wear and the utmost good taste.

Available in black, red or green, these new rubber rugs produce a two-tone effect that harmonizes with any decorative scheme.

They are made with deep-cut diagonal ribs of sturdy rubber, arranged in panels 9″ wide by 12″ long. These ribs catch and hold any mud or dirt brought in by foot traffic and provide a safe, non-skid surface on rainy days.

Goodyear **Tu-Tone Rubber Rugs** will not creep or crawl – they keep their place once they are laid down. Their neat appearance and wear-resisting qualities make them especially useful for lobbies, entrances, corridors, elevators or as runners over carpets.

Goodyear **Tu-Tone Rubber Rugs** come in rolls approximately 30′ x 54″. They can be used in less than full width for runners or they can be cut and matched to fit any space. Their overall thickness is $\frac{5}{16}$″.

For complete information about the **Tu-Tone Rubber Rug** write to Goodyear, Akron, Ohio – or Los Angeles, California.

Tu-Tone—T.M. The Goodyear Tire & Rubber Company

THE GREATEST NAME IN RUBBER

GOODYEAR

TU-TONE RUBBER RUGS

JEEPERS CREEPERS

—no tellin' what he'll do next!



*It's a good thing that seat's upholstered with CAVALON**

A FELLA isn't accountable for his actions during tense moments in the movies... even to the tearing apart of the upholstery with his fingernails! That's one reason why it pays to make sure your seats are covered with CAVALON.

CAVALON is the result of years of Du Pont research. It resists general abrasive wear, edge wear, cracking and peeling. It has sufficient strength to prevent tearing and puncturing. The surface coating of CAVALON is treated with a patented "case-hardening" process that makes this rugged material unusually resistant to flexing and wear, yet does not harm its leather-like characteristics and pliability.

CAVALON is available in many good-looking colors that are highly resistant to crocking, bleeding and fading. The American Seating Company uses CAVALON on their American Bodiform Chairs. Whether you are buying new equipment or reupholstering old seats, make sure you specify CAVALON. For samples and complete information, write E. I. du Pont de Nemours & Co. (Inc.), "Fabrikoid" Division, Fairfield, Conn. Or get in touch with your nearest authorized CAVALON dealer, listed below.

*"Cavalon" is Du Pont's registered trade-mark for its rubber-coated upholstery fabric.

DU PONT CAVALON
RUBBERIZED UPHOLSTERY FABRIC

You'll get rapid, dependable service from these authorized **CAVALON** *distributors*

ALBANY, N. Y., Edw. E. Davis Co., Inc., 481-83 Central Ave.
BALTIMORE, MD...C. E. Briddell Co., 108-110 S. Howard St.
BIRMINGHAM, ALA.....Spradling Supply Co., 121 S. 20 St.
BOSTON, MASS. G. S. Harrington Co., 77-79 N. Washington St.
BUFFALO, N. Y.....Walter Fissell Co., 93 Mississippi St.
CHICAGO, ILL....A. Hoenigsberger, 123-149 N. Wacker Dr.
CHICKASHA, OKLA...Shilliam Supply Co., 615 North 4th St.
CLEVELAND, OHIO..Ingraham Supply Co., 575 B'dway Ave.
DALLAS, TEXAS....Padgitt Bros. Co., 1020 Commerce St.
DENVER, COLO.....A. G. Seaver, 1855 Welton St.
DETROIT, MICH...Fay McKinnon Co., 402 W. Jefferson Ave.
FORT WORTH, TEXAS.....M. G. Davis Supply Co., 608-614 Commerce St.
FRESNO, CAL.....D. N. & E. Walter & Co., 736 Fulton St.
KANSAS CITY, MO.....C. R. Coffey Co., 1608 Oak St.
LOS ANGELES, CAL...Lindsey & Hall, 1036 South Hope St.
LOS ANGELES, CAL..D. N. & E. Walter & Co., 508 E. 8th St.
LOUISVILLE, KY..Herman A. Schildt Co., 323 E. Market St.
MEMPHIS, TENN..Bluff City Broom Corn Co., 426 N. Front St.
MIAMI, FLA.....W. Valentine Co., 618 Southwest 8th St.
MILWAUKEE, WIS.....Gebhardt, Inc., 213 N. Broadway
MINNEAPOLIS, MINN...National Upholstery Supply Co., Inc., 400 First Avenue N.
NEW ORLEANS, LA..Neo Fabrics, Inc., 901-907 Barracks St.
NEW YORK, N. Y.....Fabric Leather Corp., 6 West 32nd St.
NEW YORK, N. Y. Specialty Auto Fabrics Corp. 229 W. 58th St.
OAKLAND, CALIF.....D. N. & E. Walter & Co.
OKLAHOMA CITY, OKLA.....M. G. Davis Supply Co., 801-803 N. Hudson St.
PHILADELPHIA, PA. Textile Commission Co., 217 Chestnut St.
PORTLAND, ORE..Perfect Fit Mfg. Co., 606 S. E. Madison St.
PORTLAND, ORE..D. N. & E. Walter & Co., 104 S. W. 5th Ave.
ST. LOUIS, MO.....S. Graham Wilson Co., 4507 Olive St.
SAN FRANCISCO, CAL....Scovel & Sons Co., 1133 Post St.
SAN FRANCISCO, CAL..D. N. & E. Walter & Co., 562 Mission St.
SEATTLE, WASH.....Automobile Trimmers Supply Co., 1424 10th Ave.
SEATTLE, WASH...D. N. & E. Walter & Co., 808 Howell St.
SPOKANE, WASH..D. N. & E. Walter & Co., 322 N. Division St.
SPRINGFIELD, MASS.....Jefferson Auto Specialties, Inc., 104 Carew St.
SYRACUSE, N. Y...James Longley Corp., 112-114 Pearl St.
TULSA, OKLA..Tulsa Trimming Supply Co., 1325 E. Sixth St.
WINSTON-SALEM, N. C.....Alfred Z. Smith & Company, 188 Brookstown Ave.
WORCESTER, MASS. Jefferson Auto Spec., Inc., 399 Park Ave.

characteristic, because of the possibility of making the floor of lobby and foyer areas continuous in appearance, with the lobby floor enjoying the safety and carpet-protecting virtues of rubber matting. It also is feasible to use such matting in traffic lanes, between sections of carpeting, with which it would be matched in pattern. Colors may vary somewhat from those of the carpet design, but patterns are essentially identical.

Luminous Paint for Blackouts

HOW LUMINOUS paint applied to objects, and even to the person, can provide some measure of safety during wartime blackouts, was demonstrated in exhibits by the Stroblite Company of New York, manufacturers of paints which have been widely used for stage effects, and in recent years for the creation of fluorescent decoration in theatre auditoriums, at the recent Civilian Defense Exposition in New York. Among the paints demonstrated is a new group developed by Alexander Stroble for use outdoors, where they can be made to glow under ultraviolet radiation.

Plastic for Marquee Letters

ENCOUNTERING an interpretation of the decision of Wagner Sign Service, Inc., Chicago, to manufacture attraction advertising letters in plastic materials as due to a shortage in aluminum, Ernest Wagner states that this decision is the result of study of plastics for such purposes, and that his company is not faced with a shortage in metal suited to the manufacture of changeable letters. The company is declared to have invested in dies for various sizes of plastic letters, and has already begun production of the 10-inch.

West Coast Office Opened

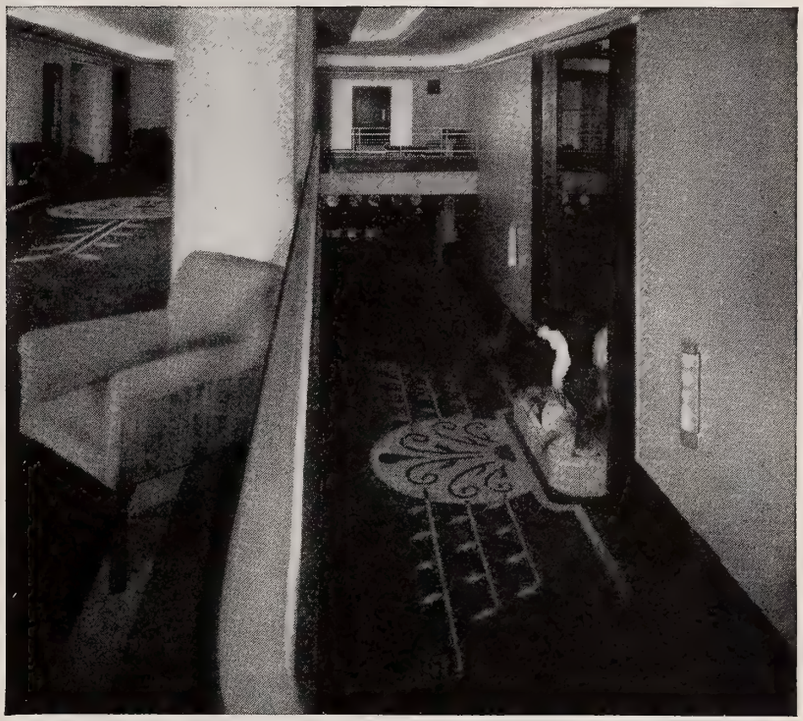
A NEW OFFICE and warehouse has been opened in Los Angeles by the Radiant Lamp Corporation of Newark, N. J., manufacturers of light projection lamps of various types. Walter C. Feistel, formerly of the company's Detroit office, is in charge of the new branch.



A display of equipment of the kind made available for emergency service, during the repair or replacement of existing equipment, by the National Theatre Supply Company at all its branches. The display pictured is at the Pitttsburgh branch.

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It pays at the box office!

BRING the added box-office pull of a sparkling new and exquisitely comfortable type of seating to your theatre. Install beautiful, comfortable new American Seating Company chairs in your theatre now!

They feature *Feather Foam Front*, the revolutionary, new-type seat that takes the pressure off the *Popliteal!* This is the area behind the knee where arteries, veins and nerves are close to the skin surface. Too much pressure on this area puts legs to sleep. Protect the Popliteal and you provide patron comfort that pays at the box office.

These popular new theatre chairs have eye appeal, too—exciting new color schemes and ultra modern, streamlined designs. They're the number one buy in theatre seating! Theatre owners everywhere say so!

Feather Foam Front

is available at no extra cost on the beautiful American Bodiform (illustrated), Commodore, Zephyr and Zenith chairs.

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GRAND RAPIDS, MICHIGAN

World's leader in public seating. Manufacturers of Theatre, School, Church, Auditorium, Stadium and Transportation Seating

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Better Theatres

ISSUE OF OCTOBER 18, 1941. VOLUME 145, NUMBER 3

The Government's Latest Order on Construction

IN ISSUING an order October 9th generally published in the daily press as a comprehensive and conclusive prohibition of all construction not directly concerned with national defense, the Government may have caused more confusion than actual change in the building industry. The Government has first call on any materials it needs for the defense program; as its needs for certain materials became greater than those of civil construction, those materials are removed from the market, and private building is accordingly curtailed or stopped. And that is the situation in which civil construction has found itself for quite some time.

The actual effect of the new decree on building in the theatre field is further obscured, at this time, first by the fact that much of such work among theatres consists in remodeling not necessarily entailing the use of materials needed for defense work, and second by the significance of a well maintained, and even extended motion picture exhibition plant to the morale of the nation.

Undoubtedly the motion picture industry will be among the interests that will immediately appeal for some degree of exception from the new ruling. The meaning of the order to theatre work is yet to be definitely determined.

Pictures on the Wall

"Dynamic Screen—A Speculation" is the title that stopped us while scanning a sheaf of abstracts from papers to be read before the fall meeting of the Society of Motion Picture Engineers, which, opening on the 20th of this month for a four-day session at the Hotel Pennsylvania in New York, comes about a week after all that is said here has been submitted to the irrevocable ministrations of the printer.

The paper is by Robert W. Russell, who is identified as of the Training Film Production Laboratory, Monmouth, N. J. Mr. Russell explores the possibility of removing the area of the picture from its fixed frame. Until he has had time to present his whole plan, we can only quote the abstract as to what he has in mind: "Great new frontiers of cinematic effect are opened up by making the screen area the entire proscenium wall, by employing a projector lens that will throw the 35-mm. frame to cover this whole wall as a potential, using peculiarly appropriate or eccentric delimitations in an overall montage of boundaries." What that means we expect to be able to tell in the November issue.

Mr. Russell's quarrel with the fixed frame of the motion picture image is of course not new. The controversy over black and light-colored masking is, in simpler terms, an expression of the same criticism. There have been a number of experiments through the years with lighted areas around the screen, the most logical of which was Ben Schlanger's arrangement for fading out the image into a reflective area, with the illumination of this surrounding area varying in intensity and tone according to the intensity and tone of the picture. Elimination of the proscenium arch is probably a first essential of any "screen delimiting" method, at least of any really effective method. The whole idea is quite revolutionary. But so was sound.

Promotion for Revenue

Many readers will recall our article in the issue of October 1940, about the interesting rural circuit developed by the St. Cloud Amusement Corporation in New Jersey. Therein we told of the unique weekly newspaper distributed free through-





Two pages are here reproduced from the "Theatrical and Shopping Guide," originally not much more than a house organ of the St. Cloud Amusement Company's twelve theatres in rural northwestern New Jersey. At left is shown a front page typical of the new style, above a back page where the attraction advertising is now concentrated. The changes and the reasons therefore are discussed in adjoining columns.

out the drawing areas of these twelve theatres, carrying merchants' advertising as well as advertising and editorial matter on current and coming attractions. This newspaper aroused a great deal of interest among readers; Mr. Alvin Sloan, general manager of the circuit, received letters about it from many sections of the country. Well, it has been made more of a newspaper than ever, and still more of a source of revenue.

We get copies of the publication, called *Theatrical and Shopping Guide,* more or less regularly, and noticing a decided change in contents, makeup and size (it was originally a tabloid, now is full size), we asked Mr. Sloan the reasons therefor. Here is his explanation:

"The reason for the change in the appearance is that it was not possible to get some of our large advertisers to give us copy for tabloid pages, which forced us to run some of their ads sideways.

"Because of the relation of the postage cost to the weight of our papers (a free-circulation paper cannot obtain a second-class permit, therefore mailing costs are relatively high), we cannot afford to keep the front page of the large-size paper clear of paid advertising as we formerly did. We usually keep the top half of the front page for reading matter, however, and when folded with the top half showing, the paper gives an immediate appearance of having a front page free of advertising.

"The additional reading matter, other than the theatrical material, has been introduced to give the paper more general reader interest in order to help the other advertisers (otherwise they would say that only the movie fans read the paper).

"The various county editions of this paper have become rather successful as a business on their own, and for this reason they have been modified to cater to readers and advertisers in general and no longer have the appearance of being strictly house organs of our theatres. They still do our theatre job well, however."

The back page of the paper now normally carries ads of all the theatres in the group. One of these back pages, and a typical front page as now composed in the larger size, are reproduced elsewhere in these columns.

Car-Checking Scheme

Photographs of the 20th Century available for the pictorial display and description of the design of this new Cincinnati theatre in the "Showplace" insert, do not show one of the service features that Manager Willis Vance has provided. The only lot obtainable for parking was a block away, so the 20th Century has "car-hops," fellows in uniform who take the patron's car when he drives up to the theatre and parks it for him. The patron is given a check, the car-hop retaining a duplicate; when the car has been parked, the duplicate is placed on a board reproducing the plan of the parking lot, in a space corresponding to that in which the patron's car has been parked. This board is located in the foyer just outside the manager's office. When the patron is leaving the theatre, he has only to find the duplicate of his check on the board to see where his car is located.

—*G. S.*



In 1929, Electrical Research Products, then newly formed as a subsidiary of Western Electric to equip theatres for the presentation of sound motion pictures, employed a tall, slim, quiet young man as a routine computer in the acoustical department. Ten years later he was acoustic consultant of the organization. A leading architects' publication had rated him among the first five men in acoustics in the United States. The Acoustical Society of America had elected him to a Fellowship, made him its treasurer. When Charles C. Potwin died on September 25, 1941, a victim of phlebitis, some of the nation's most notable buildings in which sound control was of critical importance, were functionally competent because of his collaboration in their creation. And his was a new science, too, much of it evolving in his own time, much of it out of his own genius and earnestness. Yet he was only 33.

More humble among the subjects of his efforts—though he certainly did not count them so—were the theatres whose acoustical problems he had helped to solve. Few specialists in acoustics knew the motion picture theatre as Charles Potwin did; few had the opportunity to study them that he had in the employ of Erpi. Readers of BETTER THEATRES *have had the benefit of his extraordinary work in the theatre field through his regular column and special articles in these pages. And the theatre was the subject of some of the most ambitious plans that he was entertaining for the immediate future when, as he lay in a New York hospital awaiting complete recovery, he took a sudden turn for the worse.*

Charlie was taken to Ivoryton, Conn., for burial. There he was born and grew up. But though he was so very young, monuments to his swift productiveness will endure in many places.—GEORGE SCHUTZ.

GENERAL AND DEPARTMENTAL FEATURES OF THIS ISSUE:

THE BUYERS INDEX:

Territorial Dealers 45

Products and Manufacturers 47

SHOWPLACE:

20th Century Theatre, Cincinnati 11

Kent Theatre, Montreal 14

Foyer and Lobby Decorative Devices 16

Maintenance of Front Display Equipment 20

Correct Layout of Balcony Carpeting 21

Making the Stagger Seating Plan Work 23

Refreshment Bar Brings Soda Fountain to Theatres . . . 26

Ventilation as It Affects Theatre Heating Costs . . . 29

How Visual Angles Affect Image Size 33

F H. Richardson's Comment 36

A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager. **C. B. O'Neill**, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square W1. **Consultants:** Carl F. Boester, air-conditioning; John J. Sefing, equipment specifications; Ben Schlanger, architectural form.

Showplace

an eight-page insert devoted to architectural design, and interior decoration & furnishings

SPACE ECONOMY

■ The new 20th Century theatre in Cincinnati, owned and operated by the Oakley Corporation, under the direction of Willis E. Vance, represents the solution of a problem presented by a site in a fine developing neighborhood at the crest of a rise in the elevation of Madison Road approaching Oakley Square, advising an imposing height of structure to dominate surrounding commercial buildings. The design, by the F & Y Building Service of Columbus, Ohio, provides a good height of facade above which rises a tower bearing the theatre name, with both front and interior carried out on modern lines, in an original, colorful style. The site further presented a space problem due to its position at a 45° angle with the frontage. The plan adopted, having service and equipment rooms grouped around a curving entrance area, gives a rectangular auditorium seating about 1,200, including 300 seats in a shallow balcony entered from a mezzanine lounge (see floor plans). The building is of steel, concrete and brick construction, with facade in terra cotta and architectural brick—slate blue terra cotta for base, flesh-colored above this, then a band of maroon terra cotta, a cornice piece of buff brick from which extends a serpentine section of ivory terra cotta linked to maroon terra cotta tower, the latter appearing to continue down through corner of marquee to provide ticket booth housing at its base. The vestibule has lacquered sheet metal ceiling with downlights, the ceiling ending in a panel of opal Flexglass above all-glass Tuflex doors.

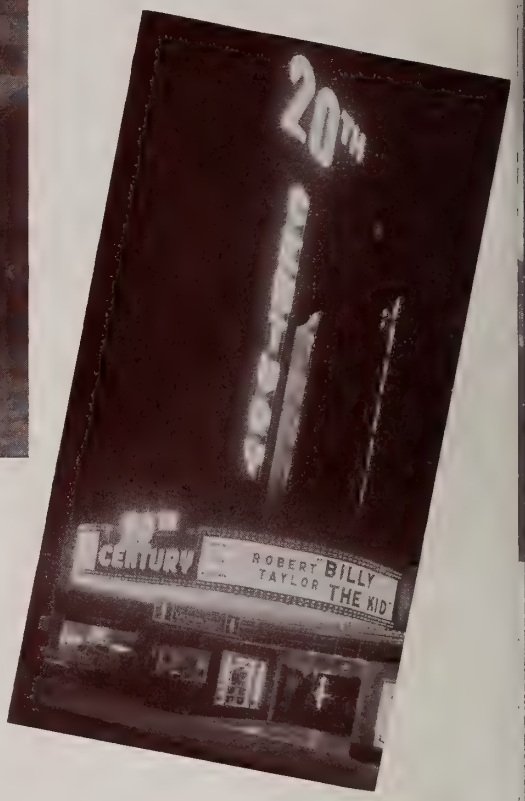
OTHER PICTURES ON
NEXT TWO PAGES





■ Looking from standee directly to vestibule through Tuflex glass entrance doors, showing how structural barriers have been eliminated to provide a sense of "flow" from street to auditorium. There is no true lobby, but the foyer is divided by a set of traffic rails, where ticket box is located. Just inside these rails is the staircase leading to balcony, curving into a mezzanine foyer fitted with modern blond wood settees and chairs. Carpeting extends from just within the entrance doors to all public areas of the theatre, further effecting continuity and bringing the interior "out to the street." The carpeting is a special pattern in a Mohawk Wilton having repeat figures consisting in the front of the theatre intertwined with a camera, a projector, and swirls of film. At one side, just inside entrance doors, is a built-in refreshment station named "Lobby Shop."

■ The 20th Century tower (see night view below) supports channel letters with four lines of neon—two white inside two green. The name is similarly repeated at the front of the oval marquee, the end fascias of which are Wagner attraction panels between chaser borders.

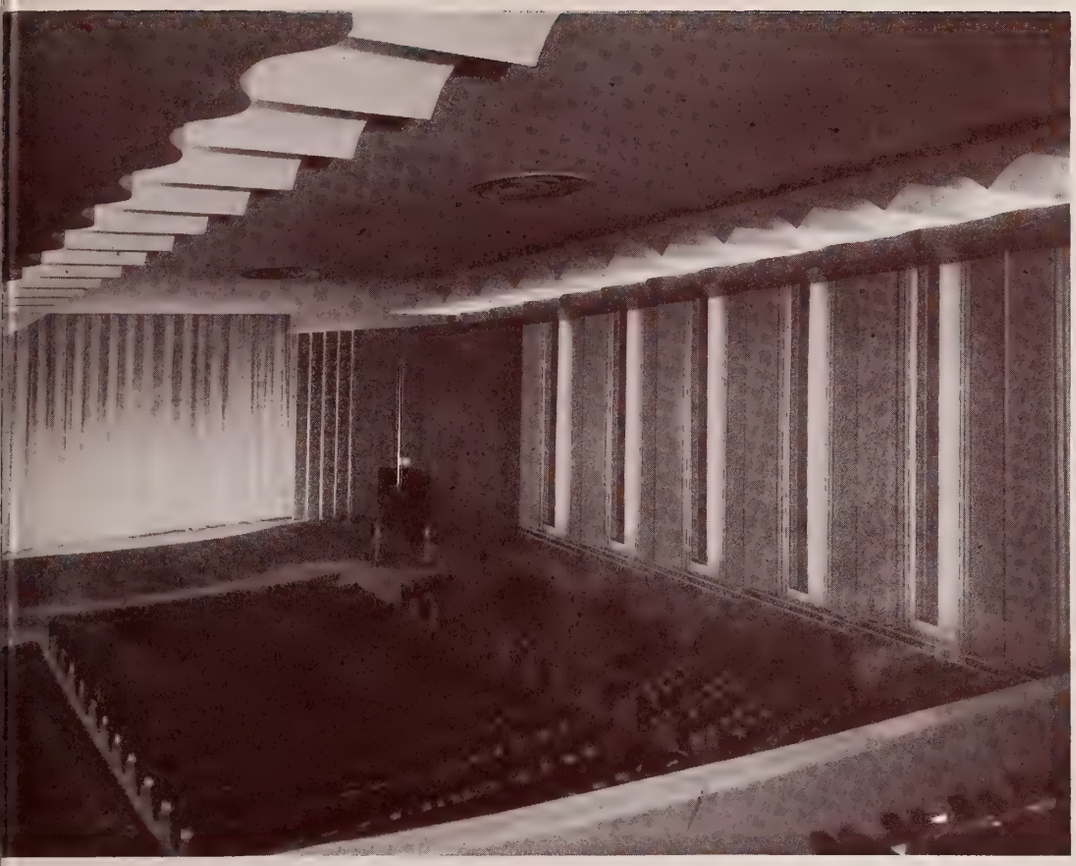




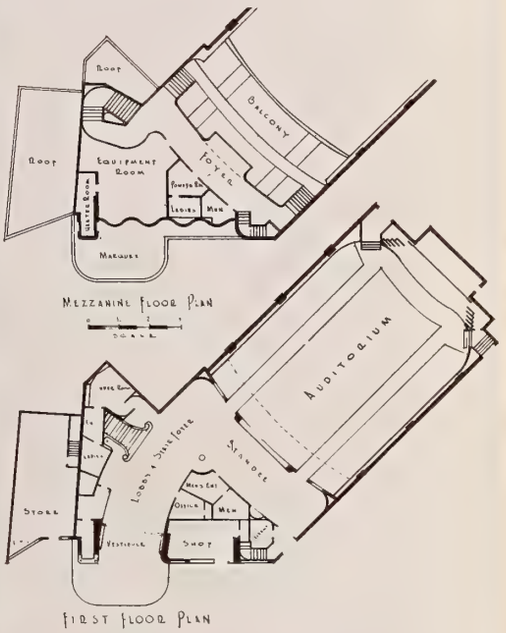
■ Cosmetic room of the women's quarters extending around staircase on main floor (see floor plan). It is of irregular shape, so that mirror almost covering one wall reflects room repeatedly. One wall is tinted cream, another green-blue, one flame. The mirror above the cosmetic shelf is blue; stools have tufted cushions in peach and blue damask. Carpeting is rust, unfigured. Lighting is by gold neon in ceiling cornice trough.



■ Looking toward staircase to mezzanine and left end of standee, showing traffic rails in detail. These rails are constructed of heavy-section hand-turned birch given a wheat finish matching blond furniture in standee and elsewhere. Note how center rail terminates in notch for ticket box. Note also modeled columns from which staircase springs; these conceal necessary structural piers of steel. The foyer ceiling (see also view above) is plaster tinted green-blue with burgundy border and a built-out center piece following curvature of foyer, flanked by metal-rimmed downlight fixtures blending with Anemostat air diffuser at end of center panel.



20th CENTURY THEATRE: continued





■ The **foyer-standee** section is approximately 14 feet deep, and the width of the auditorium. This area is segregated from the auditorium proper by a masonry wall with plate glass vision panels behind the side as well as the center banks of seats, with the plate glass set on an incline, leaning backward and away from the auditorium at about a 30° angle from the perpendicular. This has been done to prevent reflection of both sound and light into the seating area. The wainscot of the standee rail is finished in Indian red with applied plaques of ornamental plaster in off-white. The rail itself is capped with blue simulated leather, padded. The entire vision panel is trimmed with approximately a 10-inch wide fluted wood trim finished in white. The doors to the auditorium, two to each side, are birch given a wheat finish. The ceiling of this area is at two levels; the high level, adjacent to the standee rail, drops down into a lower area edged with a series of scallops about 3 feet in radius. This lower area is finished in turquoise blue and has a series of flat circular coffers interspersed with three Anemostats of similar design effect. At the rear of this area are men's lounge and toilet rooms. The wall at the rear of the standee is finished in mauve painted plaster. A feature of this wall is a niche with pedestal supporting two drinking fountains in front of a curved background of gold Flexglass in the main field, with six broad vertical stripes of green opal Flexglass, which run straight up and fade out into the general ceiling, which also forms the ceiling of the niche. This niche is provided with a neon trough which sets a soft glow of peach colored light over the Flexglass field. In the **auditorium** a spectacular effect is achieved by the bold use of concealed lighting in ornamental plaster coves, and in suspended metal coves, ten of which run from the top of the plaster dado to the ceiling line, with concealed lighting controlled by rheostats. These tremendous metal coves concealing controlled strip lighting have been placed in front of flutes on the side wall, approximately 8 feet in diameter, running vertically to the ceiling. This has been done by furring the entire side walls. Each of the metal coves is superimposed at the center line of the escalloped fluted surfaces. The proscenium arch is a series of light pockets. The entire ceiling is on a decided pitch, all points of the architecture, both walls and ceilings, converging at the proscenium. The color of the center panel of the ceiling is approximately the same as the painted plush curtain which, by the nature of the design, seems to flow forward and downward into the proscenium and curtain to make one continuous color mass. The ceiling colors following the breaks from the outside walls, traveling toward a broad band of rose color in the middle, consist in a Royal blue field next to the wall, then Naples yellow; this treatment then flows straight into a proscenium without valance or other top ornament.



[OUTLINE OF EQUIPMENT AND FURNISHINGS APPEARS ON PAGE 31]

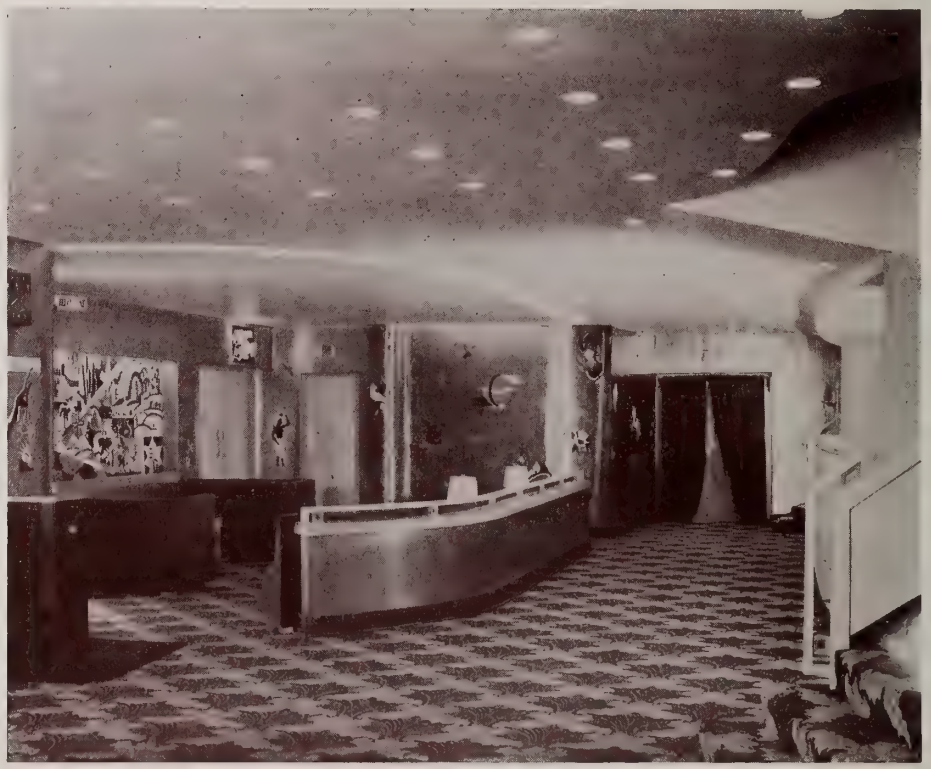
COMPACT FUNCTIONAL SCHEME FOR 750 SEATS



■ The new Kent theatre in Notre Dame de Grace subdivision of Montreal, is owned and operated by Superior Theatres, Ltd., operating the new Villeray and other neighborhood houses in and around Montreal. Population of Notre Dame de Grace is close to 65,000, with the Jesuit, Loyola College and High school in the district, which is almost exclusively residential. The Kent, designed by Ben Schlanger, New York theatre architect, and Eliosoph and Greenspoon, Montreal architects, seats 750, including 100 seats in a shallow balcony. The structure is of skeleton steel, aerocrete slabs and brick, with reinforced concrete floors. The lower front is blue Vitrolite. Entrance doors are grained wood, framed, with 1-foot glass panels etched with letter K. The marquee, faced with Adler attraction panels, and the name sign are lighted with 10-watt green and yellow lamps, with green neon terminals. Marquee soffit has built-in reflector lamps. A tower of glass blocks lighted from within, supports the sign.

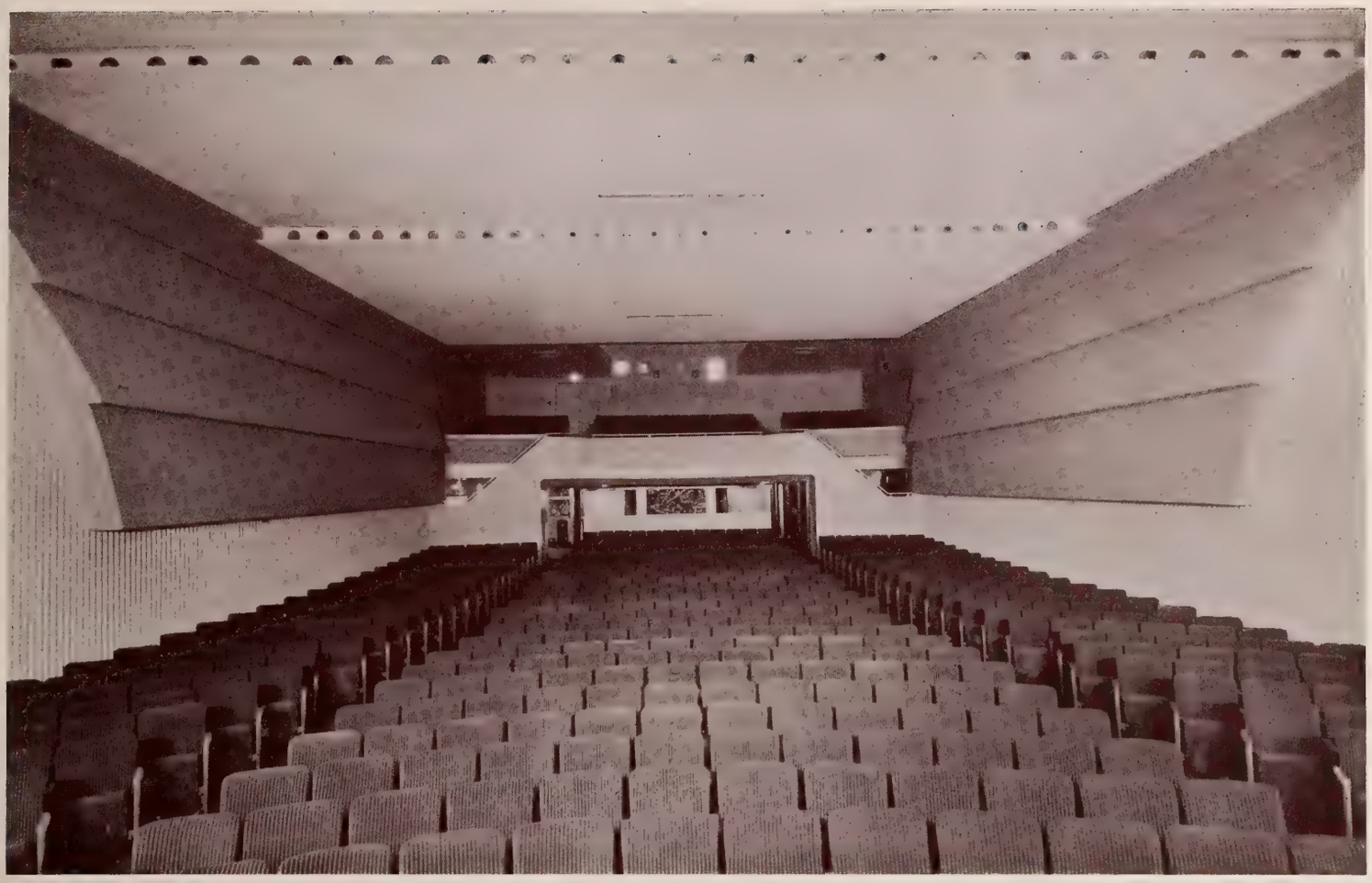


■ DETAILS: Above, doors to upper lounge, like foyer doors to lobby, are covered in cream simulated leather, nailed in stagger formation. Also note lively decorations. Below is one of two staircases from foyer to balcony.

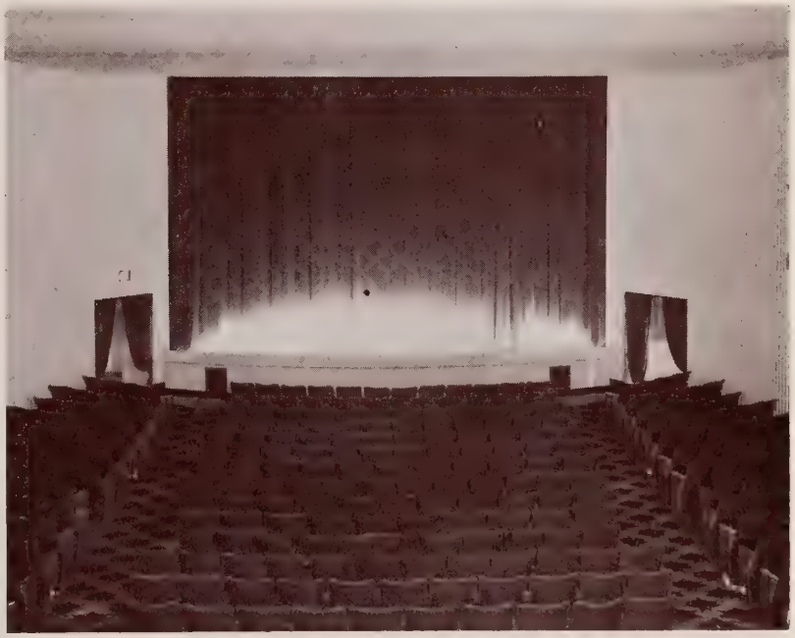




■ The foyer of the Kent is reached through a shallow lobby with doors slab-type bleached wood, satin-finished. A unique feature of the Kent is a soda fountain and dance lounge on the second level (this is dealt with on page 26). The foyer, however, also is provided with lounge space, designed principally as a waiting place out of the line of traffic and as an approach to toilet rooms. This foyer-lounge area is carpeted in a maroon and beige floral design. Lighting is by downlights consisting simply in lamps placed in flush-recessed metal receptacles. Doors from foyer to lobby are padded on the foyer side, being covered in cream-colored simulated leather, studded. Foyer walls are covered in copper foil with hand-painted figure ornamentation. On lounge section wall is a recessed modern mural, illuminated by concealed filament lamps from trough above. Lounge furnishings consist of maroon and blue settees, bleached walnut table and table lamps. The lounge section is railed off by natural wood barrier. Stairs leading from the foyer to the upper lounge have steps of red terrazzo, natual wood balustade. Walls of the staircase and upper lounge entrance are deep salmon-tinted plaster with hand-painted, modernistically stylized ornamentation in a cocktail and game theme. Doors marking the entrance to lounge and soda bar are similar to the doors from the foyer to the lobby, finished in studded leather.



■ The inspiration for the treatment of the Kent theatre auditorium is found in the acoustical and lighting requirements for comfortable viewing and hearing of the performance. All soft and porous sound absorbing materials have been avoided; surfaces used are of a hard smooth nature. The ceiling and walls are so shaped as to avoid parallelism. This is achieved by a series of slight angular tilts to be found in the side walls, ceiling and on the rear projection room wall. A corrugated asbestos board finish on the ceiling and side walls serves for both acoustical and lighting requirements. The corrugations eliminate annoying re-reflections of screen light and are efficient in breaking up sound reflections. The interior shaping and the floor slope design have made it possible to reduce the cubic foot contents of the auditorium in order to control basic reverberation time. The specific use of corrugated surfaces made it possible to keep the walls in light and medium shades of gray tones. Efficient use is thereby made of screen light re-reflection for lighting the auditorium during the performance. All light reflected from the corrugated surfaces falls upon the cheeks and heads of the spectators and not into their eyes. The large smooth plaster side wall surfaces are finished with horizontally striped wall paper having warm tones. The carpeting, seating coverings and indirect ceiling lighting coves are depended upon for decorative value. The Kent interior is so designed as to make for a neutral setting when the picture is being shown, yet achieve a warm decorative effect when the house lighting is used during the intermission period. The functional character of the auditorium design is also expressed in the seating plan and associated floor slope. Based on the so-called "reverse slope" principle, the floor is variably rather than consistently pitched, rising slightly ahead of a flat section in the middle. The three-bank seating plan staggers the chairs in the middle bank behind the first six rows, with uneven aisle line.

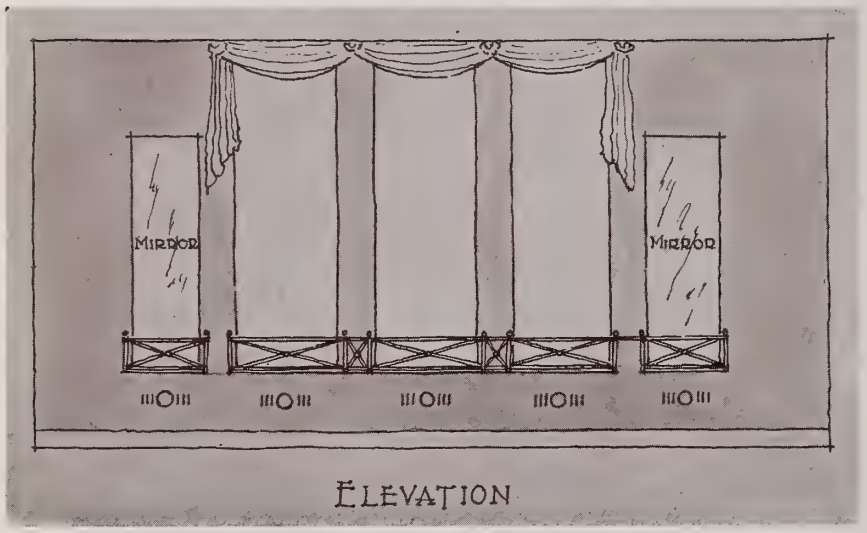


Suggestions by Burton

INEXPENSIVE WAYS TO ADD SPARKLE TO LOUNGES AND FOYERS



CHARLES C. BURTON
Architect & Engineer, Paramount Theatres Service Corporation

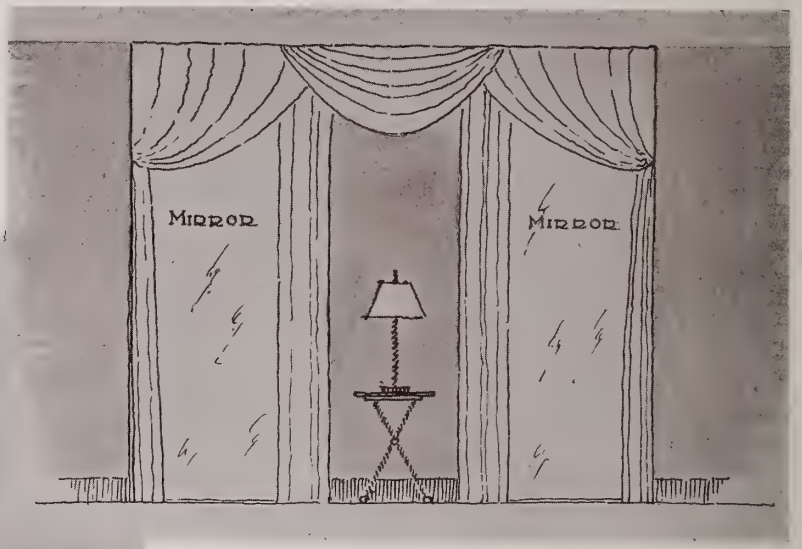


SUGGESTION ONE shows the end of a lounge where limited budget calls for ingenuity. Plaster is out of the question, so a furred wall is erected, faced with painted wall board. The local house electrician wires from an existing wall plug, and fluorescent lights are installed. Mirrors flank the central lighting panel.

SUGGESTION TWO: Use plenty of mirrors—skillful hands can do many tricks with mirrors. Two qualities belong to mirrors—space and light. They give light where there is little, and the appearance of space where there is little space. If a foyer or lounge is small, a mirror on the wall will make it seem spacious. If a corner is dark, a mirror will brighten it. Don't be afraid to use plenty of mirrors

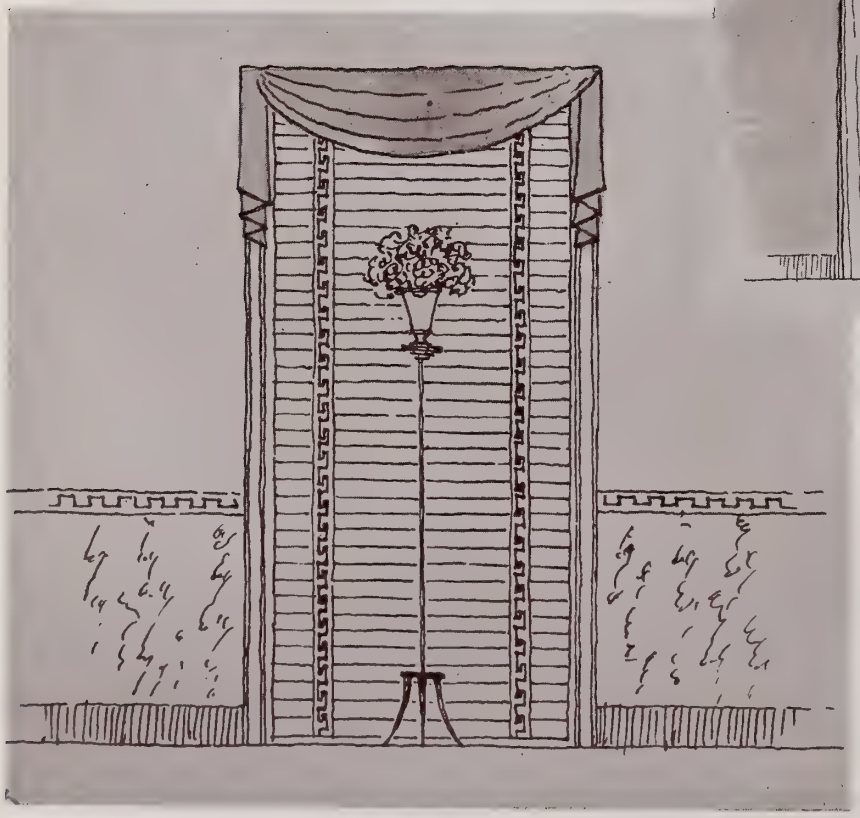


SUGGESTION ONE



SUGGESTION TWO

SUGGESTION THREE



in women's rooms; if the room is drab, mirrors will give it sparkle; if it is dingy, mirrors will give it gaiety—and if a ceiling is low, a ceiling mirror will seem to give the room twice the height. This trick is recommended in small women's rooms especially.

SUGGESTION THREE: Use Venetian blinds on plain walls where window effect is wanted in a classic scheme. Over tapes tack Greek-Key braid and unfurl above the blinds a colorful valance. Guaranteed to perk up any wilting setting. Inexpensive, too. The flower stand can be found in any first-class furniture store.

CREATE ATMOSPHERE—

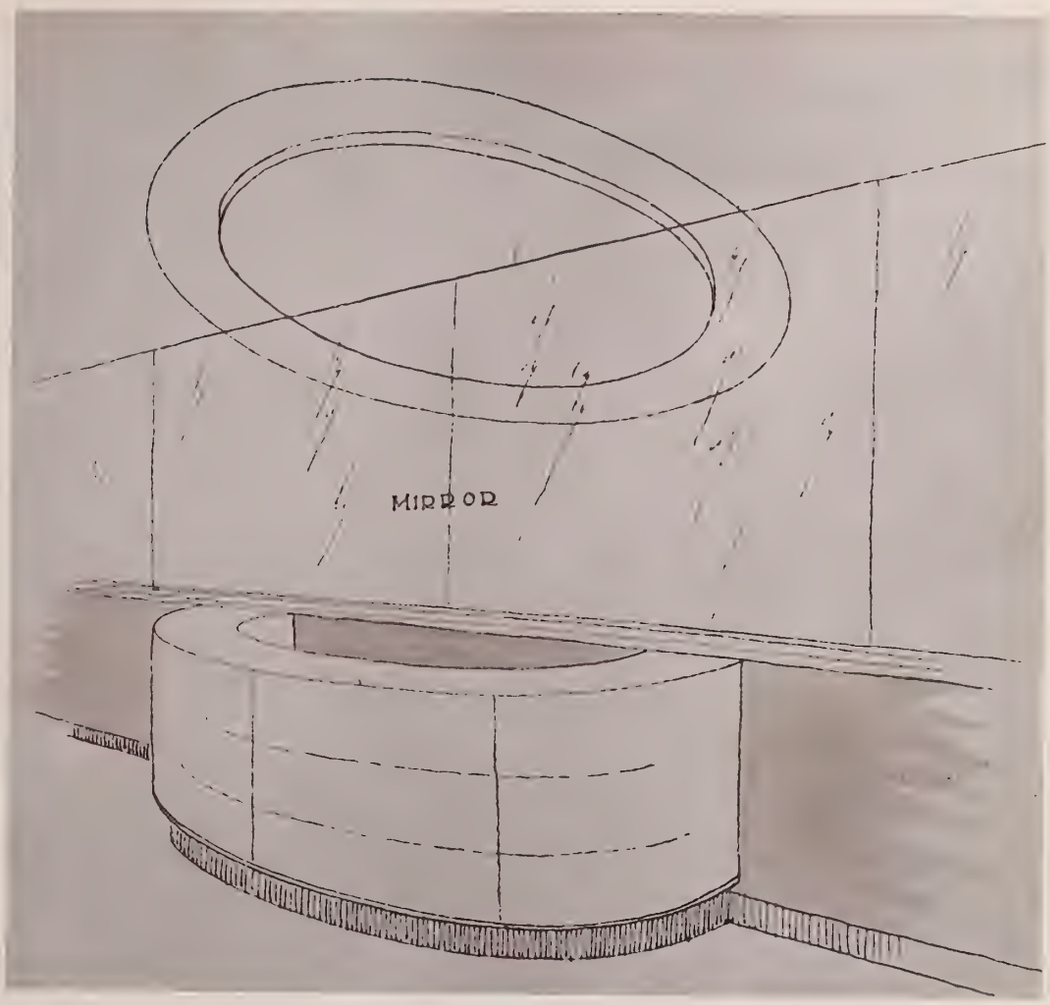
with wall paper—or Wall-Tex . . . with slip cover changes . . . and with mirrors.

USE COLOR—

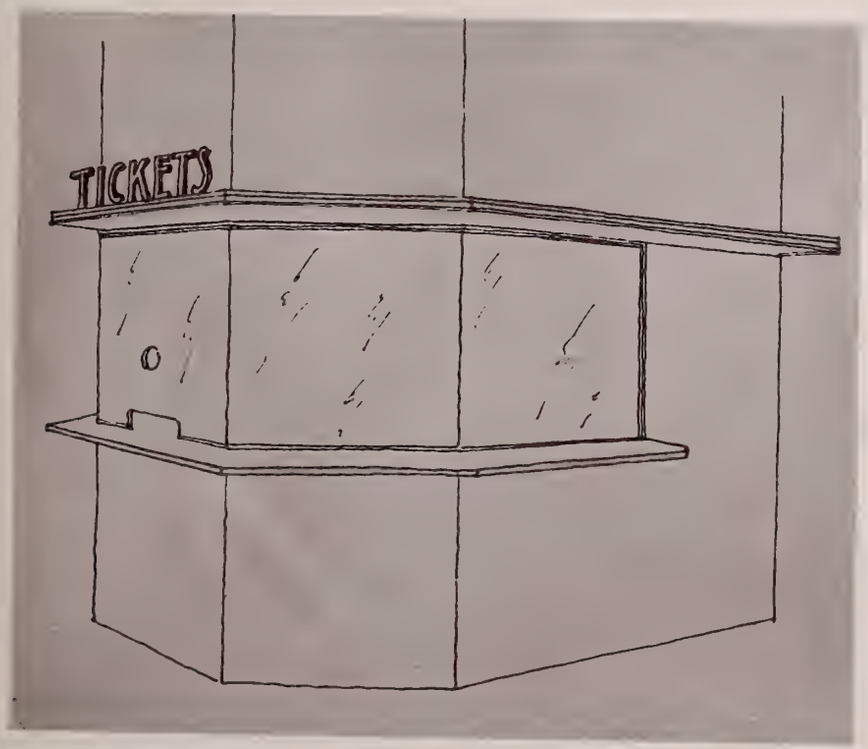
To accentuate furniture and carpet design. Mix the softly muted colors with the bold and bright . . . do a pastel around many shades of one color.

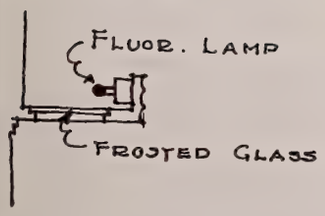
USE BACKGROUNDS—

To accentuate furnishings.



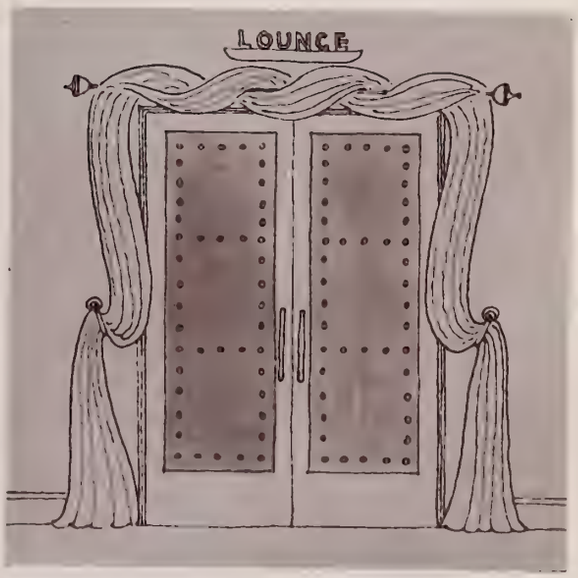
SUGGESTION FOUR (right): A circular candy stand backed with mirrors, and a half-circular light trough in ceiling, the reflection of which supplies the other half of the circle.





SUGGESTION FIVE: sketch of box office shows a lighted canopy at top and a bottom ledge at ticket shelf. You will find that your women patrons like this; it affords a place for purse, packages, etc., when purchasing tickets.

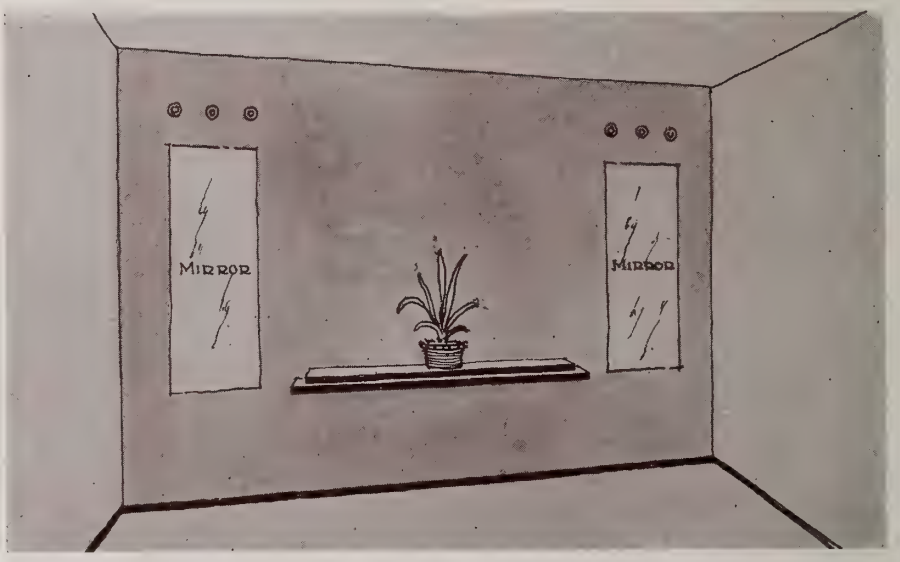
SUGGESTION SIX (below): An inexpensive method of enhancing entrance to lounge. In this instance the lounge was off standee area and doors were required. Make the drapes theatrical.



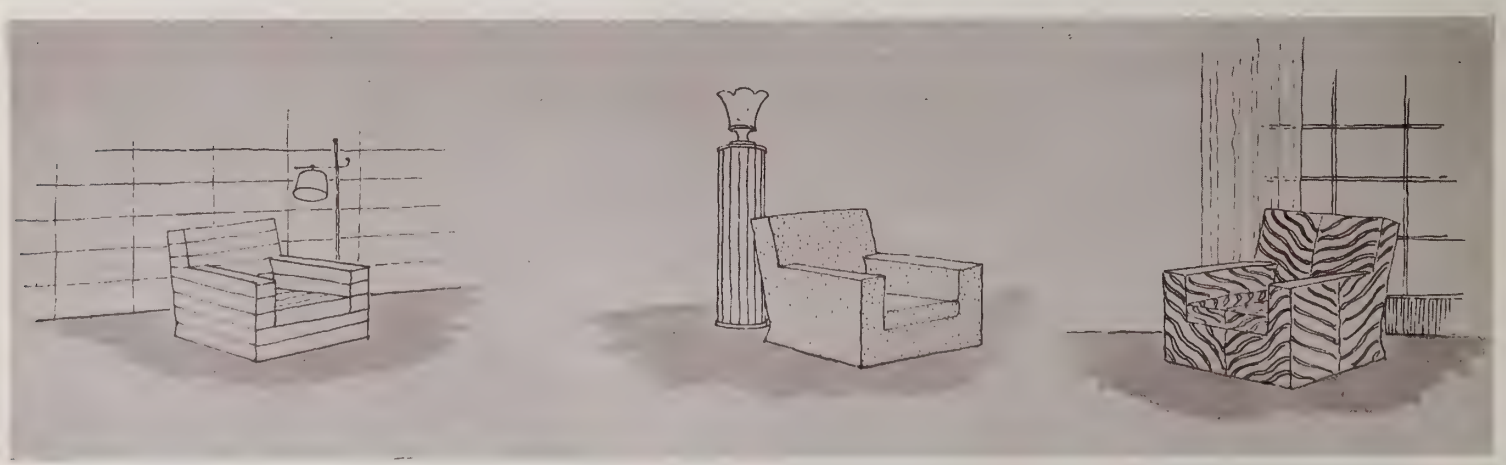


SUGGESTION SEVEN (left): Be modern, yet simple; afford a good theatrical colorful modern painting—or a decent reproduction of one—and plan your scheme around it. Go in for broad flat planes of color, strive for an effect of space. Do not be afraid to paint three walls of the room in vivid contrast to the fourth.

SUGGESTION EIGHT (right): A simple method of treatment for a wall in a women's lounge of a small theatre. A base and a shelf of black Formica are flanked by two mirrors.



SUGGESTION NINE (below): Change the appearance of your lounges with slip covers. First sketch—Select a plain chair and dress it in a light-colored fabric and you have a modern effect. Second sketch—The same chair in a dark blue, red or green with contrasting white medallion or lamp—and you have classic effect (Flexglass can be used effectively on suggested medallion). Third sketch—The same chair with a geometric patterned cover, immediately characterizes it as modern.





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Checking Your Front Display Equipment

EVERY THEATRE operator recognizes by now the great value of an attractively designed and lighted marquee at the front of the theatre. There are many important items, however, that make up a good marquee besides the colored neon tubes, attraction board and letters. These are the items that are not seen by the public—perhaps not often by the theatre owner or manager; yet they need particular attention in order to have the marquee operate at its full efficiency.

Is your marquee or name sign operated on a flasher? Every good marquee or sign deserves equally good flasher. The theatre owner cannot afford to gamble with his front lighting into which he has put a large sum of money to obtain an attractive display by installing a poorly designed flasher that will give jerky, sloppy lighting effects, or stop working entirely.

FLASHERS AND THEIR JOBS

There are several types of flasher mechanism on the market, each having its own particular operation to perform. The high-speed flasher is a standard mechanism which is usually assembled in multiples of four brushes, depending on the number of circuits and the load to be carried. It operates running borders around the marquee sign, also to produce the illusion of flowing water, revolving wheels, and even waving flags, in which case the lamps have to be wired in multiples of one to four. It will operate neon tube signs as well as filament lamp signs. The standard capacities of this type of brush contact flashes news from 750 to 2500 watts per circuit, with the number of circuits four to twelve. However, for combination flashers and many of the more complicated special signs, this flasher can be had in almost any capacity and so designed to give flashing effects of the highest degree of attractiveness.

Then there is the so-called "on and off" and speller flasher, spelling a whole word or show "on" and "off" in spelling one letter at a time. It has two actions, one in which the letters are spelled one at a time until all are on, then all off with a short "out" period; and the other in which all the letters are spelled out, then all off, with this operation repeating itself. This flasher uses 1/2-inch and 1-inch brushes with one to five brushes. The 1/2-inch brush will carry 5 amperes per brush on neon tubes, and the 1-inch brush 10 amperes per brush.

The "script flasher" produces a smooth, steady flow of light for writing letters or words one lamp at a time, simulating flying rockets, shooting stars, etc. It has ten to fifteen brushes for standard operation, and a capacity of about 110 watts per switch.

The new high-speed Mercury contact flasher can be used effectively for running borders on the marquee. It is almost noiseless in operation and has the advantage over the brush type flasher in that there is practically no wear or tear, nor replacements of working parts. It comes in from 4- to 16-circuit operation with about 1,000 watts per circuit capacity.

Then there is a small, compact type flasher used in small signs that can be mounted in the sign itself. This flasher can be used on an ordinary two- or three-wire electric service system of 110 or 220 volts. It comes in from one to four circuits with capacities from 750 to 2,500 watts per circuit. The speed of this flasher in operation is 15 to 20 revolutions per minute.

GETTING THE RIGHT FLASHER

As in the case of other equipment in the theatre, care should be taken that the flasher is the right type for its particular job, and that it is installed properly for operation, maintenance and servicing. A flasher of the wrong type for the job it is to do can cause a lot of "headaches" during installation, and continuous trouble after it is installed.

If the sign is extremely large and has complicated circuits, a drawing should be made showing the number of circuits and the wattage of the lamps to be used on each circuit. A full description of the lighting effects wanted should be given, as well as the flashing sequences determined. On this drawing state what kind of electric service is available—if alternating or direct current, the voltage, also the frequency or cycles if alternating current, and whether you have two- or three-wire service. It is well to know that if only three-wire service is available, additional wire or wires will have to be installed in order to balance properly the load of the flasher.

In installing flashers for neon tube signs care should be taken that the primary side of the transformer is used and that each section of the sign that flashes separately is on a different transformer. When any one brush of the flasher controls several transformers, extreme care should be taken that the total number of amperes of all these transformers is not greater than the carrying capacity of that brush. This is one of the main faults of flasher breakdown, as it will burn out or greatly shorten the life of the contacts and brushes. A brush on a high-speed flasher must "make" and "break" sometimes over 63,000 times during a night of operation, and if it is overloaded a breakdown will surely result in a very short period. It can be seen that it would be cheaper to buy additional brushes when the load of the sign exceeds the total wattage of the flasher.

In all cases the total wattage capacity of the flasher should at least equal the total load of the sign. The flasher for high-speed effects is usually wired for four circuits, (1-2-3-4 and 1-2-3-4) to each brush, correspondingly numbered and with a common wire to the feeder brush. When slower effects are desired they may be had by increasing the number of brushes accordingly. In case a three-wire system is used additional feeder brushes must be added to the flasher in order to properly balance both sides of the feed line.

FLASHER MAINTENANCE

In maintaining motor-driven high-speed flashers with either silver contacts or copper brush contacts it is important that the brushes, contacts, sector wheels or cams be always kept clean and in good condition. Only a clean dry rag, with a *little* vaseline, should be used, never rough sand paper or emery cloth. When the contact or brush is rough and black, or the tension is not right, a new brush or contact should be bought rather than to try to fix it temporarily. Any and all adjustments should be done by an experienced man, as haphazard servicing or tinkering can easily ruin the smooth sequence of the flasher.

First, clean the entire flasher mechanism of all dirt and dust that may have accumulated over a period of months. Check all the cams and contact points, especially the brushes for burned pit marks or rough uneven surfaces. If these parts show bad wear or even slight misalignments, replace with new parts rather than have them cease functioning entirely later on. Brushes that have the spring tension out of adjustment should be replaced, as it is almost impossible to correct them by hand.

All gear housings should be checked for gear teeth wear and to see if new oil is required. The wire contacts to the brushes should be checked carefully, and if

not in good condition, new wire should be installed; the insulation on the wires deteriorates with age and gets brittle.

The flasher motor and drive should be cleaned and checked for wear. The tension on the drive should be adjusted as it might move out of alignment under heavy use over a period of months. The main cutout switch and fuse blocks that control the motor should be checked, for in a lot of failures the switch blades have made improper contact.

The electric circuits that run to the marquee from the flasher should be checked, especially where they enter the marquee framing, a point where no appreciable vibration might be expected.

The enclosure for the flasher mechanism should be checked for leaks.

CHECKING MARQUEE ROOF

Another part of the marquee that is too often only casually checked is the roof. It can be a source of annoyance, expense and trouble if neglected, as it deteriorates with age. At least twice a year a check should be made to see if the drain is clear, the flashing is not corroded or loose, and the roof covering is in good condition. A little repair here and there at the right time will save a lot of repairs and money later on. A clogged drain pipe on the roof can back up the water, in a heavy storm, to a point where it can enter behind the flashing, junction boxes for the marquee electric wiring, and then into the ceiling. In a case like this, if a burn-out of the sign will not be the result, at least dirty streaks will be left all over the marquee soffit, the display frames and front of the building directly under the marquee, and these dirty streaks will be hard to clean, especially if the roof leaks every time it rains or snows and the dirty water keeps coming through the roof.

When a check of the marquee roof is made all corroded flashing should be removed and new metal installed, covered with a good grade of outdoor paint. If any of the metal flashing is loose it should be nailed down solid, and at the joints heavy asphalt should be applied. If the marquee roof is of the tar paper built-up type, any loose felt should be cemented tight with asphalt, and if torn or badly perforated, new sheets of tar paper should be applied. A proper screen should be installed over the opening of the roof drain pipe to keep out heavy refuse from entering and clogging the opening. This screen over the marquee drain pipe should be examined at least once a week, as it is rather surprising how quickly paper, sticks, stones and rubber balls will accumulate on the roof and always around the drain.

A good idea is to have the entire marquee painted at least once a year in order to prevent rust from catching hold in any exposed parts. Once the metal starts to rust or corrode badly the only cure is to install new metal and this can be expensive, especially when it must be of a special design or shape.

Correct Layout of Carpeting in the Balcony

IT SEEMS there is still some difficulty in determining the exact width of the aisles in the balcony, especially when the balcony is quite wide and the riser radius is rather short or sharp. This problem can be serious, particularly in a theatre under construction, as the aisle width must be according to local or state code regulations.

The aisle width is always measured by

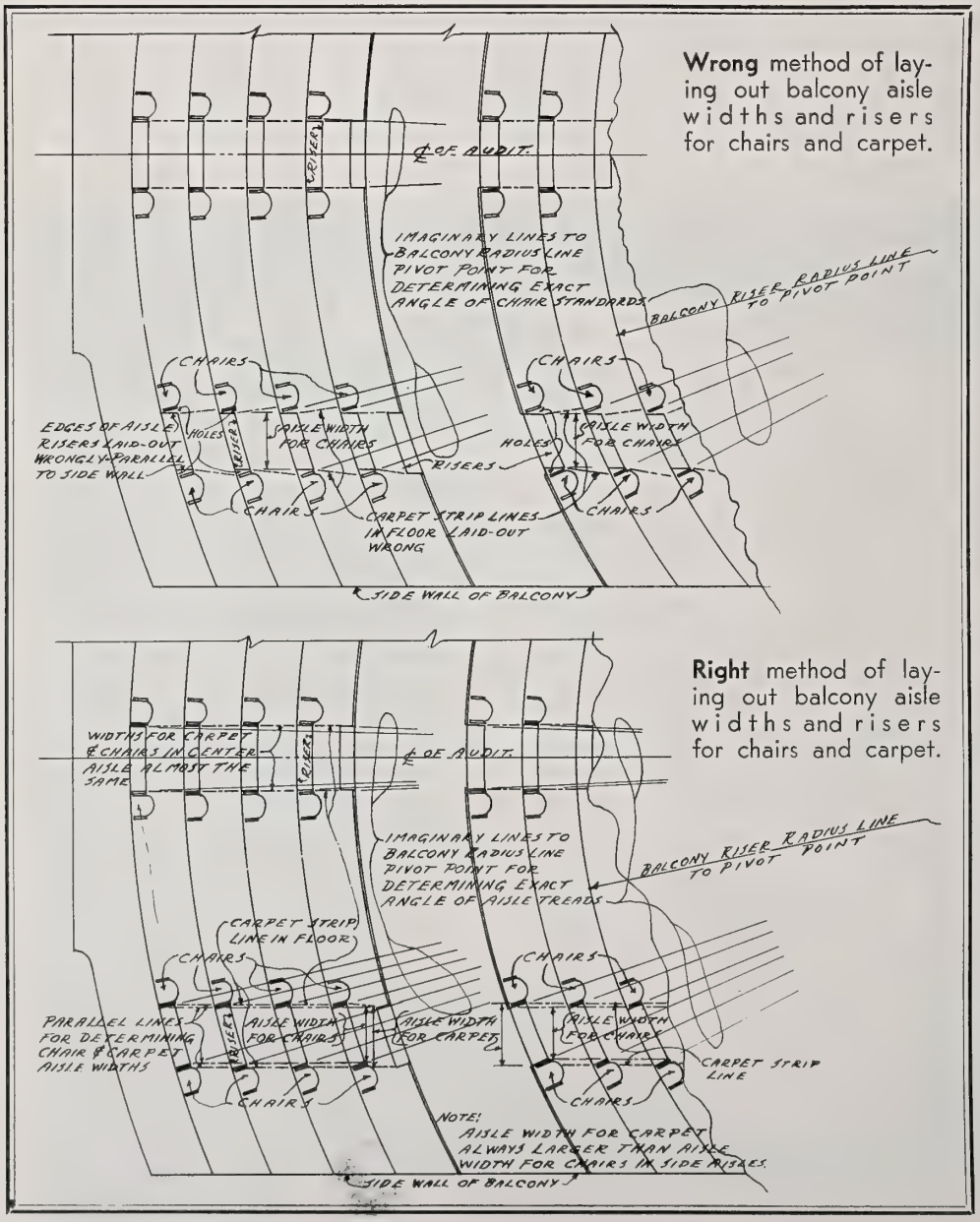


an inspector from the arm rest extending farthest into the aisle, to the other arm rest on the opposite side of the aisle. In other words, he determines the clear walking space without any possible obstructions. In the balcony side aisles, however, the aisle width for chairs is not necessarily the exact width of the aisle tread, since the end chair standards are, or *should be,* installed in a direct line to the radius point of the balcony risers. This means that the chairs are installed at an angle to the balcony side walls, while the aisle lines in most cases are laid out straight, or parallel, to the side walls. In this case, the tread in the aisle will be somewhat wider than the exact width measured for the chairs, for the edge of each tread is laid out, or *should be* laid out, also in a direct line to the radius point of the balcony risers, the same as for the chair standards. In other words, this tread in the aisle is close to the chair standard, since it follows the same radius line.

FIGURING CARPET LAYOUT

Special care must be taken in figuring the carpet installation in these aisles. If the carpet is figured to be laid according to the width of the aisle for the chairs, a bare spot of concrete will be left showing at the front edge of the riser, and another at the rear edge, as the chair aisle width is taken between two straight parallel lines to the side walls of the balcony, while the width of the aisles of the risers is laid out by two lines running to the radius pivot point. In order to avoid these unsightly bare spots of concrete on the aisle treads between the row of chairs, it should be remembered that the carpet must be always figured *a little wider than the aisle width shown on the architect's plans,* as he gives only the width of the aisles for the chairs. Thus where the edges of these treads between the row of chairs are laid out straight or parallel to the side walls of the balcony, and not to the radius point, empty "holes" will be left diagonally across the riser. These depressions at the corners of the risers can be a serious hazard inasmuch as a patron walking close to the chair aisle standards can very easily step into one and might fall as a result.

When installing wood nailing strips in the floor of the balcony aisles for fastening the carpet, these strips should be laid out on two straight parallel lines to the side walls, and in line with the exact width of the aisle riser, instead of the width of the aisle measured from arm to arm of the row of chairs on each side of this aisle. In one case where these balcony aisles were laid out improperly with the carpet strips installed at extreme angles to the aisle lines, the theatre owner had to install more carpeting than originally figured on, and where large depressions were left at the corners of the risers in the aisles, they had to be filled-up with cement to eliminate hazards.



Full Carpet Protection

THE FIRST thing one notices when entering some theatres is that the lobby or foyer carpet seems worn more in certain sections than others. This wear is usually more pronounced in the lobby or foyer. Here the carpet ordinarily takes the severest beating. However, this relatively fast deterioration cannot be entirely attributed to the scraping of feet; to a certain extent it is due to the mud, dirt and dampness deposited there over a period of months.

Even though present day carpet is made strong and durable with the latest scientific methods, dirt and especially dampness will cause in time a rotting effect of the tufts and pile. The problem is: How can this quick wear of otherwise good grade carpeting be best prevented or reduced to a minimum? One way is to install rubber matting of good friction characteristics in the outer vestibule or lobby to clean off the patrons' feet. At the same time, even if the rubber mats in the vestibule or lobby *are* of the best quality and are installed properly, it will be almost impossible to have patrons' feet perfectly clean and dry, especially in rainy or stormy weather, when they enter the carpeted area of the theatre. What, then, *can* be done to protect the carpet where mud, dirt and water are most likely to accumulate?

It has been found that by laying a good grade of fibre matting or runners over the carpet itself, especially in rainy or stormy weather, the deposit of dirt and water was reduced to an absolute, negligible minimum. One type of such fibre matting, for example, is of strong sisal hemp, so woven as to lend itself beautifully to the covering of carpet in traffic lanes, since it comes in many pattern effects.

The weave of the fibre clings to the carpet pile so that the mat lays perfectly flat and will not "creep" or slip under the pressure of walking feet. It is impervious to water and exposure and as a result can be easily cleaned with ordinary soap and water, or even dry-cleaned.

These mats are not thick, and since they do not tend to curl at the ends, no tripping hazard is normally set up.



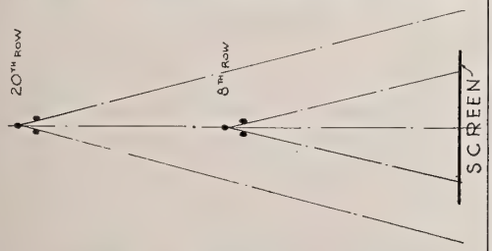
Plan & Materials

By BEN SCHLANGER
Theatre Architect & Consultant

MAKING A STAGGER SEATING PLAN WORK

THERE ARE TWO important considerations to be dealt with in the design of a staggered seating arrangement. The first is *to make sure that a staggered arrangement of the chairs is not depended upon in portions of the seating plan where the stagger does not serve the purpose for which it is intended.* The second consideration is the *placing of chairs along the lines of the aisles so that the stagger would be as effective for the chairs close to the aisles as well as for the chairs farther in from the aisle.*

The staggered seating arrangement should *not* be resorted to unless one has assured oneself that each seat size and position intended to be in a staggered position is checked individually to determine if satisfactory unobstructed vision of the picture is obtained for each chair. There are two reasons why the staggered arrangement would not otherwise work out satisfactorily: One, when the seat is sufficiently close to the screen to cause obstruction of the view of the screen by both heads in front of the viewer, even though both heads in front are located an equal distance to each side of the viewer in question (*see figure*); two, when areas are too far to one



Demonstration of horizontal staggered seating sightlines. Note how partial obstruction of view is increased as distance to screen decreases.

side of the picture in approximately the front half of the auditorium. In these instances the angle subtended to the screen makes it impossible to place chairs of normal width behind each other and yet obtain unobstructed vision.

METHODS IN USE

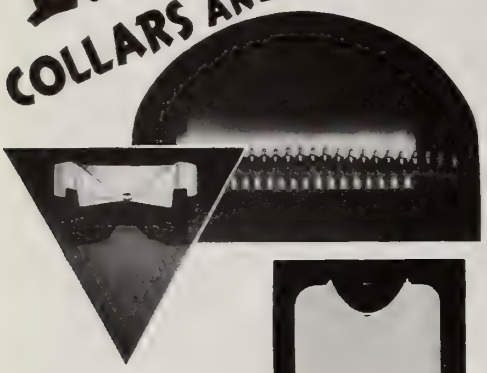
When a seating plan is checked for proper stagger arrangement, all of these facts become evident, and it will also be noticed that with common methods of staggering chairs, the effect on end chairs near the aisle is not in accordance with the properly developed staggered positions dictated by the requirements for unobstructed vision.

The common arrangement for staggered

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seats at the aisle lines has been either to have a uniform indentation in each staggered row amounting to half the chair width at the aisle line, or to eliminate this indentation by using an extra width of chair in the staggered rows at the aisle line, the width of which would amount to 1½ times the normal chair width.

Still another method has been resorted to where the local building authorities require that there be no indentation at the aisle line for staggered seating. In this case chairs up to 22 inches in width are used throughout the staggered row to fill out what would otherwise be an indentation.

All of these three methods are arbitrary and only function well, as stated before, for those seats which are more than two seats away from the aisle line, leaving two and sometimes three seats on either side of the aisle, with reduced amount of unobstructed view of the picture. A stagger arrangement which would give the maximum unobstructed view of the picture would reveal that the amount of indentation at each staggered row would vary, and the chair widths would necessarily vary from 19 up to 23 inches. While the amount of unobstructed vision which is lost for the aisle chairs mentioned is not serious, it is still enough to cause the viewer to shift his head occasionally to gain an unobstructed view, a practice which is now rapidly being recognized as an unnecessary discomfort.

FLOOR SLOPE FACTOR

The main requirement of a floor slope in the motion picture theatre auditorium is that the slope employed should permit any viewer to see the entire picture, including the lower area of the picture down to the very bottom, over the head of any person two or more rows in front of the viewer. Any obstruction by persons' heads, as heretofore stated, is decidedly annoying.

It is also undesirable, and to a degree annoying to the viewer, if the person immediately in front obstructs the view of the picture. But such a condition is seemingly tolerable since the viewer may lean sharply to one side and obtain an unobstructed view of the picture from between the heads in front of him; however, when a seating arrangement and floor slope is designed to enable the viewer to obtain an unobstructed view of the picture without shifting or leaning in accordance with the movements with those in front of him, the viewer is put at ease and is likely to enjoy the performance more.

Too many theatres have been constructed with sightlines and seating arrangement designs which have not been thoroughly studied, and this has resulted in viewing conditions which may be considered tolerable in a more common expression.

COMBINED SLOPE AND STAGGER

It is a common belief that an extreme floor slope should produce desirable viewing conditions. This is not so; as a matter of fact, there are certain of the strong slopes which produce more obstruction of view than would be ordinarily expected. A strong slope places the screen at a point so low as to make the arrival points of clearance too much above the picture.

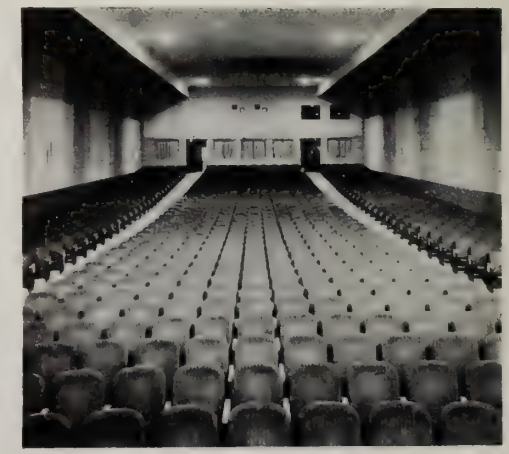
The amount of a floor slope in the most recently advanced sightline design is minimized by the partial adaptation of the stagger seating plan in limited areas where the stagger plan can function. In other seating areas sufficient clearance is obtained by depending on the floor slope itself. This combined use of staggered seating results in a floor design which is more complicated, having an irregular succession of curves and compound bowl shapes. However, all of these intricacies of shape are not apparent to a person entering the theatre or seated while viewing the picture. They simply result in giving unobstructed view of the picture, and in very moderate floor slopes which are not sensed by the patron to any appreciable degree.

●

The passing away of Charlie Potwin can certainly be considered a profound loss to all those who are interested in the field of motion picture theatre design. I can safely say that he knew more about the architectural adaptation of acoustical requirements in auditorium design than any man in his field. This skill he had in addition to his thorough knowledge of the acoustical science itself, and with this skill he enabled many architects to create better architecture.

His suggestions became the very inspiration for the interior architecture of the auditorium and theatre buildings in whose designing he had a hand.

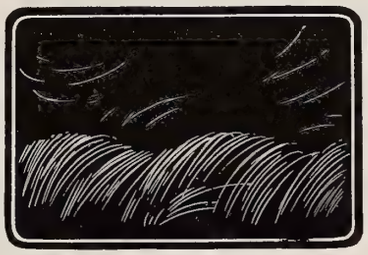
The loss of so valuable a man so early in his career is really difficult to comprehend. After absorbing the work of all of the leading authorities in the acoustical field, he could have been content to present himself as an authority; but Charlie Potwin was happy only when he was creating, and the work he leaves behind will show that he was to a large measure original besides being thorough. We will have to make a careful study of his work and his writings if we are to carry on from where he left off to practical solutions of architectural acoustic problems.—B. S.



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United Motion Theaters Co., Detroit, Mich.
Frisina Amusement Co., Springfield, Ill.
Anderson Theater Circuit, Morris, Ill.
Mullins and Penanski, Boston, Mass.
H. & E. Balaban, Chicago
Indiana-Illinois Theaters, Inc., Chicago
Jones, Linick & Schaefer, Chicago
North Western Circuits, Klamath Falls, Ore.
William Goldman Theaters, Philadelphia, Pa.
Tele-View Theaters, Inc., Los Angeles, Calif.
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. . . A DEPARTMENT DEVOTED TO CANDY AND POPCORN SALES AND VENDING OF ALL KINDS FOR EXTRA THEATRE INCOME

The Refreshment Bar Brings The Soda Fountain to Theatres

¶ New ideas and equipment are quickly following acceptance by theatre operators of vending as a proper theatre function

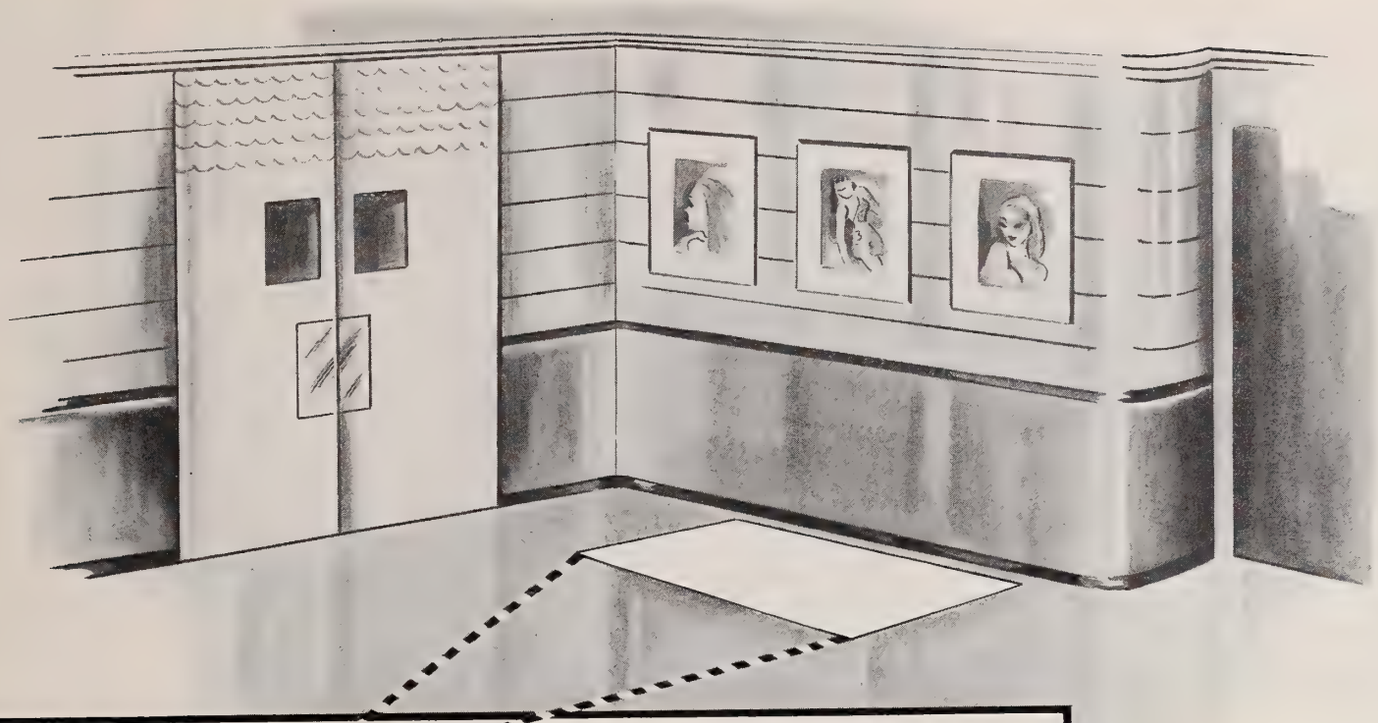
"LOBBY SHOP" . . . "Milk Bar" . . . "Refreshment Bar" . . . these and similar names already designate a type of service that represents a new and broadening phase of theatre operation. Offering beverages as well as a greater variety of solid confections, it is a natural extension of confectionery selling in the theatre which has so swiftly grown during the last few years from the candy and gum machines which stood in some corner, often treated with complete indifference by the exhibitor himself. Even though not adapted to all theatres (and to some it is prohibited by conditions of lease, location or theatre structure), the refreshment booth is certainly suited to many houses, in small towns as well as in the larger cities.

As part of lounge facilities, it lends itself to a variety of interesting treatments that not only stimulate sales, but add a gay, leisurely atmosphere to the theatre. How such service was elaborately provided in the Norshor theatre in Duluth has been noted in the preceding two issues of BETTER THEATRES; another example, even more extensive in function, is presented in this article.

Then there is the location less intimately associated with the interior of the theatre —the shop immediately off the lobby or foyer, preferably (for sake of greater potential revenue) with a street entrance as well as one from the theatre interior. One



Refreshment dispensing unit in shop off lobby of the Earl theatre in Knoxville, Ill.



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Refreshment and dancing lounge of the Kent in suburban Montreal.



BOB JOHNSON
Manager of the Kent

of the most recent installations of this type is that of the new Earl theatre in Knoxville, Ill., shown in an accompanying photograph.

In both of these types of location the soda fountain has come to the theatre. There probably are no figures as to just what percentage of the population of the United States may be found at soda fountains during each hour of the day, but the amount must be a sizeable one. The smaller and simpler lobby booth may advisedly confine itself in some situations, to bottle beverages, candies and packaged cookies. The full-fledged refreshment shop or bar, however, is built around the soda fountain.

Since such service is a subordinate function of the theatre, space for it is restricted. This calls for ingenuity in the designer of the refreshment bar; at the same time, especially in the case of a lounge location, it offers him a new opportunity to add environmental appeal, heightening the attraction of the theatre as a place of recreation, with the refreshment bar the center of the entire room treatment. Regular soda fountain equipment can be dressed up so that it need have no suggestion of the drug store or ordinary confectionery shop; also, equipment has been developed (for example, the compact, versatile "Konfecto" units of the Felgreen Company in St. Louis) especially for theatre locations.

The accompanying picture of the Earl theatre shows one of these refreshment bars in a shop accessible from both the street and the lobby. Although Earl Williams has been an exhibitor in Knoxville, Ill., for eighteen years, his new Earl is the city's first theatre in a building constructed as a theatre. The room provided for complete refreshment service to patrons, and such pedestrian custom as may be available, measures 10x15 feet. The "Konfecto" unit consists in a compact hollow square arrangement of soda and ice cream dispensing equipment, candy case, popcorn popper, cola drink dispenser, and related refrigeration and storage facilities, together with a counter extending throughout the four sides; yet the entire unit measures only 6½x9 feet overall, so that with all merchandise and equipment within easy reach, service can normally be handled by a single attendant.

The fountain counter, which includes the candy display, is covered in rust simulated leather with eggshell-toned binder, while the counter top is Chinese red linoleum with metal trim.

The fountain has an ice cream capacity of 20 gallons. There are four fruit jars and four syrup pumps, faucets for both plain and carbonated water, and self-mixing cola drink tap. An automatic carbonator and a refrigeration plant are built into the unit with provisions for convenient accessibility for servicing.

SODA - DANCE LOUNGE

The Kent theatre in suburban Montreal offers its patrons a gay retreat with rather expensive facilities in an upper lounge which, despite its provisions for dancing, is also designed around a soda fountain. Of the more usual type, this fountain is finished in chrome and nickel, with facing in buff simulated leather having nail studding. The floor of the room, which is reached by stairs from the foyer, is covered with inlaid linoleum except for the central dance area, which is of polished hardwood. A coin-operated phonograph provides music for dancing. Walls are plaster tinted deep salmon and ornamented with sprightly figures of "cocktail" theme, and along the walls are built-in seats upholstered in simulated leather, tables and booths. In commenting on the success of these unusual theatre facilities, Bob Johnson, manager of the Kent, makes these interesting observations:

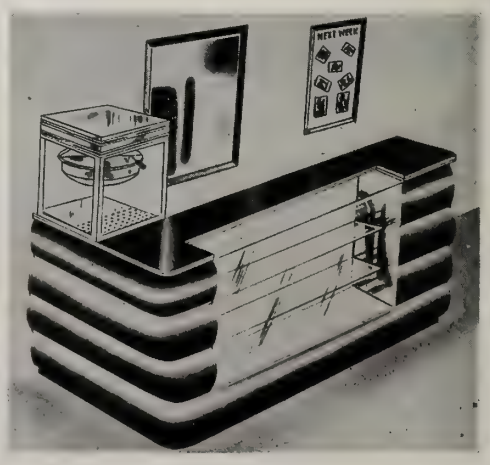
"Looking back on it now, it is difficult to understand why theatre men did not conceive the idea of a refreshment lounge long before this. The Kent theatre was the first house to introduce this feature to Montreal—to Canada, in fact—and patrons are taking to this added accommodation like a duck to water. Some visiting my house for the first time can't believe their eyes. Once the purpose of the lounge and its facilities have been explained, however, they marvel at what the present-day theatre is accomplishing for the recreation and convenience of its patrons.

SELLING THE SERVICE

"I have practically memorized a little speech, which I find most convenient to recite to strangers visiting my lounge for the first time. It typically goes something like this:

" 'If you should happen to drop into the theatre a few minutes before your favorite star appears on the screen, you needn't stand or sit around idly, and whisper, or worry about dropping your cigarette ashes on our carpets. Instead, you proceed to the upper lounge where refreshments at popular prices are served in an air-conditioned room and where you can do as you please. A phonograph provides music for dancing, and you don't have to whisper. Five minutes before the start of the feature film, a buzzer sounds, tipping you off to finish your "coke" and get downstairs.'

"In as simple language as possible I have explained this innovation to my patrons, and they are visiting the lounge more often as the Kent grows older. I keep the lounge in operation from 3.30 p.m. to 12.30 p.m. Its facilities, of course, are for ticket-holders only. I think it's a great idea, and so do my patrons, particularly the younger folks."



A non-fountain "Konfecto" unit, 6½ feet by 45 inches, handling only popcorn and candy, with decorative counter.

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Ventilation as it Affects Theatre Heating Costs

• Is your ventilatnig system designed to handle too much air? Is it designed to handle air efficiently? Described here are conditions you might well look into, to save money in heating—and summer cooling, too

By CARL F. BOESTER

LAST MONTH we discussed the numerous ways of effecting savings through various means of operating your heating plant more efficiently. It therefore seems logical that we should follow such an article with a discussion of the greatest single factor affecting the consumption of fuel, and that is the amount of air required for ventilation.

A careful analysis of your ventilation requirements will, as we shall point out, prove of tremendous value to you, for in addition to effecting great economies in heating costs by proper attention to the problem, much the same precautions pertain to the operation of your summer cooling system, for in summer no small percentage of your total heat gain imposed on the cooling system comes in through the ventilation air; so whatever steps you take to correct your ventilation conditions will pay dividends the year around.

The *Heating, Ventilating and Air Conditioning Guide,* 1941 Edition, published by the American Society Of Heating and Ventilating Engineers, makes several pertinent statements concerning the qualities of air, two of which are:

(1.) "Contrary to old theories, the usual changes of oxygen and carbon dioxide are of no physiological concern because they are too small to produce appreciable effects even under the worst conditions of normal human occupancy.



CARL F. BOESTER

(2.) "When the only source of contamination is the human occupant, the minimum quantity of outdoor air needed appears to be that necessary to remove objectionable body odors, or tobacco smoke, etc." It therefore follows that the principal function of ventilation is for the purpose of keeping odor concentrations to a minimum, and not any physiological requirements for oxygen. Nevertheless in some places there are city or state codes that require excessive quantities of air per persons, way beyond that required according to the findings of scientists and engineers.

ECONOMY: AN EXAMPLE

First of all, to get a clear understanding of how ventilation affects the pocketbook, let's set up a theoretical example of the amount of heat required for, say a 600 seat theatre located in a typical American city—for the purpose of explanation, say Indianapolis. Such a theatre might be 100 feet long, 50 feet wide, and have an average ceiling height of 22 feet. The cubic volume of such an enclosure is 110,000 cubic feet.

Assuming the building is of typical construction, the heat loss through the walls, ceiling or roof is 220,500 heat units (Btu's) per hour. We shall also assume that the heating plant is designed to heat that building up to an inside air temperature of 70°, when the outside air temperature is zero. Design conditions vary according to the locality, but this happens to be standard for Indianapolis. The heating plant also must have capacity required to heat up the ventilation air, in addition to heating up the building.

Assuming that a fair grade of coal is used, having a heat content of 13,000 Btu's per pound, and that the heating plant has an efficiency of 60%, and that the degree days for this locality is 5,400, the amount of coal required to just offset the building heat loss is only 5½ tons per season.

Our next problem is to determine how much coal is required to heat the air that is introduced from the outside into the building for ventilation purposes, maintaining the desired 70° temperature condition inside. We will very shortly see what a tremendous part of heating costs go into ventilation requirements, and thereby see how important it is to control the amount of ventilation.

The people themselves, of course, generate and give off heat, so this helps to reduce the amount of heat required to bring the ventilation air up to temperature. We will assume that the fresh air intake to your heating system is set to operate by the installation contractor on the basis of a hundred percent occupancy of 600 people. If you have exhaust fans or other

MINIMUM OUTDOOR AIR REQUIREMENTS TO REMOVE OBJECTIONABLE BODY ODORS

Type of Occupants	Air Space per Person Cu. Ft.	Outdoor Air Supply—CFM per Person
Heating season with or without recirculation. Air not conditioned.		
Adults of average socio-economic status	100	25
Adults of average socio-economic status	200	16
Adults of average socio-economic status	300	12
Adults of average socio-economic status	500	7

arrangements to provide an air change, the net result is the same; but we are assuming that you have a fairly recent heating installation, which calls for minimum quantities of fresh air for ventilation, as required either by your city or state laws, or that you are following the recommendations of scientists or engineers who have established, through elaborate research, certain minimum requirements.

As set forth in the Heating, Ventilating and Air Conditioning Guide, there are certain minimum outdoor air requirements to remove objectionable odors. An accompanying chart shows the amount of fresh air in cubic feet per minute of outdoor air required per 100 cubic feet of air space per person. Since our example theatre has a volume of 110,000 cubic feet, and a seating capacity of 600, this gives us approximately 180 cubic feet of air space per person. From the chart we then see that about 18 cubic feet per minute of outdoor air is needed for ventilation for each person in the theatre. We are therefore assuming that the air-conditioning engineer set the fresh air intake to provide 10,800 cubic feet of outdoor air per minute for ventilation requirements.

Over the heating season, if this fresh air intake were set for this volume of air and allowed to remain that way your fuel consumption would be 86 tons of coal. (It should be here mentioned that our example theatre is a neighborhood house which operates only five hours per night, with no Sunday matinee.) So if you are to provide the ventilation for your customers that they are entitled to, you can see how tremendously this will affect your fuel bill.

EFFECT OF CUBAGE

It should here be noted that the more volume per person, the smaller the outdoor air requirements. In some of the old-time high-ceiling theatres, the volume is quite large in ratio to the seating capacity, and the outdoor air requirements are much less. In some ways it is an advantage to have such high ceilings because they cut down the ventilation requirements and materially reduce heating costs. In some cases, however, the theatre wall and roof area is substantially increased and this tends to offset the advantage gained by the reduced ventilation requirement. However, if the theatre is well insulated in the walls, and particularly in the ceiling, the theatre of large volume for its seating capacity has the advantage of saving in ventilation requirements, thereby reducing the amount of heat required to bring the ventilation air up to the maintained temperature.

You may comment that you have a 600-seat theatre and never burned anything like 86 tons of coal per heating season. You didn't for several reasons—one, the chances are that you didn't provide the amount of ventilation essential to good patron comfort; and the more important one is that the above 86-ton calculation was predicated on the fact that you would have 600 people in your theatre every night during the heating season for the full five hours. This is on the assumption that your fresh air requirements were set for maximum conditions, which is only so in a few cases.

CONTROLLING AIR INTAKE

The object of this discussion is to point out what ventilation *can* do to your fuel bills if it isn't properly understood and controlled. Probably most theatres have the amount of outside air equal to that required for less than half of their occupancy on the premise that the occupancy has a usage or qualifying factor, of, say, 50%, and the ventilation air is provided on that basis. During the several hours when the theatre is completely filled you are, of course, not providing anywhere near adequate ventilation, and during the early or the late part of the day when there are very few people in the house, you are giving them several times as much fresh air for ventilation as is required.

Up to the present time there is no control device commercially available for adjusting the damper of the fresh air intake according to the number of people that you may have in your theatre, so the smart thing to do for the present would be to analyze your attendance figures and see what percentage of your seating capacity is filled over the various hours of your operating period, and once every hour have some one *manually* set the fresh air damper according to the ventilation requirements. This can easily be done by an usher.

It will be necessary for an air-conditioning engineer or your local heating contractor to determine for you the amount of air required under maximum conditions to do a good ventilating job, and then to have him mark on the damper adjustment the position of the damper for various quantities of air in ratio to various numbers of patrons in the theatre for a given period. In other words if only 300 people are in the theatre, you need only half as much air as when 600 people are in the theatre, and the damper should be choked off to a point of 50% of the maximum fresh air that can be brought in for ventilation.

There are numerous experiments going on by various research laboratories and firms engaged in the manufacturing of air-conditioning equipment, for the purpose of developing a means of automatically compensating for the amount of fresh air according to the occupancy of a given area. Probably before long this device will be available and when it is it will certainly pay for itself in the first months of operation in fuel saved in winter heating, and refrigeration saved in summer cooling.

The big thing to watch out for during the coming heating season is *not to take any more air in for ventilation than you absolutely need* under the given operating condition. Watch this closely and see how much fuel you will be able to save. You could actually afford to hire a man to *manually* operate your fresh air requirements, particularly in the larger theatres, and still be quite a bit ahead in money saved.

¶How to Improve Your Ventilation . . . and Your Heating—

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DEVELOPMENTS IN EQUIPMENT

Descriptive reports of air-conditioning, ventilating and heating products and comment on their application

NEW HEATING UNITS

TWO NEW TYPES of unit heaters are the subjects of bulletins just issued by McQuay, Inc., manufacturers of high-quality heat transfer equipment. These units should be of interest to theatre men; they are not only well engineered, but at the same time embody design features which lend themselves well to architectural treatment.

One is a radial type that can be ideally placed behind proscenium walls with a return air duct built up behind, and a return air inlet grill at the floor line of

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the proscenium wall. By so placing these unit heaters the front section of the theatre can be effectively heated, and as we all know, due to the greater ceiling height at this point of the theatre, there is a tendency for cold air to settle down in this area. Exhibitors having such difficulty will find this unit particularly helpful in overcoming the problem.

The other is a downflow type for mounting on the ceiling, directing a warm blanket of air from overhead, providing a very simple and inexpensive means of heat distribution. It is a lot cheaper to pipe the heat to the units in the form of hot water than it is through the use of air in ducts leading to outlets, because you can move more Btu's of heat in a pound of water than in a pound of air. Hence this permits marked savings in heating costs. We would recommend the use of Anemostat aspirating air diffusing units in connection with these downflow unit heaters.

Also illustrated in the McQuay bulletins is the new all-purpose convectors which are ideal for heating lobbies, restrooms and ticket booths, to say nothing of keeping your office space comfortable.—*C.F.B.*

•

Air Supply System of 20th Century Theatre

THE TOWER dominating the facade of the 20th Century theatre in Cincinnati (described in the "Showplace" insert of this issue) houses the heating and cooling equipment, at the second floor. Cooling is by 55° well water, circulated through McQuay removable plug type transfer coils. Heating is by a Hook 10-section boiler. All outlets are ceiling type Anemostats. Special exhausts are placed at entrance doors to draw off cool air in winter, and a separate exhaust system, leading to outdoors, draws smoke from balcony, where smoking is permitted.

Outline of Equipment and Furnishings: Attraction boards and letters: **Wagner Sign Service, Inc., Chicago.** Air diffusers: **Anemostat Corporation of America, New York City.** Projectors: **Brenkert Light Projection Company, Detroit.** Sound equipment: **RCA Manufacturing Company, Inc., Camden, N. J.** Rubber mats: **Puritan Rubber Company, Trenton, N. J.** Glass doors: **Libbey-Owens-Ford Glass Company, Toledo, O.**

Auditorium chairs: **International Seat Corporation, Ft. Wayne, Ind.** Carpeting: **Mohawk Carpet Mills, Amsterdam, N. Y.** Flexglass: **U. S. Plywood Company, New York City.** Changemaker: **Brandt Automatic Cashier Company, Watertown, Wis.** Motor-generator: **Robins Imperial.** Screen: **Da-Lite Screen Company, Chicago.** Expansion coils, steam heating coils: **McQuay, Inc., Minneapolis.** Fans: **Bishop & Babcock Manufacturing Company, Cleveland.** Boiler: **Hook Manufacturing Company, Pittsburgh.** Vibration dampers: **Firestone Tire & Rubber Company, Akron, O.** Air filters: **Wilson Edgeseal Filter Company, Chicago.** Pumps: **Fairbanks & Morse Company, Chicago.** Vari-drive motors: **United States Motor Company, Milford, Conn.** Lighting fixtures: **Vim-Lite, Inc., New York City.**

Dimmers: **Ward Leonard Electric Company, Mt. Vernon, N. Y.** Acoustical material (Kimsul): **Kimberly-Clark Corporation, Chicago.** Curtain track: **J. R. Clancy, Inc., Syracuse, N. Y.** Marquee and signs: **The Lackner Sign Company, Cincinnati.** Painted curtain: **H. D. Mendelsohn Company, New York City.** Front trim and mouldings: **Sioux Metal Products Company, Sioux City, Ia.**

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How Visual Angles Affect Image Size

• In the September issue, the author of this article presented methods of determining accurately proper arc capacity and image dimensions. Here he explains how seating distribution influences the picture size

By CHARLES E. SHULTZ

THE PRIMARY factor for determining the proper width of a motion picture screen image for any given viewing distance, is the capacity of the visual angle of the eye of the normal observer. It is necessary, therefore, to study the extremities of the visual angle, the minimum and maximum angles of perception in normal vision.

Figure 1 shows a schematic cross-section of the eye and illustrates *the meaning of visual angle.* As may be seen in the illustration, the eye is similar, in function, to a camera. Light enters the eye and falls upon the pupil, which functions as does the iris of a lens, limiting the amount of light. The light passing through the eye is refracted ("bent") in the same manner that a compound camera lens refracts light passing through it.

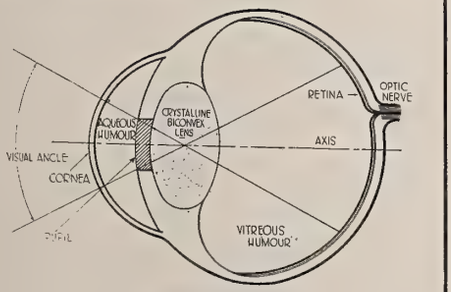


FIGURE 1

The refracted light falls upon the retina as an inverted, sharply focused image. The retina is, therefore, the photographic plate of the eye. The image falling upon the retina is transmitted to the brain by the optic nerve, where it is "developed" into an impression.

It is interesting to note that to spite the fact that we see an inverted image, our brain corrects this error subconsciously.

Unlike a camera, however, the crystalline biconvex lens of the eye is elastic and capable of compensation for various visual distances by changing its shape at the subconscious command of the brain. This is similar to the movement of the entire camera lens in relationship to the photographic plate in focusing for objects at various distances less than infinity. With this general understanding of the physical construction of the eye in mind, let us examine the lower threshold of visual angle.

WHEN VISION BEGINS

The lowest form of perception in the normal eye begins with its ability to distinguish space relationship. It is amazing to note that at a viewing angle greater than 1/21,600 part of a circle, or 1/60 of a degree, the eye can perceive space relationship; that is, it can see two points separately. In order to understand this more clearly, it is necessary to define this very small angle as a measured distance between two points which may be separately distinguished by the eye at a known viewing distance.

Let us assume a viewing distance of 100 feet and from this known distance determine the measurement for the distance between two points distinguishable by the human eye. With 100 feet as a radius, we may describe a circle about a point representing the nodal center of the eye (this is at the biconvex lens). The circumference of a circle is 6.2832 times the radius of the circle. Thus the circumference of a circle with a 100 feet radius will be $100 \times 6.2832 = 628.32$.

Every circle contains 360°, and every degree contains 60 minutes of angle. The product of the number of degrees in a circle times the number of minutes in a degree is the number of minutes of angle in a circle. Thus $360 \times 60 = 21{,}600$ minutes of angle in a circle. We have found the circumference of the circle to contain 628.32 feet, and we have found the same circle contains 21,600 minutes of angle, thus to find the length of the circumference in one minute of angle we must divide the length of the entire circumference by the total number of minutes of angle: $628.32 + 21{,}600 = .02908$ feet in one minute of angle. This is the distance between two points which may be separately distinguished by the normal eye.

As this distance is more clearly understood when expressed in inches, let us multiply the distance found (.02908, or approximately three-tenths of a foot) by the number of inches in a foot: $12 \times .03 = .36$ inches. This is approximately one-third of an inch. Therefore, we have established a definite distance of separation between two points which the eye may separately perceive.

An equation for determining the measurement of separation for any two points at any viewing distance follows:

r = viewing distance

Circumference of circle equal to 6.2832 times radius.

M = total minutes of angle in circle

X = distance between two points separately distinguishable by normal eye

$$\frac{6.2832 \times r}{M} = X$$

For example, if r = 100, M = 21600, and X = distance between points, then—

or X = .02908 distance between points

$$\frac{6.2832 \times 100}{21600} = X; \text{ or } \frac{628.32}{21600} = X$$

or X = .02908 distance between points

WHEN VISION IS CLEAR

We have seen that the lowest point of perception of the human eye begins with space relationship, but at this viewing angle of 1 minute of angle the eye *does not perceive detail or sharpness.* The threshold for vision begins at 5 minutes of angle. *This is the smallest visual angle at which the normal eye can distinguish detail.* As this angle is exactly five times as great as the angle at which space relationship is distinguishable, we need only alter our equation for space relationship, to determine

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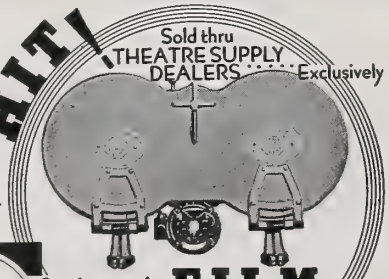
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the size of the smallest object in which the eye perceives detail, as follows:

r = viewing distance
M = total minutes of angle in circle
f = number of minutes of visual angle required to distinguish detail
Z = width of object
Circumference = 6.2832 times radius.

$$\frac{\frac{6.2832 \times r}{M}}{f} = Z$$

For example, if r = 100 feet, M = 21600, f = 5 minutes of angle, and Z = width of object, then—

$$\frac{\frac{6.2832 \times 100}{21600}}{5} = Z; \text{ or } \frac{628.32}{4320} = Z;$$

or Z = .1455 feet width of object

Thus we find an object .1455 feet wide may be perceived *with detail* by the normal eye at 100 feet. To reduce this result to inches we multiply by 12: 12 × .1455 = 1.746 inches; this is about 1 3/4 inches.

MAXIMUM VIEWING ANGLES

It now becomes necessary to find the *upper* threshold of visual angle—that is, the greatest possible visual angle which the eye can receive at either side of a fixed point.

The facial features limit this maximum visual angle differently in the vertical plane (up and down) than in the horizontal plane (sidewise), so it is necessary to study each plane separately. *Figure* 2 shows the maximum visual angle for the normal right eye in both planes for white light. It is assumed that the eye is focused upon a fixed point, and the angles of vision are shown individually on each side of this central line of vision. Angles indicated by solid lines are in the horizontal plane—that is, vision to right and left. Angles indicated by broken lines are in the vertical plane, indicating vision up and down.

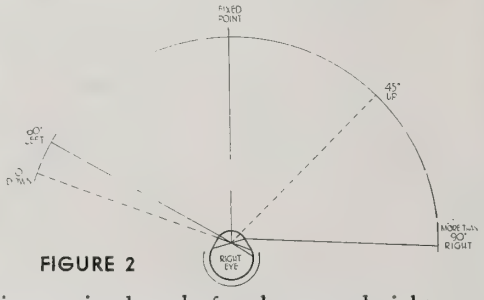


FIGURE 2

It may be seen that the visual angle for white light in the horizontal plane is more than 90° to the right from a fixed point for the right eye, but only 60° to the left. This condition is caused by the nose cutting down the left angle of vision.

In the vertical plane the visual angle from a fixed point is 70° down, but only 45° up. This is caused by the brows cutting down the upper angle of vision.

These maximum visual angles are for a white field. If a blue or yellow field is being observed, the maximum visual angle is 10° less in each direction than indicated for a white field. If a red or green field is under observation, the maximum visual angle is 20° less in each direction than that of a white field.

COMFORTABLE SCREEN VISION

Now that we have established the minimum and maximum visual angles possible with normal human eye, let us examine the recommended visual angles for *comfortably* viewing a motion picture screen. It becomes immediately apparent that a relationship between viewing distance and screen size is of utmost importance. *Figure* 3 shows the present recommended relationship between maximum and minimum viewing distance, and screen width.

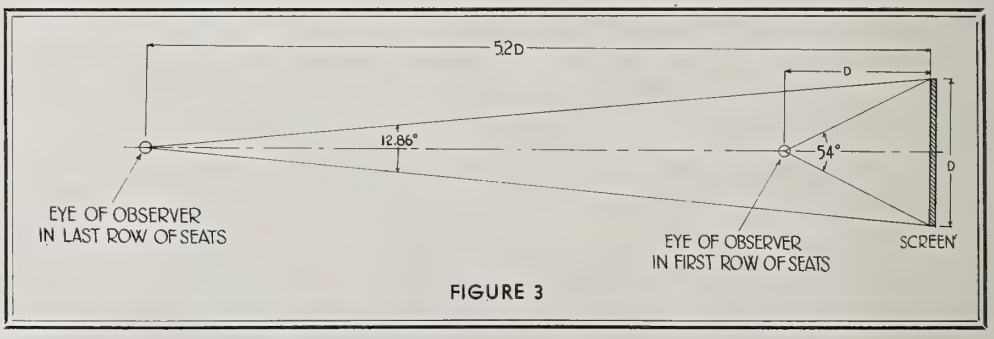


FIGURE 3

This ratio suggests that the longest distance be 5.2 *times the width of the screen, and the shortest viewing distance be equal to the width of the screen.*

This results in a *minimum* visual angle of 12.86°, *maximum* visual angle of 54°.

As may be seen from the foregoing study of the visual capacity of the normal eye, both of these angles are well suited to comfortable vision. It is particularly important that the shortest viewing distance be not less than this specification, for shortening this distance results in rapid increase in visual angle.

When the normal visual angle of the observer is unable to cover a field, it becomes necessary to move the eye about to scan the scene. Scanning of this type results in muscular fatigue if carried on continuously over an extended period of time.

In conclusion, the following out of the suggested recommendations for viewing distance and screen width will result in the visual comfort of patrons for *all* viewing distances, from minimum to miximum.

[The author is a member of the firm of Heyer-Shultz, Inc., of Montclair, N. J., developers and manufacturers of the metallic type of projection arc reflector which has come into widespread use in theatres during the past two years. The company also maintains a technical service, of which Mr. Shultz is the director.]

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F. H. Richardson's COMMENT

Union Responsibility For Good Workmanship

FROM AN exhibitor in Missouri comes a letter complaining of the failure of unions to compel competence in its members. For obvious reasons I withhold my correspondent's name. I think his point of view merits serious consideration — the good of unionism itself as well as that of our industry. He writes:



F. H. R.

"Dear Mr. Richardson: I have on many occasions noted the fact that projectionists pay a lot of attention to what you say. I therefore take the liberty of asking you to give the exhibitors of this city your help.

"The projectionists of our city all belong to the union. I have talked the matter contained in this letter over with the other managers, who all agree that much the same conditions confront them; that the nuisance is damaging and should be abated.

"I have for a long while been obliged to put up with miserable results both on the screen and in the sound, though when I say 'miserable' I mean as compared with what the projectionists *might* produce if they really took an interest in their work. There seems to be absolutely no necessity for these poor results; however, complaint to the business representative of the union seems to be merely a waste of energy. I have therefore decided upon this appeal to you—with which action all the other exhibitors agree—thinking an article from you might help. To state all our grievances is not necessary. Two will illustrate the conditions which we exhibitors regard as most unfair.

"(A) Exhibitors all have a rule, which seems both right and fair, but which is almost wholly disregarded, that both projectionists shall be on duty at least 30 minutes before opening time of the show. This rule is consistently ignored. Instead, one man usually unlocks and enters the projection room barely in time to thread one projector, trim one lamp and start the show on time—and occasionally a minute or two late. The other man, as a rule though not always, comes strolling in anywhere up to ten minutes later.

"Reporting the matter to the business representative of the union does little or no good. To discharge one or both of the men mean a first-class row with the union, through its representative; then a little better service for a week or two—maybe.

"(B) On several occasions I have found as many as three girls in the projection room at one time. Mr. Richardson, can you advise me how I can put a stop to such outrageous things? Discharging of men does not help. The union has just enough projectionists in town to man the projection rooms, plus two extra men—and many of our patrons belong to other unions. I don't know that you will be able to do anything to help us, but if you can we will certainly be highly appreciative."

I do not think that the major figures in the IA would overlook such flagrant violations of the necessary regulations of the business served by the IA. I have been identified with unionism in general, and with several specific unions, including the IA, long enough to feel certain of that. Unions cannot afford to be high-handed to-



Defense Utilizes Peace-Time Precision

Here is another example of how Bausch & Lomb routine precision on peace-time instruments makes possible the production of defense instruments. This B&L skilled employee is checking rectilinearity on range-finder roof prisms which must be accurate to ½ second of arc (representing 1 inch deviation in 6½ miles).

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ward co-operative employers—at least for long. And unionism today has a position of greater responsibility than ever.

I have always held that the unions have been good for both projection and projectionists. At the same time, I have always held that as unions increase control over working conditions and wages, they increase their obligation to supply competent, conscientious workers. And certainly membership in a union cannot give the right to flaunt the accepted rules of the employer group—rules which are right and necessary by the very nature of things.

Practices That Defeat High Standard Policies

H. K. WHITAKER, projectionists of the Madison theatre in Madison, Tenn., comes forward with this timely protest:

"With keen interest I follow your various articles in BETTER THEATRES. Your advice is presented in such understandable form that projectionists can always apply it in practice. I take this opportunity to express my views on film mutilation so very often encountered.

"I have had eleven years of practical experience as a projectionist. The Madison theatre is a large suburban house with a second-run policy. We enjoy an excellent patronage, composed for the most part of business and professional men and their families, who demand the utmost in picture presentation, therefore the ugly face of film mutilation brings repercussions, and how!

"We present prints from 30 to 60 days from their release date. By the time we receive them the cues are very often either entirly gone, or so damaged that they are almost entirely useless. Very often there are grease pencil marks reaching as far as 25 frames. To me this represents downright sloppy, careless and entirely unnecessary film mutilation. In each case the standard cue marks are intact, therefore the pencil marks are obviously the work of some careless, indifferent machine operator who was too damn lazy to watch for the regular cue marks!

"You are quite right when you say that no projectionist would be guilty of such abuse to what is now a respected and respectable calling or, if you please, profession. Any one guilty of so doing is working deliberate injury upon a great industry, as well as upon the public.

"I, for one, am opposed to the use of any kind of cue marker, be it a pencil, or what have you? For every one of such potential film mutilators in the hands of competent men who use them carefully and with discretion, there are many more in use by incompetent, lazy, indifferent, careless film butchers. But what can we do in the face of indifferent exchanges which often demand of their inspectors that they handle entirely too much footage for even halfway decent results?

"As this is my first letter to you, Brother Richardson, I will say that I own all your Bluebooks of Projection. Projection is

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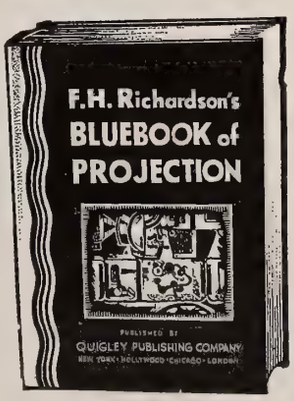
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forging ahead rapidly, and projectionists are playing an ever increasing role in theatre affairs. I am a member of I. A. Local No. 537."

Local 537 should feel satisfaction and pride in the fact that one of her members has the courage to speak out thus emphatically for top standards in projection.

Suggestions on Green Emulsion and Threading

FROM Elmer Bryant, projectionist of Brevard, N. C., comes the following suggestions regarding new prints on which the emulsion still is soft enough to adhere to the tension shoes: I suggest the addition of a small percentage of some sort of lubricant to the emulsion before it is applied to the film—glycerine, in minute amount of course, or some other suitable inert substance, or a search might be made for something else that would do the trick without injury to pictorial results.

"I know that film is coated in wide strips and afterward split into film-width strips. Considering the enormous amount of damage done by releasing prints for theatre service before the emulsion is thoroughly dry, it would seem good policy that some standard of emulsion hardness be required prior to release of prints for theatre service.

"I would certainly like to help the projectionist whose letter appeared in a recent issue, with no name or address attached, who is having trouble with his change-overs, due to his projectors picking up speed too rapidly. I think this is because he does not use the cues properly. Perhaps a description of the method I use with satisfactory results, might fit, solve his difficulty, and there will be no extra cue marks required. Incidentally, from the number of cue marks found on prints, there are many others this bit of information might help. Here it is:

"Thread on the *Start* frame in order to have the 5 feet to make sure the film is tracking properly. Certainly any projectionist can ascertain the proper number of frames to run down to make the proper lap of 6 inches; also the proper number of frames can be determined by experiment, regardless of pick-up speed. There is, or should be 12 feet of film for this purpose, though judging from the number and location of cue marks often found, some projectionists must be using a system other than that just described. Another thing, where it seems necessary, I make note of the action, wording or of the beginning and ending of preceding title to cue by, rather than scratch cue marks on the film itself.

"One more suggestion and I'm through—for this time anyhow: In mounting shorts, previews, etc., I make the splice toward the end of the leader and thus avoid cutting out two frames each time. A splice can, as you all know, be made in four different positions, as long as there are four sprocket holes between the frame lines. Can you not all see the advantage in so doing?"

I'm sure we are all very grateful to Brother Brayant for his constructive suggestions. They show the right spirit, toward both his work and his colleagues.

Self-Monitoring Control Amplifier in a Suitcase

THEODORE P. HOVER of Lima, Ohio, a projectionist who spends his spare (?) time in lecturing and inventing, writes:

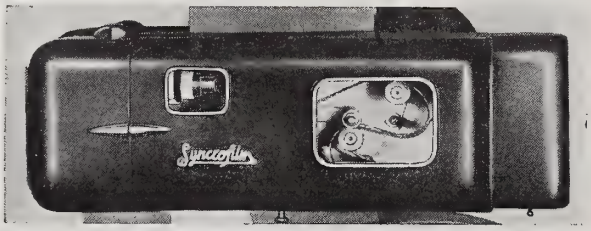
"At the present time I am bending most of my energy to the construction of an electronic control amplifier to take with me when I do lecture work. It will have two speakers which will fit in a small overnight bag, and the amplifier itself will provide for three microphone channels, a regular and an emergency channel amplifier, a tone control which will permit variation of both high's and low's, with the automatic feature so designed that if I turn away from the amplifier or lower my voice beyond a certain point it will automatically bring it up to a satisfactory volume. In other words, no monitor engineer will be required.

"This entire amplifier, including an oscilloscope for checking hum pickup, will go into a small airplane luggage case about 18x 24x8 inches. It will give satisfactory voice reinforcement in auditoriums up to 4,000 seats. It is not a new invention, of course, but merely an instance of some very careful engineering and workmanship."

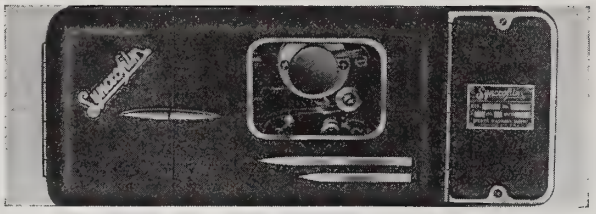
Brother Hover is a man who has always

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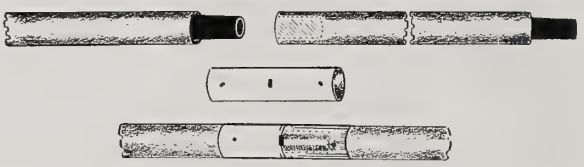


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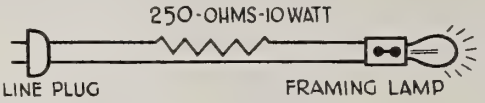
There's a Branch Near You

gone on the theory that one must use his head as well as his hands, and the results he gets in his work proves conclusively that such procedure pays. May we have more of his type.

One Way to Assure Steady Framing Light

FROM OUR good friend, Gilbert R. LaPoint, projectionist at the Strand theatre in Westboro, Mass., comes an interesting little trick for providing framing light. He writes:

"Dear F. H.: Concerning those pesky framing lamps which are always burning just when you are all out of spare bulbs: On our projectors, with 6-watt framing lamps, we found that this trouble was due to vibration and insufficient filament support in the framing light bulbs. After experimentation I found the trouble could be



overcome by inserting a resistance of 250 ohms and 10-watt capacity in series with the line plug."

This resistance develops very little heat and may be wrapped with rubber and friction tape. This treatment gives enough light for framing and those bulbs will last a long while. The resistor may be purchased at any radio store for a few cents.



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Further Recognition of The Term "Projectionist"

AN AMUSING, and not unimportant, situation arose the other day when a Jackson, Mich., projectionist wrote, saying, "I wish to register a complaint against a Detroit, Mich., publisher of city directories who contrary to modern procedure, lists motion picture projectionists as 'film operators.' The directories put out by this publisher cover several cities."

Well, I thought I would drop that publisher a line reporting that complaint, just to see what reaction I would get. Here is the reply, trimmed to set forth essential facts only:

"Dear Sir: We appreciate very much your having called our attention to the fact that the occupation heretofore indicated as 'Film Operator' is unsatisfactory; that 'Projectionist' is preferable. However, we find it very difficult to make an immediate change. There are directories now in process of formation which are at a stage which make the proposed change impractical. In the future, however, the occupation now listed as film operator will appear as 'Projectionist.' We appreciate your having called the matter to our attention and assure you of our desire to co-operate."

That is courteous and considerate attention, isn't it?

When to Replace Projector Sprockets

GEORGE L. DAVIS of St. Louis, Mo., writes, "I would appreciate your telling me just how I can assert with authority that my intermittent and other projector sprockets should be renewed? At this time the intermittent sprockets of both projectors are quite worn (the teeth I mean, of course), but all the manager will say when I suggest installing new ones is, 'Oh, they're all right." Another thing, too, if you don't mind: How much wear is permissible on the teeth of the other sprockets?"

The public today is likely to avoid a theatre in which the screen image perceptibly jumps, weaves from side to side, or has other definite faults, and each avoidance costs the theatre money. Each movement of the film out of place by even so little as 1/100 of an inch, up, down or sidewise, will be quite visible to the audience.

What will cause the next film image not to register precisely where the last one did?

Wrong joining of film splices and worn sprocket hole edges are probably the most common offenders. Next comes bits of material adhering to the face of the sprocket rim. There are other possible causes, but these are the most frequent ones.

As to renewal of intermittent sprockets, I know of no rule that has been generally approved up to this time for the amount of wear that calls for their renewal. When the picture ceases to be steady, it surely is time that new sprockets be installed.

All sprockets should be replaced as soon

as there is any sign of "hooking," because not only does hooking disturb the registration of the picture at the aperture plate in the case of the intermittent sprocket, but also when sprockets become hooked they present a fire hazard. Film can be properly handled by sprockets only where the area of contact at the sprocket holes is undamaged.

I am of the opinion that it is about time that some recommendation, approaching the character of a rule, be developed for guidance as to when intermittent sprockets should be replaced. Naturally, not every projectionist would follow this rule, especially when the management would not permit them to. At the same time, if a recommendation having the authority of the Society of Motion Picture Engineers could be established, it would be adhered to in many theatres, while in others projectionists would have a good basis on which to approach the management on the matter.

What Projection Is And What It Takes

JACK PRATER, of the Congress theatre in Palouse, Wash., has been having some practical experience with the difference between knowing projection fundamentally and superficially. He tells about it in the following letter:

"This has been an unusually busy summer for me. Three projectionists left our service, one for military training and two for what they deemed more desirable positions, so I've been busy training new men (perhaps I should say new *boys,* since they are all young). Working with these newcomers brings to mind something which you have tried to establish for many years—the difference between an *operator* and a *projectionist.*

"It was not difficult to train these young men to operate the equipment according to a carefully prepared and well established routine of turning switches on and off, handling controls, and threading film into the projectors. Unfortunately, the lack of time made it necessary to teach them these things *first,* then to add the fundamentals later, a proceedure directly opposite to what is proper and good. It is analogous to teaching students to fly before teaching them to land the plane!—except that in the one case the *student* gets the worst of it, whereas in projection the theatre *patron* is the one abused—and how!

"With all equipment in good condition, properly adjusted and running smoothly, the light source what it should be and properly adjusted, with proper amperage and the various adjustments watched constantly and kept as they should be, given clean film with all splices well and properly made, there should, as a result, be as good a show as can be produced with what the projectionist has been given to work with.

"If everything that must be done is planned in advance, if all those various things be given proper attention at exactly the proper time, those young men will produce a reasonably good show. Quite naturally, however, they quickly acquire an idea that the projectionist's job is a pushover. It is not the regular routine work that stumps these youngsters; answers to the easily anticipated problems have been made available, all nicely predigested. But after all those answers have small value unless the student understands *why* they are the correct answers, and *how* to cypher the problem out for himself. Unless he does know, every time a new problem confronts him he must again consult a book or ask someone to solve it for him. Which reminds me of my late High school teacher of mathematics. He would grade students on a basis of 5% for correct solutions, plus 95% for correct explanation of the why's and wherefore's of obtaining the answer.

"Almost anyone, with just a little practice, can become an *operator.* To become a competent motion picture *projectionist,* however, is quite another matter. A man is a projectionist only when he has mastered all those fundamentals contained in the Bluebook of Projection, and how to apply properly that knowledge to the conditions with which he is confronted from time to time. *There is no short-cut that can successfully replace acquired knowledge backed up by practical experience.*

"I enjoyed your daughter's recent contribution, 'Pies and Pictures,' but durn it all, we're too far away to sample her pies!"

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There was a time perhaps when you couldn't afford a Mirrophonic De Luxe model with its powerful Western Electric Amplifiers, so you had to be contented with a sound system with a limited tonal and volume range.

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about People of the Theatre

news of their activities reported from all sections — and briefly told.

The Pioneer Theatre circuit has reopened the Iowa theatre in Atlantic, Ia., after remodeling which included new seats, new marquee and interior redecoration. Leidenberg & Kaplan of Minneapolis were the architects. Art Farrell is manager of the theatre.

Guy Long, the new owner of the Vale theatre at Cashmere, Wash., has modernized the house and reopened it.

G. L. Carrington, vice-president and general manager of Altec, has returned to New York after three months in Los Angeles.

The new Star theatre in the Kensington neighborhood of Philadelphia, has been opened by David E. Milgram's Affiliated Theatres, under the management of Nate Milgram.

Martin G. Kaplan has purchased furnishings and equipment of the Towne theatre, Bell, Calif., from Kaybee Theatres.

The 640-seat Varsity theatre opened on October 3rd in Appleton, Wis. It has RCA sound, screen and earphones for the hard-of-hearing, and there is a "cry room" for small children. Officers of the Varsity Theatre Company are J. P. Kline, president; Reuben Rosenblatt, vice-president; and Frances Kline, secretary.

Delfino Salazar is now operating the San Luis theatre in San Luis, Colo.

D. P. Isabella has purchased the Vacaville theatre in Vacaville, Calif., and plans alterations, including new seating.

The new manager of the Orpheum theatre in Champaign, Ill., is Walter Ahrens, formerly publicity man for the Palace theatre in Chicago.

Fred and Ed Prusiecki are managing the 600-seat Art theatre in Hobart, Ind., for their parents, who own it.

A. B. Craver is the new manager of the Plaza theatre in Charlotte, N. C. His successor at the Visulite theatre is Claude Hudson, formerly assistant manager of the Imperial.

A new 1200-seat theatre, the Apolo, is being built in Panama City by Dr. Fabian Velarde, also builder of the Lux theatre there. Ben Schlanger of New York who is the consultant architect for both houses, reports the Apolo has a special staggered seating arrangement in combination with double-bowled downward and upward floor slope.

Orin Flagler has moved from the Longmont theatre, Longmont, Col., to the managership of the Pueblo theatre in Pueblo.

The recently-incorporated Sunny-Mount Theatres, Inc., has taken over the Blanco theatres at Sunnyvale, Mountain View and Los Gatos, Calif.

Max Stearn is celebrating his tenth anniversary as owner of the Southern theatre in Columbus, Ohio. He has been in showbusiness for 38 years, starting with the Exhibit theatre in downtown Columbus. Manager Dressel Smith and seven original employes are still with him.

The Carolina theatre of Spartanburg, S. C., managed by Robert Talbert, is being remodeled and redecorated at a cost of $17,500.

Abe Frankle, pioneer theatre operator in Des Moines, Iowa, has sold his Casino theatre to John Loveridge of Chicago, and will go south for his health.

The Madera theatre has been opened at Madera, Calif., with George Olsen as manager.

W. L. "Pick" Moseley has opened the new Ritz theatre in Bogalusa, La. The 1,000-seat house has a balcony for negroes.

New manager of the Hoosier and Capitol theatres in Whiting, Ind., is Clay Armstrong, formerly manager of three theatres in Ottawa, Ill., for the Alliance Theatre Corporation.

C. N. Jenkins has sold the McCrory theatre in McCrory, Ark., to Paul Meyers of Forrest City, and is moving to Hot Springs for his health.

C. E. McDonald, manager of the United Artists theatre, of Berkeley, Calif., has been transferred to the Fox Oakland. Evan Jeffreys succeeds him.

Fred McLendon, operator of a small chain in Alabama, Florida and Georgia, has leased the Franklin theatre at Ensley, Ala., and has reopened it after renovation, under the managership of Robert Scott.

The New theatre, England, Ark., recently destroyed by fire, will be rebuilt, it is announced by Terry Axley, owner.

New manager of the Lyric theatre in Indianapolis, Ind., is Peter D. Bathory,



This scene was first pictured in the newspaper published by the St. Cloud Amusement Company, operators of twelve theatres in small towns of New Jersey, and the heading read: "Extra! Man Bites Dog? Nope—Labor Union Entertains Bosses!" For it shows projectionists of Local No. 365, IATSE, as hosts to Alvin Sloan (seated second from left), treasurer and general manager of the St. Cloud circuit; D. O. Atkinson (seated front of Mr. Sloan), Phillipsburg, N. J., theatre owner; and Hugh Kent (third from right, second row seated), owner of theatres in Clinton Point and Frenchtown, N. J., at a midnight banquet and frolic in Washington, N. J., headquarters city of the St. Cloud circuit.

succeeding WILLIAM MCILWAIN who joins the Schine circuit in Syracuse, N. Y.

A testimonial luncheon celebrating the 30th anniversary of JOSEPH F. REED'S activities in the film industry, as exhibitor and cameraman, was recently tendered him by the Allied Theatre Owners of Connecticut.

JAMES STEININGER, who operates the Lawn theatre in Chicago, has taken over the Gage theatre and plans extensive alterations.

MRS. GLEN WALLACE has taken over the Tokyo theatre in Veedersburg, Ind., from JOE MILLIONS, who operates the West Side Outdoor theatre in Indianapolis.

MICHAEL DALY plans to renovate the 638-seat Daly theatre in Plainfield, Conn., installing new American seats, drapes, marquee, carpets, and repainting interior and exterior of the theatre.

The old Riddle theatre of Clarksville, Ark., will be known as the Elberta theatre when it is reopened after remodeling.

The Sterling theatre in Wilkes-Barre, Pa., is being remodeled at a total cost of $50,000, covering air-conditioning, heating, plumbing and general redecoration.

PETER PERAKOS and JOSEPH QUITTNER will call their new 1,000-seat house under construction in East Hartford, Conn., the Eastwood. The house will be opened in November, with American Seating chairs and projection equipment by National Theatre Supply.

CLAUDE HAWK, manager of the Hawk theatres in Utah and Nevada, and L. C. DENTON recently opened the new Ritz theatre in Layton, Utah. G. E. KING, who has operated a theatre in Layton for 25 years, will be manager.

FRANK ULLMAN plans to erect a 1,000-seat theatre at Garnet and Mission Boulevard, Pacific Beach, Calif., to be known as the Avenal. OTTO A. DEICHMANN is the architect.

The new Ritz theatre, Texarkana, Ark., has opened under the ownership and management of JACK HOLMAN.

A remodeling program has begun at the Tivoli theatre in Michigan City, Ind., to cost $20,000 and to include a cream and tan porcelain front and three-line marquee by the Everbrite Electric Sign Company ot Milwaukee, as well as extensive redecoration.

MILBURN KENWORTHY of the Kenworthy Theatre, Moscow, Idaho, is remodeling his house, including reseating.

CHARLES *L.* CASANAVE, formerly general manager of National Screen Accessories, Inc., has opened offices in the



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Bank of Manhattan Building, New York, with commercial rights to a new neon effect sign, trade-named "Fluron Displays."

HENRY FREEDMAN, operator of the Lawndale theatre in Philadelphia, has bought out the interest of HARRY FRIED, an independent circuit owner. His Lawndale theatre was leased to the Warner circuit.

The Hoo-Hoo Theatre at Gurdon, Ark., is now managed by LEON AUTREY of Snyder, Okla., who succeeds JESSE THOMAS.

EATON M. SIZER is now managing Fox's Miller theatre in Milwaukee, following the acquisition by Fox of the Jeffris theatre in Janesville, Wis., which he formerly managed.

OTTO A. DEICHMANN of San Francisco, is the architect for the new Avenal Theatre to be erected at Avenal, Calif., by the T. & D., Jr. circuit.

The Service Theatre Supply Company, Salt Lake City, is equipping the new 750-seat Bountiful theatre, Bountiful, Utah, to be managed by J. M. BILLS, and the new 450-seat Lawana Theatre in Fallon, Nev., to be managed by WALT HULL.

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EDWIN CLINE, manager of ERPI's branch office serving Guatemala and other Central American countries, has arrived in New York for an assignment in the foreign department here.

BEN SCHLANGER, New York theatre architect and consultant, has been approved by the National Council of Architectural Registration Boards. Approval by this board enables an architect to practice legally throughout the United States.

The Orpheum Theatre, Savannah, Ill., operated jointly by the Van Nomokis circuit of Chicago, and Miller and Swanson, will be enlarged from 390 to 700 seats at a cost of about $25,000. ERNEST W. WAGNER, Chicago, is the architect.

HARRY HOLBOLTH is now sole owner of the Midway theatre in Davison, Mich., a 530-seat house opened in August 1940, as well as the DeLuxe in Imlay City, Mich., and the Capac at Capac, Mich.

E. S. SEELEY, department engineer of Altec Service, has been granted a leave of absence to take up scientific research activities in submarine detection with the National Defense Laboratories at Fort Trumbull, New London, Conn. He is the sixth Altec engineer so requisitioned.

The Cudahy and Majestic theatres in Cudahy, Wis., operated by the Fox Wisconsin Amusement Corporation under a booking agreement for the past year, have reverted to CHARLES W. TRAMPE.

about People of the Theatre (continued)

J. P. ADLER's Relda Theatre in Marshfield, Wis., has been reopened after renovations under the direction of Gunard-Dahlmstrum, Minneapolis.

ANTHONY L. NORIEGA, representing the projectionists' union of San Francisco, was re-elected vice-president of the California State Federation of Labor at the annual convention held at San Francisco.

CLAUD HAWK, manager of Hawk theatres in Utah and Nevada, and L. C. DENTON of Caliente, Nev., have opened the new Ritz theatre in Layton, Utah, with G. E. KING as manager.

A. E. CROWDER, formerly with the K. Lee Williams Theatres, has been named temporary manager of the Rialto theatre at Morrilton, Ark.

The Downtown Theatre Company, Inc., incorporated at San Francisco with 7,500 shares of capital stock, by IRVING C. ACKERMAN and OTTO GROSSMAN, has taken over the Casino theatre in San Francisco. The house will be renovated and reopened as the Down Town theatre.

MARLOWE CONNOR, former manager of Warner's Sheboygan theatre in Sheboygan, Wis., has been named manager of the circuit's Capitol in Madison, Wis., recently acquired from Saxe Amusement.

The Empire theatre, Brooklyn, N. Y., is being closed for extensive alteration. The Amusement Supply Company, Inc., of New York City, has been awarded the contract for new equipment and furnishings.



One of the two Preview theatres which W. B. Gulette has constructed for trade and other special screenings at 1600 Broadway, New York. One of the rooms has been remodeled, the other just recently added, with both using Simplex projectors and Simplex Type E sound systems. The room shown above was designed by Robert R. French, a member of the Projection Practice Committee of the Society of Motion Picture Engineers.

LOUIS BARTON's new 750-seat Redskin theatre in Capitol Hill, Okla., was reopened August 5th, after remodeling.

BUD BENSON has sold his Empire theatre at Anacortes, Wash., to JOHN DANZ, operator of houses in Washington and Oregon.

Pointing for the new season, programs of extensive alterations and renovation have been completed by many theatres in the Philadelphia area. The Warner circuit has rebuilt its Palace, and new seats, sound equipment and air-conditioning have been installed at the 69th Street theatre. At the circuit's Lyric theatre in Camden, N. J., 2,000 seats were installed. Lehigh theatre, Allentown, Pa., has added a new modernistic front and an air-conditioning unit. The College theatre, Bethlehem, Pa., has had its lobby redecorated. The Rialto in Allentown has closed for alterations, and extensive alterations have been announced for the Liberty, Camden, and the Admiral and Holme theatres in Philadelphia.

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C. A. B. EMANUEL has purchased the Sutter theatre in San Francisco.

PAUL MYERS of Forrest City, Ark., has bought the New theatre at McCrory, Ark.

IRVING C. JACOCKS, JR., Connecticut MPTO president, and new operator of the Capitol theatre in East Haven, Conn., has announced that his brother, ABEL, former operator of the house, will assist in its operation.

R. Z. GLASS has opened the new State theatre in Houston, Tex. The house seats 650.

H. B. MCCULLOUGH is installing a new theatre at Alicia, Ark., with J. GREEN as manager.

The Brockaway theatre, new house in Brockaway, Pa., with a capacity of 600, has been opened. BEN SCHLANGER was the architect.

DON W. RANDOLPH has been named manager of the new Clover theatre which opened recently in Montgomery, Ala.

DAN MCLEAN has remodeled the Embassy in San Francisco.

LOUIS BARTON, Stroud and Pryor, Okla., exhibitor, has opened his new Redskin theatre in Oklahoma City. Mr. Barton also operates the Cozy and Ritz, Stroud, Okla., and is a partner with L. H. THOMAS in the operation of the Pryor theatre. They also have rented a building in the town of Choteau, Okla., population 430, which they will remodel into an 800-seat house.

The Buyers' Index is divided into two sections, one listing territorial dealers of the United States by States and of Canada by Provinces, the other section listing manufacturers alphabetically by classes of product.

Territorial dealers which are commonly the immediate source of supply, are designated as dealers either in general theatre equipment and furnishings or in some specific kind of theatre supplies. Members of the Theatre Equipment Dealers Protective Association are so indicated. Manufacturers listed are those catering to, and active in servicing, the theatre.

In referring to The Buyers' Index, it should be noted that a cross-reference index of advertisers appears on page 66.

The Buyers Index

A catalog of theatre equipment, furnishings, operating supplies and architectural materials, listing dealers by states, and manufacturers according to product classes

ALABAMA

QUEEN FEATURE SERVICE, INC., THE 1912½ Morris Avenue, Birmingham. *All classes equipment. General repair service. Member of T.E.D.P.A.*

ARIZONA

ARIZONA FILM SUPPLY COMPANY, 84 W. Pennington Street, Tucson. *All classes equipment.*

CALIFORNIA

BOYD, J. M., 2013 S. Vermont Avenue, Los Angeles. *All classes equipment. Projection and sound equipment repairing.*

BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

FILBERT COMPANY, JOHN P., 2007 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service. Member of T.E.D.P.A.*

MOTION PICTURE ACCESSORIES COMPANY, 2200 S. Vermont Avenue, Los Angeles. *All classes equipment.*

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

PREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service. Member of T.E.D.P.A.*

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles. *All classes equipment. Projection and sound equipment repairing.*

SHEARER COMPANY, B. F., 1968 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service. Member of T.E.D.P.A.*

SHEARER COMPANY, B. F., 243 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service. Member of T.E.D.P.A.*

WESTERN THEATRICAL EQUIPMENT COMPANY, 222 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service. Member of T.E.D.P.A.*

COLORADO

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver. *All classes equipment. Stage, projection equipment and repairing. Member of T.E.D.P.A.*

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa Street, Denver. *All classes equipment. General repair service.*

CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven. *All classes equipment. General repair service.*

DISTRICT OF COLUMBIA

BEN LUST, 1001 New Jersey Avenue, N. W., Washington, D. C. *All classes equipment. General repair service.*

FLORIDA

UNITED THEATRE SUPPLY CORPORATION, 110 N. Franklin Street, Tampa. *All classes equipment. General repair service. Member of T.E.D.P.A.*

GEORGIA

CAPITOL CITY SUPPLY COMPANY, INC., 161 Walton Street, N. W., Atlanta. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY, INC., 150-4 Walton Street, N. W., Atlanta. *All classes equipment. Projection and sound equipment repairing.*

ILLINOIS

ABBOTT THEATRE SUPPLY COMPANY, 1311 S. Wabash Avenue, Chicago. *All classes equipment. General repair service.*

DROLL THEATRE SUPPLY, COMPANY, 351 East Ohio Street, Chicago. *All classes equipment. Projection and sound equipment repairing.*

FULTON COMPANY, E. E., 1018 South Wabash Avenue, Chicago. *All classes equipment. General repair service.*

GOLDBERG, INC., JOE, 1245 S. Wabash Avenue, Chicago. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

GUERCIO & BARTHEL COMPANY, 1241 S. Wabash Avenue, Chicago. *All classes equipment. Chair and projection equipment repairing. Member of T.E.D.P.A.*

MIDWEST THEATRE SUPPLY COMPANY, 1223 S. Wabash Avenue, Chicago. *All classes equipment. Projection and sound equipment repairing.*

MOVIE SUPPLY COMPANY, LTD., 1318 S. Wabash Avenue, Chicago. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Avenue, Chicago. *All classes equipment. Equipment repair service.*

STANLEY THEATRE SUPPLY CO., 1235 S. Wabash Avenue, Chicago. *All classes equipment. General repair service.*

INDIANA

GER-BAR, INC., 442 N. Illinois Street, Indianapolis. *All classes equipment. General repair service. Member of T.E.D.P.A*

GOLDBERG, INC., JOE, 316 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

MIDWEST THEATRE SUPPLY COMPANY, Merchants Bank Bldg., Indianapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines. *All classes equipment. General repair service. Member of T.E.D.P.A.*

NATIONAL THEATRE SUPPLY COMPANY, 1115 High Street, Des Moines. *All classes equipment. General repair service.*

KANSAS

SOUTHWEST THEATRE EQUIPMENT COMPANY, 309 W. Douglas Avenue, Wichita. *All classes equipment. General repair service.*

KENTUCKY

CENTRAL THEATRE SUPPLY, 5th Avenue at 318, Louisville. *All classes equipment. General repair service.*

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-9 South 3rd Street, Louisville. *All classes equipment. General repair service. Member of T.E.D.P.A.*

LOUISIANA

DELTA THEATRE SUPPLY, INC., 214 South Liberty, New Orleans. *All classes equipment. Projection and sound equipment repairing.*

LOUISIANA MOTION PICTURE EQUIPMENT COMPANY, 1414 Cleveland Avenue, New Orleans. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty Street, New Orleans. *All classes equipment. General repair service.*

MAINE

MAINE THEATRE SUPPLY COMPANY, 507 Forest Avenue, Portland. *All classes equipment, General repair service.*

MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore. *All classes equipment. Electric and stage equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore. *All classes equipment. General repair service.*

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

CIFRE, INC., JOE, 44 Winchester Street, Boston. *All classes equipment. General repair service.*

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 28 Winchester Street, Boston. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 40 Piedmont Street, Boston. *All classes equipment. General repair service.*

STANDARD THEATRE SUPPLY COMPANY, 78 Broadway, Boston. *All classes equipment. General repair service.*

THEATRE SERVICE & SUPPLY COMPANY, 30 Piedmont Street, Boston. *All classes equipment. Projection equipment repairing.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit. *All classes equipment. General repair service. Member of T.E.D.P.A.*

FORBES THEATRE SUPPLY COMPANY, ERNIE, 214 W. Montcalm Street, Detroit. *All classes equipment. General repair service.*

MCARTHUR THEATRE EQUIPMENT COMPANY, 2501 Cass Avenue, Detroit. *All classes equipment. Projector repairing. Member of T.E.D.P.A.*

MODERN THEATRE SUPPLY COMPANY, 320 Douglas Street, N. W., Grand Rapids. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 210 W. Montcalm Street, Detroit. *All classes equipment. General repair service.*

MINNESOTA

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

ELLIOTT THEATRE EQUIPMENT COMPANY, Glenwood Avenue, Minneapolis. *All classes equipment. Projection and sound equipment repairing.*

FROSCH THEATRE SUPPLY COMPANY, 38 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

RULIFFSON THEATRE SUPPLY COMPANY, DON, 1011 Currie Avenue, Minneapolis. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis. *All classes equipment. Projection and sound equipment repairing.*

MISSOURI

ERKER BROS., 610 Olive Street, St. Louis, *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY COMPANY, 3236 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

INDEPENDENT THEATRE SUPPLY COMPANY, 115 West 18th Street, Kansas City. *All classes equipment. General repair service.*

MISSOURI THEATRE SUPPLY COMPANY, 115 West 18th Street, Kansas City. *All classes equipment. Lamp and projector repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis. *All classes equipment. General repair service.*

ROCKENSTEIN COMPANY, L. T., 3327 Locust Street, St. Louis. *All classes equipment.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City. *All classes equipment. General repair service. Member of T.E.D.P.A.*

MONTANA

WESTERN THEATRE EQUIPMENT COMPANY, 214 N. 15th Street, Butte. *All classes equipment. Projection and sound equipment repairing.*

NEBRASKA

THE BALLANTYNE COMPANY, 219 North 16th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

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ALBANY THEATRE SUPPLY COMPANY, 1046 Broadway, Albany.

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York City. *All classes equipment. Projection and sound equipment repairing.*

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KAPLAN MANUFACTURING & SUPPLY COMPANY, INC., SAM, 729 Seventh Avenue, New York City. *Projection and sound equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 962 Broadway, Albany, *All classes equipment. General repair service.*

S. O. S. CINEMA SUPPLY CORPORATION, 636 Eleventh Avenue, New York City. *All classes equipment. National distribution on mail-order plan.*

STATE SANITARY PRODUCTS COMPANY, 630 Ninth Avenue, New York City. *Cleaning materials and implements. National distribution on mail-order plan.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo. *All classes equipment. Projector repair service.*

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BRYANT THEATRE SUPPLY COMPANY, 227 South Church Street, Charlotte. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church Street, Charlotte. *All classes equipment. General repair service.*

THE STANDARD THEATRE SUPPLY COMPANY, 124-128 East Washington Street, Greensboro. *All classes equipment. General repair service. Member of T.E.D.P.A.*

THEATRE EQUIPMENT COMPANY, 261 N. Green Street, Greensboro. *All classes equipment. General repair service.*

THEATRE SUPPLIERS, INC., Box 1132, Greensboro. *All classes equipment. Projection and sound equipment repairing.*

WIL-KIN THEATRE SUPPLY, INC., 321-323 S. Church Street, Charlotte. *All classes equipment. General repair service.*

NORTH DAKOTA

MC CARTHY THEATRE SUPPLY COMPANY, 55 5th Street, No., Fargo. *All classes equipment. General repair service.*

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AKRON THEATRE SUPPLY COMPANY, 1025 N. Main Street, Akron. *All classes equipment. Projection and sound equipment repairing.*

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus. *All classes equipment. General repair service.*

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo. *All classes equipment. General repair service.*

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton. *Projector repair service.*

MID-WEST THEATRE SUPPLY COMPANY, INC., 1632 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2128 Payne Avenue, Cleveland. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 1611 E. 21st Street, Cleveland. *All classes equipment. General repair service.*

STANDARD THEATRE SUPPLY COMPANY, 3461 Franklin Street, Bellaire. *All classes equipment. Projection and sound equipment repairing.*

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City. *All classes equipment. General repair service.*

OKLAHOMA THEATRE SUPPLY COMPANY, 708 West Grand Avenue, Oklahoma City. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

OREGON

SHEARER COMPANY, B. F., 1109 N. W. Glisan, Portland. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

THEATRE UTILITIES SERVICE COMPANY, 528 N. W. 12th Avenue, Portland. *All classes equipment. Projector repairing.*

WESTERN THEATRE EQUIPMENT COMPANY, 1923 N. W. Kearney Street, Portland. *All classes equipment. General repair service.*

PENNSYLVANIA

CLEM'S MOTION PICTURE SUPPLY HOUSE, INC., 1224 Vine Street, Philadelphia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine Street, Philadelphia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia. *All classes equipment. Projectors and ticket registers repaired.*

SEILER, ALVIN, 1711 Boulevard of the Allies, Pittsburgh. *All classes equipment.*

STANDARD THEATRE EQUIPMENT COMPANY, 307 North 13th Street, Philadelphia. *All classes equipment. General repair service.*

A. & S. STEINBERG, INC., 1705 Blvd. of the Allies, Pittsburgh. *All classes equipment. Projection and sound equipment repairing.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 84 Van Braam Street, Pittsburgh. *All classes equipment. General repair service.*

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence. *All classes equipment. General repair service.*

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Box 394 Greenville. *All classes equipment.*

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 220 West 10th Street, Sioux Falls. *All classes equipment. Projection and sound equipment repairing.*

TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville. *All classes equipment. General repair service.*

MONARCH, THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas. *All classes equipment. General repair service.*

HERBER BROTHERS, 408 South Harwood Street, Dallas. *All classes equipment. General repair service.*

INDEPENDENT FILM EXCHANGE, 328 East Commerce Street, San Antonio. *All classes equipment. Projection and sound equipment repairing.*

MODERN THEATRE EQUIPMENT COMPANY, 2011 Jackson Street, Dallas. *All classes equipment. Projector repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood Street, Dallas. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1416 Main Street, Houston. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 142 East First South, Salt Lake City. *All classes equipment. General repair service. Member of T.E.D.P.A.*

SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington. *All classes equipment. General repair service.*

VIRGINIA

WALKER C. COTTRELL, JR., 16 S. First Street, Richmond. *All classes equipment. General repair service.*

WASHINGTON

NATIONAL THEATRE SUPPLY COMPANY, 2319 Second Avenue, Seattle. *All classes equipment. General repair service.*

SHEARER COMPANY, B. F., 2318 Second Avenue, Seattle. *All classes equipment. Interior decorating service and supplies. General repair service. Member of T.E.D.P.A.*

THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue, Spokane. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT COMPANY, 2406 First Avenue, Seattle. *All classes equipment. Projection and sound equipment repairing.*

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston. *All classes equipment. General repair service.*

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. 8th Street, Milwaukee. *All classes equipment. General repair service.*

SMITH, RAY, COMPANY, THE, 710 N. State Street, Milwaukee. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

THEATRE SUPPLY & SERVICE COMPANY, 709 W. Wells Street, Milwaukee. *All classes equipment. General repair service.*

CANADA

CANADIAN THEATRE SUPPLY CO., 510 Canada Bldg., Winnipeg, Manitoba. *All classes equipment. Projection and sound equipment repairing.*

COLEMAN ELECTRIC COMPANY, 258 Victoria St., Toronto, Ontario. *Sound equipment.*

DOMINION SOUND EQUIPMENT, LTD., 1620 Notre-Dame St., W. Montreal, Que. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 131 Simcoe St., Toronto, Ont. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 86 Hollis St., Halifax, Nova Scotia. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 65 Rorie St., Winnipeg, Manitoba. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 820 Cambie, Vancouver, B. C. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto, Ontario. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. Projection and sound equipment repairing.*

EMPIRE AGENCIES, LTD., 211-215 Bower Bldg., 543 Granville Street, Vancouver, B. C. *All classes equipment. General repair service.*

GENERAL THEATRE SUPPLY CO., LTD., 104 Bond St., Toronto, Ontario. *All classes equipment. Projector repairing.*

LA SALLE RECREATIONS, LTD., 945 Granville St., Vancouver, B. C. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 2027 Bleury Street, Montreal, Quebec. *All classes equipment. General repair service.*

PERKINS ELECTRIC CO., LTD., 277 Victoria St., Toronto, Ontario. *All classes equipment. General repair service.*

RICE & CO., J. M., 202 Canada Bldg., Winnipeg, Man. *All classes equipment. Projection and sound equipment repairing.*

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vancouver, B. C. *All classes equipment. General repair service.*

THE UNITED ELECTRIC CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. General repair service.*

Classes of Product and Their Manufacturers

ACCOUNTING SYSTEMS

CONVENIENT means of keeping daily and periodic accounts, receipts and expense records, tax data, film service cost and insurance figures are available in simplified bookkeeping systems especially designed for the average theatre. One system, with a set of sheets covering a year, makes provisions for all types of taxes now applying to theatres.

Easy Method Ledger System, Seymour, Indiana.
Quigley Bookshop, Rockefeller Center, New York City.

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ACOUSTICAL PRODUCTS AND ENGINEERING

THE ENTIRE sound transmission system of the theatre is to be regarded as including the auditorium itself, the acoustical character of which bears directly and fundamentally upon the naturalness of the sound to all of the audience.

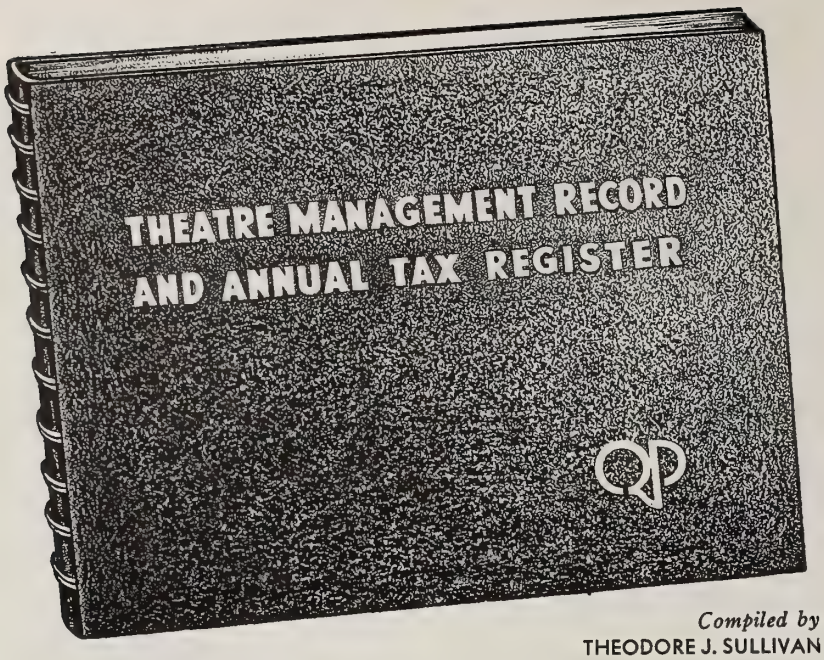
Acoustic characteristics can be controlled by the architectural design of the auditorium; the designer, however, is often limited by other considerations (even in a new building, notably by site, capacity and desired style), necessitating general or partial recourse to acoustic-correction materials.

Such materials may be divided into two general groups: Materials which are concealed, and those which have decorative qualities of their own. Acoustic treatment properly takes note of the entire range of available sound frequencies, hence the use of more than one type of material is sometimes advisable, since some are more efficient as absorbents of low frequencies than of the high frequencies, while others have contrary characteristics.

These materials are available in various forms and substances. Those most frequently used in motion picture theatre auditoriums are vegetable fiber and mineral tiles, rock wool and felt blanket, pressed wood veneers, and acoustic plaster (which latter may be tinted in mixing so as to eliminate painting). Ornamental fabrics are commonly applied over those materials which (like rock wool) are not decorative, but perforated tiles may also be used. Before painting any materials, the manufacturer, or competent acoustics engineers, should be consulted so as to make certain that the absorption efficiency be not too greatly reduced.

The decorative acoustic materials are also well adapted to the finishing of foyer and lounge areas that are immediately off the auditorium, where noise reduction may be importantly indicated.

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Certain-Teed Products Corp., 100 E. 42nd Street, New York City.
Electrical Research Products, Inc., 195 Broadway New York City (acoustic counsel only).



Compiled by
THEODORE J. SULLIVAN

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ROCKEFELLER CENTER ■ NEW YORK

General Insulating & Manufacturing Company, Alexandria, Ind.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville International Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, 8 S. Michigan Avenue, Chicago, Ill.
National Gypsum Company, 420 Lexington Avenue, New York City.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minn.

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AIR-CONDITIONING AND VENTILATING EQUIPMENT

AIR-CONDITIONING facilities consist in means of controlling automatically the temperature and relative humidity of the air, and of distributing the air so that it reaches all breathing zones at a temperature, percentage of relative humidity, and rate of motion representing comfortable and healthful atmospheric conditions for normal people. Dust, pollen and other particles suspended in the fresh air should also be filtered out before it is introduced into the distribution system.

All-year air-conditioning of course signifies equipment providing mechanical control of temperature and relative humidity of the distributed air no matter what the condition of the air may be outdoors.

SUMMER AIR-CONDITIONING

For summer air-conditioning, some measure of mechanical refrigeration is usually indicated; however, in areas of low relative humidity, a cooling-tower evaporative system may be employed, while well water (rarely water from city mains) may be used as the cooling agent for coils over which the air is passed, if a sufficient quantity of water at a low enough temperature (maximum 55°) is available.

A method designed to reduce the mechanical refrigeration capacity that would otherwise be necessary, is that of storage refrigeration, by which a relatively small compressor is operated a large part of the day to "build up" the air-cooling agent to a quantity sufficient for the load during performance hours.

The self-contained units of the general type used in stores and similar spaces (filters, mechanical refrigeration plant and fan equipment housed in a cabinet) are adapted to the summer air-conditioning of small auditoriums and several units of suitable capacity can be combined to serve medium-sized auditoriums, though it is commonly found that the distribution requirements of the latter advise other methods.

AIR DISTRIBUTION

Distribution systems for the air-conditioning of theatres practically always consist in ducts with fans of proper capacity, and outlets, or grilles, providing control of air motion.

Fans—those of the multi-blade ("squirrel-cage") type are usually preferable—must be of a capacity and design to move the required amount of air against the resistance of the duct system, with the least expenditure of electric current, and without transmission of noise to the auditorium and other rooms. Air outlets should be of a design to assure thorough mixing of cooled air with room air before it is allowed to descend to the breathing zone.

AIR CLEANSING

Filtering equipment, which is installed as part of an air-conditioning system but which usually needs to be replaced from time to time, is of various types. Some filters use spun-glass fibers, some steel wool, others paper, hogs' hair, wood shavings, etc. The filtering material is held in a frame which is inserted into the duct or intake. Filters of this type are thrown away and replaced with a new one as the accumulation of dirt requires. Also available, however, is a self-cleaning type of air-filtering device, but it is

seldom adapted in price to theatre installation. (See also *Air Purification, Electric.*)

CONTROL EQUIPMENT

Efficient operation of an air-conditioning plant requires dependable automatic control specifically adapted to the operating characteristics of the plant. Control equipment available ranges from a simple cut-in for a single compressor to a motor-operated monitoring cabinet inter-relating all operating elements of the system, including the heating plant.

Two accessory instruments of value in theatre operation should be cited here. One is the recording thermometer, which provides continuous temperature readings automatically transcribed on paper, thus permitting the development of a "log" for guidance in determining load requirements and other operating factors.

The other is an "Effective Temperature" thermometer (marketed under the trade name of "Therhumiter"), which ingeniously combines response to the temperature of the air, moisture in the air, and the motion of the air so as to give a direct reading of their relative and aggregate effect upon the comfort conditions of the air, which reading is that of "Effective Temperature"—that is, the true temperature from the point of view of comfort. It thus eliminates the calculation necessary with dry-bulb and wet-bulb thermometers to determine what the Effective Temperature is, and it also provides a simple means of determining the percentage of relative humidity.

[*The functions of air-conditioning and air distribution equipment and systems, their critical factors and operating considerations, etc., form too broad a subject for comprehensive discussion here; they have been, and are being, constantly dealt with in special and departmental articles in* BETTER THEATRES.]

SIMPLE VENTILATION

Simple ventilation of theatres requires blower equipment of suitable capacity to draw in the fresh air and propel it through ventilators (normally located adjacent to the proscenium arch or screen opening), plus any direct draft exhaust fans and duct contacts with the outside (as from toilet rooms) that the structural plan of the building may require. The blower equipment of course is of importance; it should be of a capacity to ensure the required supply of fresh air, be durably built, and be quiet in operation.

A simple ventilation system may provide air cooling for an auditorium by passing the outside air through a cold-water spray chamber (air washer evaporative cooling). This also cleanses the air.

AIR CONDITIONING

Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.
Carrier Corporation, Syracuse, N. Y.
Frick Company, Waynesboro, Pa.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
McQuay, Inc., 1614 Broadway, N. E., Minneapolis, Minn.
The Trane Company, LaCrosse, Wis.
United States Air Conditioning Corporation, 2101 Kennedy Street, N. E., Minneapolis, Minn.
Westinghouse Electric & Manufacturing Company, Mansfield, O.
Worthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.
York Ice Machinery Corporation, York, Pa.

AIR WASHERS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
United States Air Conditioning Corporation, 2101 Kennedy Street, N. E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Clarage Fan Company, Kalamazoo, Mich.
Garden City Fan Co., McCormick Bldg., Chicago, Ill.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
Ozone-Air, Inc., 928 Cherry Street, S. E., Grand Rapids, Mich.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
B. F. Sturtevant Co., Inc., Hyde Park, Boston, Mass.
Taylor Air Conditioning Company, 4000 S. Division Street, Grand Rapids, Mich.
United States Air Conditioning Corporation, 2101 Kennedy Street, N. E., Minneapolis, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 E. 42nd Street, New York City.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
Plandaire, Inc., P. O. Box 7350, Oakland Station, Pittsburgh, Pa.
Tuttle & Bailey, New Britain, Conn.

CONTROL EQUIPMENT

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

AIR FILTERS

Coppus Engineering Corporation, Worcester, Mass.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.
Universal Air Filter Company, Duluth, Minn.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
John R. Parsons (Therhumiter), 151 E. 19th Street, New York City.

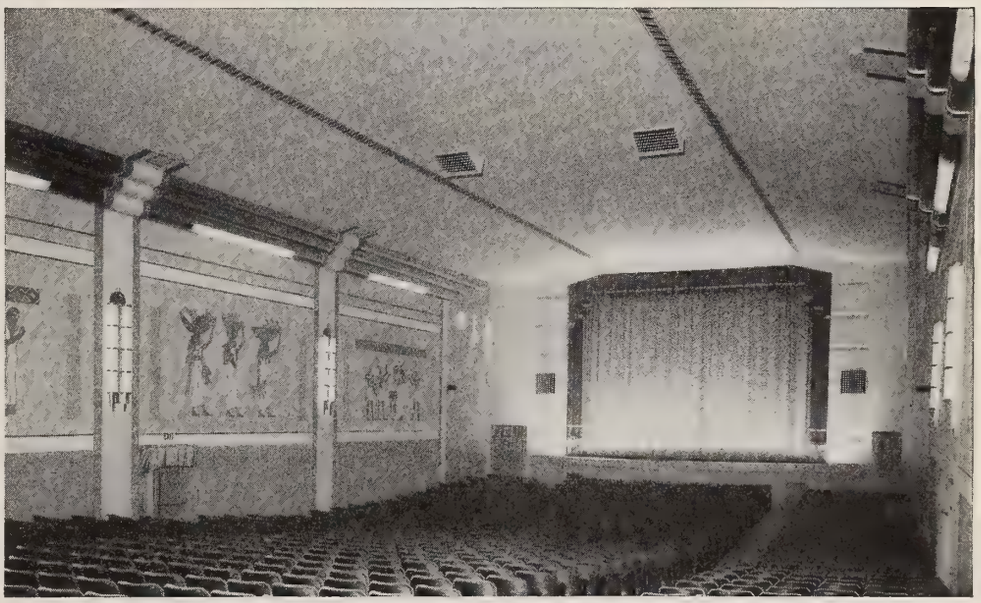
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AIR PURIFICATION: ELECTRIC

THE MOST effective method of removing dust and bacteria from outside air upon its introduction into the theatre ventilating system is by electrostatic precipitation. This is effected by special equipment consisting, essentially, in an electrical



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power pact and collector cells of the specific capacity required by the amount of air handled. This method also is highly efficient for the removal of the irritating and odoriferous particles of tobacco smoke.

A simple and relatively inexpensive method of reducing odors in the air is that of ozone generators. Ozone is a specific, unstable form of oxygen which, upon breaking down, oxidizes impurities in the air, including many forms of bacterial life. Ozone generators for theatres, which are of electrical discharge type, are available in various sizes, suited to lounges, toilet rooms and to installation in air ducts.

Atmozone Company, Inc., Beaver Building, Oregon City, Ore.
The Automatic Electrical Devices Company, 324 E. Third Street, Cincinnati, O.
The Electroaire Corporation, 1455 W. Congress Street, Chicago, Ill.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Nebr.
Ozone-Air, Inc., 928 Cherry Street, S. E., Grand Rapids, Mich.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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AMPLIFYING TUBES

THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phono-pickup or microphone, are made strong enough (while maintaining the original current pattern) to operate the loudspeakers. (*See Amplifiers.*)

General Electric Company, 1 River Road, Schenectady, N. Y.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., Camden, N. J.
Raytheon Manufacturing Company, 177 Willow Street, Waltham, Mass.

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AMPLIFIERS

AN AMPLIFIER, as part of a sound reproducing system, is the arrangement in an electrical unit (panel or cabinet) of electronic relays (*see Amplifying Tubes*) with suitable controls.

Amplifiers today contain their own power supplies, needing only connection with an a.c. or d.c. power line, and dispensing with all auxiliary batteries, generators or rectifiers; and in addition commonly supply polarizing voltage to photocells, and sometimes current to exciter lamps and loudspeaker fields. Modern preamplifiers and monitor amplifiers commonly draw this operating power from some other amplifying unit of the sound system.

Very small, low-power amplifiers may be mounted on the projector or on the wall of the projection room, deriving their operating power from the main amplifier. They provide preliminary amplification of the weak photocell current before it reaches the main amplifier.

Amplifier arrangements in a small theatre may consist in a single, compact, combination amplifying and power supply unit mounted on the projection room front wall, between projection ports; or alternatively, of such a combination unit plus a small pre-amplifier which receives the initial current from the photo-cell. In larger systems, a number of amplifying network and power supply units are mounted on a steel rack or frame, or in a steel cabinet, which is located at the rear or one end of the projection room, or occasionally built into the wall dividing the projection room from another room of the projection suite. Medium and large-size systems today include a separate monitor amplifier-speaker cabinet, often suspended from the projection room ceiling by steel straps. The monitor amplifier is sometimes self-powered; sometimes, like the photo-cell amplifier, derives its operating current from the larger system amplifier.

Volume control and sound changeover equipment is today commonly associated with the photo-cell pre-amplifier.

Modern amplifiers or amplifying racks are often equipped with decibel meters for accurate measurement of sound output and quick servicing. Emergency amplifiers may be exact duplicates of the normal amplifying system, or smaller, less elaborate apparatus, and in some systems the monitor amplifier is utilized to supply sound to the audience in an emergency.

Amplifier Company of America, 17 West 20th Street, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lansing Mfg. Company, 6900 McKinley Avenue, Los Angeles, Calif.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
National Union Radio Corporation, 57 State Street, Newark, N. J.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.
Webster Electric Company, Racine, Wisc.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal or special rubber jackets, but the metal-jacket type is the one generally used. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 2240 West Ogden Avenue, Chicago, Ill.

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ARCHITECTURAL MATERIALS AND DESIGN SERVICE

PROGRESS IN chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone, brick, ceramic tiles, etc., to which facade architecture was formerly largely restricted. Glass and the plastics known as *phenolics* are now obtainable in a great variety of colors, and also in patterns.

Porcelain-enameled metal is now well adapted to the creation of colorful fronts; it may be obtained in plates for facing, or attached to concrete masonry blocks. Concrete blocks are also available with facing of architectural glass.

Architectural glass can be had in both facing tiles and structural blocks. The tiles offer a complete selection of colors and a number of patterns (some of them simulating marble). Glass blocks are also available in colors and patterns; they are not only adapted to the construction of architectural features like towers and window effects (admitting light, but assuring privacy), but also to interior partitions. Translucent glass blocks lend themselves to interesting luminous treatments.

Mirrors, in large panel effects (sectional or otherwise) as well as in smaller sizes of various shapes, are effective decorative elements while at the same time contributing a sense of spaciousness. Glass murals provide a striking embellishment of a wall in color abstract or pictorial designs.

For treatment of doors, pilasters, display case framing, and also ticket booth and vestibule finish, a phenolic like Formica provides a wide choice of colors and texture effects (while also having certain weather-proofing qualities). This material may be obtained with metal inlays for decorative relief, and also in a fluorescent type permitting luminescent pictorial and abstract patterns under "black light."

Fabric (usually cotton-rayon damask) is frequently used to conceal sound-absorbing blanket. Wall paper of the more durable types (such as Tekko and Salubra) merits consideration for limited areas, as do leatherette and linoleum. Then there are the tiles, wood veneers, and so on, many of them to be considered for their acoustic values as well as decorative qualities (*see Acoustical Products and Engineering; also refer to Curtains and Drapes*).

Lighting today is a principal source of decorative effect, by means of either built-in sources (coves, troughs, etc.) or fixtures, possibly employing several colors (commonly amber, blue, red or green, in addition to white) with circuits controlled to permit gradual mixing (*see Dimmers*). So-called "black light" also permits interesting decorative effects, such as glowing figures in darkened niches, or ornamental patterns picked out in fluorescent paint (*see "Black Light" Materials and Lighting Equipment; also see Lamps, Incandescent for Theatre Lighting, and Lighting, Architectural and for Public Areas*).

Statues and bas-reliefs based on classic, patriotic and other themes, are available in stock reproductions, many of them relatively inexpensive and well adapted to theatres of modern as well as traditional style.

Armstrong Cork Company, Lancaster, Pa.
The Artkraft Sign Company, Lima, Ohio.
The Celotex Corporation, 919 N. Michigan Avenue, Chicago, Ill.
Colonial Sales Corporation, 928 Broadway, New York City.
Columbus Coated Fabrics Corporation, Columbus, O.
Davidson Enamel Products Company, 450 E. Kibby Street, Lima, Ohio.
De-Fi Manufacturing Company, 17 North Wabash Avenue, Chicago, Ill.
F & Y Building Service, 328 E. Town Street, Columbus, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
General Electric Company, Lynn, Mass.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City. (Designing.)
Libbey-Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio.
Lumitile, 327 East 8th Street, Cincinnati, Ohio.
Marsh Wall Tile Company, Dover, Ohio.
Maul Macotta Company, 1640 East Hancock Avenue, Detroit, Mich.
Metropolitan Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr. (Designing.)
Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.
Sioux Metal Products Company, 3000 Lowell Street, Sioux City, Iowa.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 103 Park Avenue, New York City.
Vermont Marble Company, Proctor, Vt.
Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.
Wood Conversion Company, 1981 W. First National Bank Building, St. Paul, Minn.

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BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of

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breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment Cost depends on size of the installation.

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of "radiant energy" that is not itself visible, to surfaces treated with certain chemicals which this energy causes to glow. It provides decorative effects of a character peculiarly associated with the theatre, and in addition has many utilitarian applications such as in connection with advertising matter, fluorescent carpet, etc.

Luminescent materials are found on the market today in the form of transparent lacquers, opaque lacquer enamels, dyes for carpets and other fabrics, inks, water colors, plastics, liquid solutions, etc. The materials in paint form may be readily applied with either brush or sprayer. A variety of colors are now obtainable.

The radiant energy required for "black light" effects is radiation in the near-ultarviolet region which extends from 3,200 Angstroms to the visible violet. This energy is not harmful to the eyes; it is only radiation shorter than 2,800 Angstroms appearing in quantity from which the eyes must be protected.

Mercury discharge lamps are best for "black light" effects. The type of lamp most proper depends upon the nature of the application. The latest types of lamps of capacity usually required for theatre applications are the Mazda 100-watt type known as the AH-4, BH-4, CH-4, and EH-4. The CH-4 and EH-4 are spot and flood lamps respectively of the projector type; they need no other reflector equipment as the bulb itself is an integral reflector hermetically sealed. The 250-watt type MAZDA AH-5 is also applicable for theatre use. Each of these lamps are available in connection with fixtures especially designed for various conditions of mounting as a unit including the transformer.

These lamps are all equipped with red-purple filter glasses such as Corning No. 587 to screen out the visible light. The amount of light in the visible region passed by the filters is so small that it is negligible in theatre uses.

Special types of lamp equipment for the application of "black light" sources are available in designs adapted to ceiling and wall decoration and to fluorescent carpeting (*see Carpeting*).

Black Ray Lighting Corporation, 10415 St. Clair Avenue, Cleveland, Ohio.
Continental Lithograph Corporation, 952 East 72nd Street, Cleveland, O.
General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.
Kliegl Bros., 321 W. 50th Street, New York City.
The Stroblite Company, 35 West 52nd Street, New York City (Lacquers).

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BOX OFFICES

ISLAND BOX offices, as well as those built into one side of the vestibule or lobby, are commonly built "on the job" from specifications of the architect or other designer of the front and extrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, and some of the phenolics (synthetic materials), are prominent among the materials used today, often with chromium or stainless steel mouldings, and these materials are procurable cut to specifications.

The Artkraft Sign Company, Lima, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
The Kawneer Company, Niles, Mich.



Libbey-Owens-Ford Glass Company, 1310. Nicholas Building, Toledo, Ohio.
The Nurre Companies, Inc., Bloomington, Ind.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
Ben B. Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

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CABINETS, FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Fisher Manufacturing Company, 60-62 State Street, Rochester, N. Y.
GoldE Manufacturing Company 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue. Chicago, Ill.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

National Carbon Company, Inc., Carbon Sales Division, P. O. Box 6087, Cleveland, Ohio.

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CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp house, one end of the rod being provided with means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Droll Theatre Supply Company, 351 E. Ohio Street, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicgao, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Wenzel Company, 2509 So. State Street, Chicago, Ill.
Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

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CARPETING

TYPES OF carpeting suited to the heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which a superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented in a pattern to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their beauty of pattern, durability and relatively moderate price.

Carpeting today provides more than "softness under foot." It is an integral part of the interior treatment of the theatre, a critical element of the entire decorative scheme and the stimulating environmental effect sought. Dominant colors of the carpet should have a direct relation to the influential tones of the general color scheme of each carpeted division of the theatre. Pattern has similar references to the general decorative scheme, harmonizing with it in style, strengthening it in configuration. Traditional patterns are frequently as well adapted to modern-style interiors as patterns specifically modern (or modernistic); many traditional decorative devices, in fact, have been used in modernized versions to effect carpet patterns adapted to both modern and traditional designs.

Theatres are frequently carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas.

Carpeting which goes considerably beyond the usual function of carpeting is that in which are used dyes having a high degree of luminescence under a near-ultra-violet light (see *Black Light Materials and Lighting Equipment*). All or part of the pattern may be so woven with luminescent yarns so as to glow, when properly lighted with invisible "black light." In aisles, fluorescent carpeting, as it is called, not only contributes to the visible decorative scheme during the performance, but provides an illuminated aisle without the use of aisle lights in chair standards. Additionally, fluorescent carpeting is well adapted to some standee areas, and here the pattern may be given a directional effect, guiding traffic to the aisle heads, and also to lounges if the latter are immediately off this area. In weave and in maintenance, fluorescent carpeting does not differ from non-fluorescent carpeting adapted to theatres (*see Black Light Materials and Lighting equipment*).

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Blossom Products Corporation, Allentown, Pa.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Charles P. Cochrane Company, Montgomery County, Bridgeport, Pa.
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.

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CARPET LINING

THEATRE CARPETING should always be laid over pads made for the purpose. Such lining does not merely add to the resilience, therefore the feeling of luxury, of the carpeting; it definitely reduces the wear of the carpet, thus representing a substantial saving in carpeting costs.

There are three general types of carpeting lining: (1) All-jute, or vegetable fibre; (2) hair and jute combined; and (3) All-hair. The latter is made of animal hair, which will not burn (it will singe only), is very durable (a well made all-hair lining will usually outwear the carpeting itself), and does not deteriorate from the effect of moisture. The hair-and-jute type is serviceable according to the amount of hair in it, while the all-jute type is the least desirable in the theatre.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Lawrich Sales, 122 East 42nd Street, New York City.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented. (*See Anchors for Chairs.*)

Craftplug, Inc., 145 E. 57th Street, New York City.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.

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CHAIR CUSHIONS OF FOAMED LATEX

CUSHIONS FOR auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a pourous material made from the milk of the rubber tree and referred to as foamed latex. Such cushions take the place of padding and coil springs, the fabric being fitted directly over them.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure (there are over a quarter of a million interconnecting air pores to the cubic inch), thus the cushion is completely self-ventilating. Foamed latex cushions are vermin-repellent.

For foyer and lounge furniture, foamed latex cushions are available in standard sizes calculated to fit nearly all chairs, settees, etc. They may be obtained through upholsterers or from jobbers.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Airtex Division, Firestone Company, Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Akron, Ohio.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

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CHAIRS, AUDITORIUM

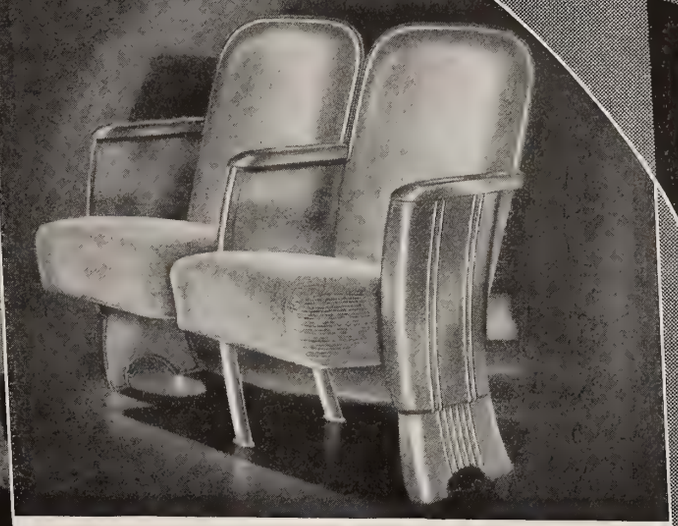
AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation. Prior types were modifications of the "opera chair" of the stage theatre. Today's motion picture theatre chair comprehensively represents new designing to provide luxurious comfort, protection of person, quiet hinge operation, durability under severe usage, and beauty of line, strengthening the whole seating assembly in its contribution to the decorative character of the semi-dark auditorium—achieving these qualities, furthermore, within a price range making all of them essentially accessible even to small, low-budget theatres.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall Springs construction. The backs may of course be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs. Also available is a type of chair having a retracting, or push-back, seat, designed to facilitate passage between rows. While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the

AN ADDED ATTRACTION AT EVERY SHOW..

Heywood's handsome CAMEO





WHEN you install Heywood's handsome, new Cameo Chair, it's just like adding another headliner to your bill . . . or like putting money in the bank. For, the Cameo is an *investment* that will pay you dividends right at your box office. The distinctive Cameo will lend flash and sparkle to your house interior. And, the Cameo is so rich in deep, luxurious comfort that it will bring your patrons back . . . again and again. May we furnish details?

HEYWOOD-WAKEFIELD

Theatre Seating Division

GARDNER, MASSACHUSETTS.

auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair.

Today there is extensive adoption of soft fabrics (mohair, velour, corduroy), which is often confined to the backs, simulated leather being employed for the seats (except possibly the sides of the seat cushions).

To meet the higher standards of comfort applied today, 20 inches may be generally regarded as minimum for chair width. While widths of 24 inches have been used on occasion, it is probably true that widths of 21 or 22 inches provide better support for the average person and therefore are actually more comfortable for most people. (*See also Anchors for Chairs, Chair Cushions of Foamed Latex, Upholstering Materials*).

American Seating Company, 901 Broadway, Grand Rapids, Mich.
John L. Cable Company, 45 Union Avenue, Jamaica Plain, Mass.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
Heywood-Wakefield Company, Gardner, Mass.
Ideal Seating Company, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind.
Irwin Seating Company, 1520 Division Street, South Grand Rapids, Mich.
Kroehler Manufacturing Company, Naperville, Ill.
The Peabody Seating Company, North Manchester, Ind.

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CHANGE MAKERS

OCCUPYING LITTLE space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers a box office requisite.

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Brandt Automatic Cashier Company, Watertown, Wis.
GoldE Manufacturnig Company, 1214-22 W. Madison Street, Chicago, Ill.
Johnson Fare Box Company, 4619-25 Ravenswood Avenue, Chicago, Ill.

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CHANGEOVER AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other port.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by the takeup. There is also an indicator not attached to the projection mechanism which operates an alarm bell actuated by a clock mechanism that is preset according to a running time dial.

Marking of cue signals on film is not approved of (Standard Release Prints have necessary cues when in proper condition); however, for those emergency occasions when cueing the print is deemed unavoidable, there is a simple marking device that presses small circles into the film with minimum damage.

The Armstrong Company, 1448 Ninth Street, Charleston, Ill.
Clint Phare Products, 282 E. 214th Street, Euclid, O.
Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.
Emaus Manufacturing Company, 638 Sinclair Avenue, N. E., Grand Rapids, Mich.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Wenzel Company, 2509 S. State Street, Chicago, Ill.

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CLEANING MATERIALS AND IMPLEMENTS

CLEANLINESS THROUGHout the public areas of the theatre, and at the front exterior as well, is of course imperative at all times, and to reduce the time and labor cost of maintenance are many cleaning and sanitation aids (*see also Cleaning Mechanisms, and Deodorants and Perfumes*).

The list of such products is a long one; to be regarded as more or less essential for the convenient and effective maintenance of the theatre are a variety of brushes, including those adopted to the cleaning of corners, behind projecting structural elements, etc.; corn brooms, mops and mop pails with dryers (a rubber mop is also available with a squeezing device incorporated in the design); soft dusting and polishing rags, deck brushes for washing rubber mats, terrazzo, etc.; neutral soap and detergents, sweeping compound for floors beneath seating, wood and metal polish, carbon tetrachloride, and gum remover. So that patrons themselves may help to keep the theatre clean, sand urns for cigarette butts, gum wrappers, etc., should be judiciously distributed throughout the lobby, foyer, lounges and standee area.

In connection with cleaning compounds, care should be used to assure use of a compound which requires the least amount of time and will not injure the surface.

For the partial or complete cleaning of carpeting and other fabrics from time to time (that is, dry shampooing, as distinguished from daily vacuum cleaning), a soapless lather is available, which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two. A powder is also obtainable for carpet and fabric cleaning; this is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush-type vacuum attachment.

For keeping sidewalks free of snow without manual removal, calcium chloride may be sprinkled over the sidewalk when the snow begins to fall. This is available under various trade names.

Safety ladders are also to be considered among cleaning as well as equipment servicing accessories (*see Ladders, Safety*).

Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 W. 26th Street, New York City.
Solvay Sales Corporation, 42 Rector Street, New York City.

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CLEANING MECHANISMS

ECONOMICAL AND safe cleaning of theatre carpeting, drapes, seating fabrics, etc., require regular and frequent application of vacuum cleaning equipment. Carpeting, for example, should be vacuum-cleaned daily. Vacuum cleaners may be used for other cleaning jobs around the theatre, such as blowing dust from out-of-the-way places, drying wet floors and carpeting, and so on.

Theatres really require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, particularly in theatres not having a central system piped to all areas, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length on portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pickup. In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area.

General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.
National Super Service Company, 1946 N. 13th Street, Toledo, Ohio.
Spencer Turbine Company, Hartford, Conn.

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CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamp house and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plan-o-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Matisse Bros., 385 Gerard Avenue, New York City.

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CUPS, SANITARY FOR DRINKING

INDIVIDUAL PAPER cups should be provided for patrons even though a bubbler fountain is installed.

Extensive Line of

Fabrics

- Velours
- Plushes
- Damasks
- Reps
- Monks Cloth
- Novelty Materials
- Metal Cloths

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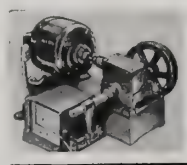
Theatre Draperies
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BOSTONIAN
ALL STEEL DRAW CURTAIN TRACK AND CONTROLS... a reliable product at reasonable prices!

G. O. KAHLER ENTERPRISES, SO. BOSTON, MASS.

Some patrons much prefer cups for hygienic reasons. Also, if penny cup dispensers are used, they provide a source of some extra revenue.

Dixie Vortex Company, Easton, Pa.
Lily-Tulip Cup Corporation, Chanin Building, New York City.
U. S. Sanitary Specialties Corporation, 437 S. Western Avenue, Chicago, Ill.

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CURTAIN CONTROL

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

The equipment consists of a motor, a steel track and a cable, and snaps to which the curtain is fastened. The motor may be placed in the grids, which makes it possible to fly the entire mechanism, curtain and all. Special models for small theatres are available at relatively low cost.

Also obtainable is a slack-rope takeup device designed to eliminate slackness of curtain ropes and cables, with attendant whipping and starting jerk.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
G. O. Kahler Enterprises, 134 Tudor Street, South Boston, Mass.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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CURTAINS AND STAGE DRAPES

CURTAINS USUALLY required for motion picture theatres in which stage performances are not regularly presented, are of the traveller type made up in such fabrics as velour. Asbestos fireproof proscenium-opening curtains are required in some States and all the larger cities in theatres having full stage facilities.

Drapes are commonly indicated for the sides, and across the top of the proscenium opening; the extent to which they are needed is of course dependent upon the design of the proscenium area. Velours are indicated for such drapes also, but rayon-cotton mixtures and similar fabrics are also suitable.

Companies capable of supplying these materials are also excellent sources of drapes for other parts of the theatre.

Becker Bros. Studios, 2824-6 West Taylor Street, Chicago, Ill.
Dazians, Inc., 142 W. 44th Street, New York City.
Maharam Fabric Corporation, 130 W. 46th Street, New York City.
H. D. Mendelsohn Company, 105 E. 29th Street, New York City.
Robert E. Powers Studios, 1717 Cordova Street, Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, Ohio.

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DEODORANTS AND PERFUMES

IN THEATRES not having facilities for contending with sources of disagreeable odors that cannot readily be eradicated, the use of perfumes especially prepared for such conditions is often indicated. Among products of this type available are liquid perfumes to be sprayed before and between performances; powders that may be placed in ornamental wall holders made of porous material; and also highly aromatic pellets, which are placed in a small receptacle that clasps on an incandescent lamp, the heat from the lamp evaporating the perfume oil in the pellet. All of these perfumes are obtainable in a wide variety of odors.

Lyndon Products Corporation, Norwalk, Conn.
D. C. Cooper Company, 20 E. 18th Street, Chicago, Ill.
Sanozone Company, 1127 Ray Street, Philadelphia, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the gradual changing of color tones in auditorium lighting, and to the production of stage lighting effects commonly desired; in addition, they are highly desirable for raising or lowering house lighting before and after performances.

Dimmers are available in a wide range of capacities and types, from small portable spotlight dimmers to multiple banks, controlling a large number of circuits, interlocking and fitted with master controls.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

DISPLAY FRAMES, POSTER

POSTER FRAMES built to desired size and in plain or moulded styles, are available in extruded aluminum, in decorative natural wood finish, and in metal-on-wood (kalamein). Extruded aluminum frames cost most (about 75% more than natural wood), but they require practically no maintenance, are not affected by normal settling of the building wall, and last indefinitely.

All-wood frames are obtainable in natural grains (such as walnut and bleached mahogany), with or without a protective coat of clear lacquer; and in common wood lacquered in desired color.

Kalamein frames may be had with finish in stainless steel, chromium, aluminum, bronze and other metals, also in a phenolic, such as Formica.

Poster frames of all types are available complete with frames mounted on veneer case ready for installation in wall recess (the most desirable method) or on the surface of the wall.

Ames Metal Molding Company, Inc., 225-229 East 144th Street, New York City.
The Artkraft Sign Company, Lima, Ohio.
Colonial Sales Corporation, 928 Broadway, New York City.
De-Fi Manufacturing Company, 17 North Wabash Avenue, Chicago, Ill.
Metal Goods Corporation, 5239 Brown Avenue, St. Louis, Mo.



Our curtain tracks are one wheel—plumb-bob, precision balanced.



Our curtain controls float on the operating cable — positive curtain operation.

THE SEAL OF 11 LEADERSHIP Vallen TRADE MARK WORLD'S LEADING MAKER OF SPECIAL OPERATING DEVICES REGISTERED CURTAIN CONTROLS AND TRACKS

Vallen, Inc., Akron, Ohio, U. S. A.

Mfrs. of

Vallen Noiseless All-Steel Ball-Bearing Tracks and Floating Curtain Controls.



STAINLESS STEEL DISPLAY CASES

. . . Despite the shortage of metals caused by the Defense Program, we can supply all sizes of Poster Frames and Cases in bronze, chromium and stainless steel. . . . Also Metal Mouldings . . . Manufactured in our own Plant . . .

Write for Literature

COLONIAL SALES CORPORATION

928 BROADWAY . . . NEW YORK, N. Y.

EXPLOITATION MECHANISMS

VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of advance trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projetcor, which enlarges exploitation material, such as that in press books and other accessories, on the poster sheet, in the original colors, and the image may be readily sketched or painted in.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres —the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the man who uses it.

American-La France & Foamite Industries, 903 Erie, Elmira, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
The Safety Fire Extinguisher Company, 293 Seventh Avenue, New York City.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film.

International Projector Corporation, 88-96 Gold Street, New York City.
Sentry Safety Control Corporation, Allegheny Avenue and 10th Street, Philadelphia, Pa.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation duct.

The Armstrong Company, 1448 Ninth Street, Charleston, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Peter Clark, Inc., 101 Park Avenue, New York City.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, O.

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FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which is efficient for marquee and sign travelling borders), and the *induction disc* type, which is readily adaptable to any type of display.

Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Sangamo Electric Company, Springfield, Ill.

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FLOOR SURFACING MATERIALS, COMPOSITION

FLOOR SURFACING materials suited to lobbies, certain foyer areas (sometimes in conjunction with woven floor coverings), men's lounges (on occasion, also for borders in women's lounges, laid flush with a centrally placed rug) toilet rooms where terrazzo would be too expensive and similar parts of the theatre, are available in several composition substances and forms. The base of the composition may be cork (linoleum) or rubber or asphalt.

Armstrong Cork Company, Lancaster, Pa.
Blossom Products Corporation, Allentown, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
O. W. Jackson & Co., 290 Fifth Avenue, New York City.
Lawrich Sales, 122 East 42nd Street, New York City.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS

MODERN PRACTICE with respect to both design and operating costs give no place in the theatre, ordinarily, to the purely decorative fountain (which once was a part of statuary displays, effecting "garden pools," etc.). Theatre fountains today are essentially drinking fountains, though they may be and commonly are decorative enough. The simplest types are white or tinted porcelain-finished pedestals or wall bowls. The wall types may of course be incorporated into a built-in decorative feature of tiles, or architectural glass, or a mirror; indeed, such ornamental fountain schemes are available in stock designs, complete with decorative lighting provisions, and they are procurable as well complete with bubbler or faucet, and even with so-called "magic-eye" mechanism (*See Photoelectric Cell Mechanisms for Doors and Fountains*).

It should be noted that old-style bubblers, without a guard preventing the lips from touching the bubbler itself, is not compatible with the sanitation expected in the theatre; in fact, it is good practice to have, perhaps in addition to a protected bubbler, a faucet or spout, with individual paper cups in an ornamental holder, since some patrons (particularly women with small children) fear contamination from any kind of bubbler.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, Ohio.
Kundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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LIGHTING CONTROL

Our engineering staff will gladly assist in designing your dimmer control for intensity and color effects.

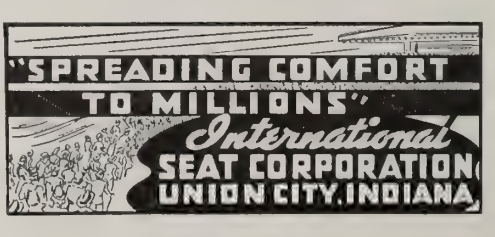
WARD LEONARD ELECTRIC COMPANY
MOUNT VERNON, N. Y.



Make ENLARGEMENTS NOW in less TIME

Now, make swell business getting lobby displays. Less time. Less work. Simply trace enlargement of photos, ads, etc., in natural color with Postoscope Projector. Anyone can do it. FREE. Get full details, liberal TRIAL OFFER, low prices now. Write.

F. D. KEES MFG. COMPANY
DEPT. 105 BEATRICE NEBRASKA



FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in both metal and wood.

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very inexpensive; or they may be of the fully upholstered type, with coil-spring cushions (feather or down cushions are not indicated for theatres because they do not return to shape). Metal tables, having burn-resistant composition tops (or tops of glass or some phenolic like Formica) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither these, nor metal occasional and end tables are necessarily out of place in a room otherwise having non-metallic furniture, especially when the wood furniture is of definitely modern design (like so-called "Swedish modern").

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be really practicable these should be merely of wood construction, with the frame fully covered in durable fabric (eliminating armrests, feet, etc., in woods like walnut or mahogany). Moderately priced wood furniture of sturdy construction which is suited to theatres quite as well as to homes is that of birch and maple, which may be obtained in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(*For foyer and lounge furniture fabrics, see Upholstering Materials.*)

Hampden Specialty Products, Inc., Easthampton, Mass.
Heywood-Wakefield Company, Gardner, Mass.
Kroehler Manufacturing Company, Naperville, Ill.
Royal Metal Manufacturing Company, 175 N. Michigan Avenue, Chicago, Ill.
Thonet, Inc., 333 E. 47th Street, New York City.
Warren McArthur, No. 1 Park Avenue, New York City.

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HEARING AIDS

THESE RECEIVING instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired, may be regarded as standard equipment for motion picture theatres today, with from five to ten outlets (two seats served by one outlet) usually considered sufficient. The receivers are plugged into suitable outlet boxes permanently mounted

and wired in selected seating locations. Individual volume controls which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system.

It is also possible to have hearing aids that do not require wiring of seats. A magnetic field is created by forming loops in the seating area of copper wire or foil connected to sound system (or microphones). The deafened patron holds a small amplifier connected to earphone and can hear from any seat.

Charles Lehman, Times Square Building, New York City.
RCA Manufacturing Company, Inc., Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.

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HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam or hot water radiators or convection type units, and those circulating masses of warmed air through a ventilating system. The later may of course be part of a complete air conditioning system (*see Air-Conditioning and Ventilating Equipment*).

Oil and gas are preferable as the fuel where automatic control is provided in the system and when their cost is comparable to that of coal. With coal, automatic stokers reduce labor and insure efficient use of fuel.

It is a measure of economy in some theatres having air-conditioning for the auditorium, possibly also for the foyer, or a ventilation system for the auditorium, to use unit heaters for other divisions, such as lounges and toilet rooms, lobby, manager's office, etc.

Unit heaters are obtainable for connection to existing steam systems, or they may be individually heated by gas. Also, they are available for exposed installation as well as for concealed locations.

American Heating & Ventilating Company, 1505 Race Street, Philadelphia, Pa.
American Radiator Company, 40 W. 40th Street, New York City.
Electric Furnace-Man, Inc., 780 E. 138th Street, Bronx, N. Y.
Fedders Manufacturing Company, Buffalo, N. Y.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Hook Mfg. Company, Sharpsburg Station, Pittsburgh, Pa.
Kewanee Boiler Corporation, 1858 S. Western Avenue, Chicago, Ill.
May Oil Burner Corporation, Maryland Avenue and Oliver, Baltimore, Md.
Mueller Furnace Company, Milwaukee, Wis.
Petroleum Heat & Power Company, Stamford, Conn.
Sarco Company, Inc., 183 Madison Avenue, New York City.
Skinner Heating & Ventilating Company, Inc., 1948-60 N. 9th Street, St. Louis, Mo.
Westinghouse Electric & Manufacturing Corporation, Mansfield, Ohio.

UNIT HEATERS

American Blower Corporation, 6001-09 Russel Street, Detroit, Mich.
Automatic Gas Steam Radiator Company, 301 Brushtor Avenue, Pittsburgh, Pa.
The Bryant Heater Company, 17820 St. Clair Avenue, Cleveland, Ohio.
Buffalo Forge Company, 465 Broadway, Buffalo, N. Y.
Burnham Boiler Corporation, Irvington, N. Y.
Grinnell Company, Inc., 260 W. Exchange, Providence, R. I.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
McQuay, Incorporated, 1600 Broadway, N. E., Minneapolis, Minn.
Modine Manufacturing Company, Heating Division, Racine, Wis.

WHY FOREST IS BETTER

HIGHER LUMEN RATING

MORE LIGHT

MORE BRILLIANT LIGHT

HIGH PICTURE QUALITY

RESERVE POWER

FLEXIBILITY

2 ARCS . . PLUS

ONE KILOWATT LOW INTENSITY

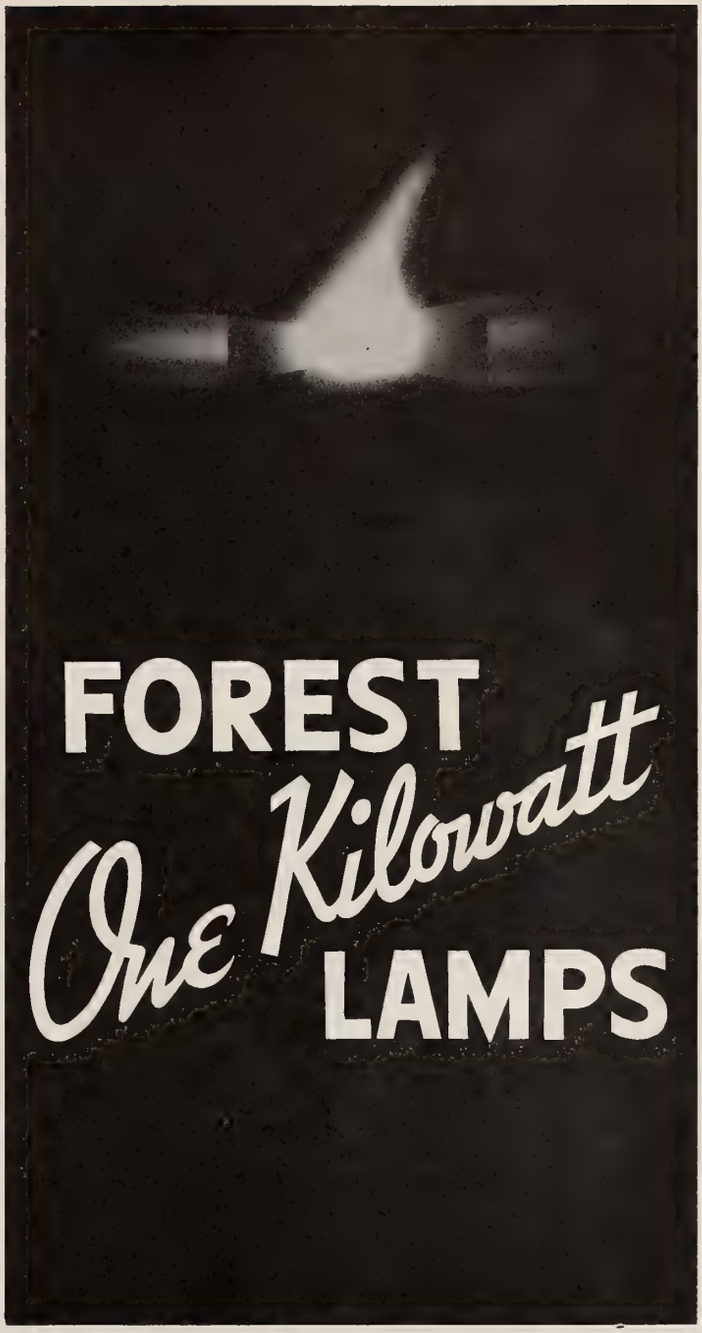
TECHNICALLY BETTER

DOUBLE FEED SCREW

LARGE 10¼" MIRROR

ELECTRO MAGNETIC ARC STABILIZER

STURDILY BUILT



IN QUALITY, IN PRICE and TECHNICALLY . . . it's best!

IN QUALITY . . . none approach the Forest One Kilowatt Lamps. The materials used and the workmanship applied are of the best. Our engineers plan and design our products. When they are ready for the market they are the best an exhibitor can buy. In performance they're TOPS.

IN PRICE . . . competition cannot match the Forest One Kilowatt Lamps in quality and progressiveness, yet, Forest does match competition in PRICE. Forest Products give to the exhibitor 'more for his money.'

TECHNICALLY . . . no other lamp offers as much. The Forest One Kilowatt Lamps are not amperage-fixed nor non-flexible . . . they have RESERVE POWER . . . operate from 30 to 40 plus amperes. They are FLEXIBLE . . . can be operated at either Low or One Kilowatt intensity. More light, more brilliant light is possible with the Forest One Kilowatt Lamps because they are rated 4300 LUMENS at 1100 WATTS. In operating costs, due to the outstanding features built into this lamp, the exhibitor saves money over his present arc-light source.

OTHER FOREST PRODUCTS . . . Universal Trim Lamps, Super MCS Rectifiers, Bulb-Type Rectifiers, Rectifying Tubes, Sound Screens.

SEE THE FOREST 'AUTHORIZED' DEALER or SEND FOR LITERATURE

FOREST MANUFACTURING CORPORATION

200 MT. PLEASANT AVENUE, NEWARK, NEW JERSEY

Surface Combustion Corporation, Thomas and Dorr Streets, Toledo, Ohio.
The Trane Company, La Crosse, Wis.
Unit Heater & Cooler Company, Murray Boulevard, Wausau, Wis.
L. J. Wing Manufacturing Company, 154 W. 14th Street, New York City.

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INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary, but the limitations of the buzzer do not allow different departments to report to the management or permit communication of any but the simplest instructions.

House phones for more effective interdepartment contract are used by most theatres. They range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adopted to theatre intercommunication.

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. It is thus a safeguard both to employer and employe. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, Ohio.

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LAMPS, AC ARC

THE TYPE OF light source here referred to is a modern application of alternating current to motion picture projection employing a special means of modifying 60-cycle current for the purpose of eliminating current alternation as a cause of flicker. Screen illumination levels and operating costs are such that the equipment is marketed as a high-intensity light source adapted to the small and medium-sized theatre.

Current modification is provided by a rotary transformer that is excited by the line frequency but delivers 96-cycle alternating current, or at a frequency exactly twice that of the shutter. The trim is 7-mm. x 14 "Suprex" positive carbons, unrotated.

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.

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LAMPS, HIGH-INTENSITY

PROJECTION ARCS of high-intensity characteristics for operation on direct current are of two general classes—condenser and reflector types. The high-intensity reflector types in turn are divided into two classes—the type generally known as Hi-lo, and the so-called low-voltage high-intensity arc. The Hi-lo type may be regarded technologically as having been superseded (except for installations not yet replaced) by the *low-voltage high-intensity* arc, which employs a copper-coated carbon of small diameter with a core of rare-earth elements, and is further distinguished by the horizontal position of both carbons and non-rotation of the positive.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at from 120 to 130 amperes and 65 to 70 volts; others of higher arc wattage are available however.

Low voltage high-intensity arcs adapted to medium-size houses are operated at currents ranging from 35 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 6 mm. positive, 5 mm. negative for from 35 to 40 amperes; 7 mm. positive, 6 mm. negative for from 42 to 50 amperes; and 8 mm. positive, 6.5 or 7 mm. negative for from 56 to 65 amperes.

Designed to replace the low-intensity arc formerly manufactured for the medium to small-size theatre are the new intermediate capacity high-intensity D.C. lamps, utilizing a cored negative carbon specifically made to give smooth operation at very low current densities, and operating at 40 amperes, 27-27½ volts, or about one kilowatt at the arc.

(*See also Lamps, A.C. Arc*).

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
General Arc Lighting Company, 36-11 Thirty-third Street, Long Island City, N. Y.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
National Theatre Supply Company, 92 Gold Street, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.

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LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT LAMPS for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—namely, the 2,100-watt, 60-volt T-24 bulb lamp— is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides relatively acceptable illumination on screens up to 16 feet wide and throws not to exceed 100 feet.

There are also available, 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages and thus saves the cost of auxiliary apparatus.

The 1,000- and 1,500-watt lamps are frequently employed in projectors of the semi-portable type.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

A newer type of 1,000-watt projection lamp is designed to burn base down and as a result of a new method of internal construction and of burning the filaments at higher temperature the lamp increases by 50% the light available from incandescent sources of this wattage. Because it maintains screen illumination at so high a percentage of the original intensity, this lamp does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are the 500-watt short T-20, medium-prefocus base projection lamp, and the 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps —available in sizes from 15 to 1,500 watts —serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 50 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps: Available in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches), these tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The standard colors are white, straw, orange, moonlight blue, emerald and surprise pink.

Also on the market is a filament tubular lamp which differs from the "lumiline" in that it plugs in along its length instead of at the ends, thus permitting an interrupted line of light. These lamps are also available in higher wattages—up to 200 watts. Lengths of units are 6, 12, 18 inches, etc., up to 36, and there are three diameters. They may be obtained in sprayed colors, sprayed white and opal glass. A feature of this filament lamp is that it may be bent to most any desired shape for architectural and exposed fixture effects.

Fluorescent lamps: These are much more efficient than the filament-type lumiline lamps, and are particularly recommended for color lighting, since the color is not created by the glass of the bulb, but in the light itself. The lamp is of the electric discharge type, using mercury vapor as the medium for sustaining the arc. Ultraviolet radiation is produced in the tube, which acts upon certain chemicals (the nature of which varies according to the color or tone of white light desired) with which the interior of the bulb has been treated. The reaction of the chemical to the electronic bombardment produces visible light.

These lamps differ from the usual type filament lamps in that they contain their own reflecting surface which is hermetically sealed within the lamp providing a high-intensity, accurately controlled beam for supplementary lighting purposes.

The *Projector* spot and flood lamps are provided with lens cover glasses which produce narrow and wide beams respectively. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets, PAR 38 bulbs and are available in the 150-watt size.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the weather. Like the projector lamps, the spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw bases to fit regular sockets, R-40 bulbs and are available in 150, 200, and 300-watt sizes.

Climax Reflector, Inc., 401-03 Schroyer Avenue, S. W., Canton, O.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., Newark, N. J.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., Camden, N. J.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

In addition to the regular optical glass projection lenses corrected for color and flatness of field, so called "coated" lenses are available. They differ in that the optical components have inner and outer surfaces chemically treated so as to effect a certain disintegration of surface and a resultant film or "coating" of pure silica. Focus is also sharpened by lenses of this type.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 690 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the lightest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LETTERS, ATTRACTION BOARD

IN ITS application to the motion picture theatre, a marquee serves primarily the purpose of an advertising medium, the attraction display provisions being the dominant feature. The changeable letters for attraction advertising are largely of silhouette type, and the availability of these in interchangeable sizes for multiple-line lighted glass panels permits arrangement of the advertising copy in "typographical" (printed advertising) style so as to obtain maximum interest and variability.

Interchangeable letters in the sizes noted above may also be obtained in a type having the general features of a silhouette letter, but with a middle strip of transluscent material in color. If desired, the attention-arresting effect may be enhanced by lamping the panel box in several colors and fading one color into another on automatic dimmer control.

The only practicable attraction board letters adapted to front attraction advertising other than those of silhouette type are glass block letters with opaque grounds, emitting light through the letters themselves.

Regular silhouette letters are of cast aluminum, or entirely of plastic, and the latter are available in several colors. Interchangeable sizes are 8, 10, 12, 16, 24 and 30 inches. Also obtainable are 4-inch letters, which are mounted in their own frame, which in turn is mounted on the panel where desired. Six-inch letters are obtainable but are not interchangeable.

Panels of opal glass, with the necessary lamp box mounting, may be of any dimensions (see *Marquees*). For flexibility of copy arrangement and legibility, a panel height providing for at least three lines is necessary (this permits a vertical variation covering five lines). Panels may be had with rounded glass corners allowing a continuous attraction board around the marquee or elsewhere.

For "typographical" layout of the display at least three sizes of letters are recommended. These will be determined by the size of the panel and local needs, but fonts of 10-, 16- and 24-inch letters have been found to meet average conditions.

To augment the display copy with "illustrations" are silhouette transparencies of leading screen players (head-and-shoulders). These come ready for insertion in the frames.

The panels, set in metal frames with steel rods on which the letters are mounted, are installed in movable sections (entirely removable, sliding or hinged) to provide convenient access to the lamp box.

Adler Silhouette Letter Company, 2909 S. Indiana Avenue, Chicago, Ill.
The Artkraft Sign Company, Lima, Ohio.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

The Greatest Advance in Changeable Sign History!

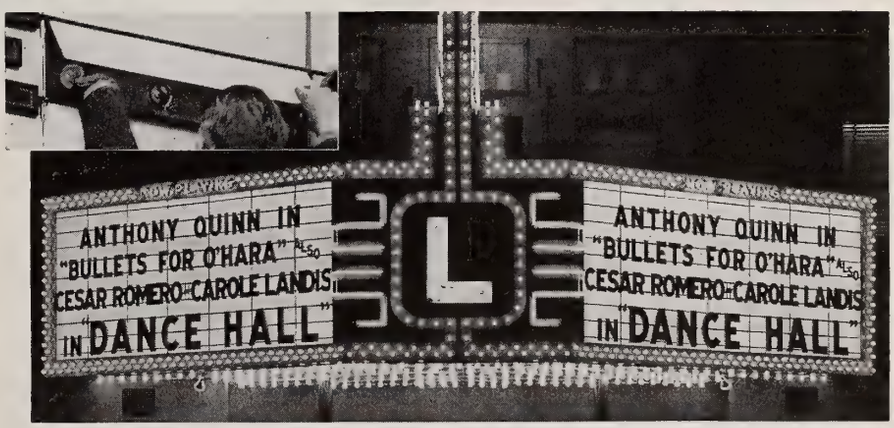


ADLER "REMOVA-PANEL" FRAMES and GLASS

It's EXCLUSIVE with ADLER

Saves Many Times Its Cost in Sign Maintenance and the Prevention of Glass Breakage

At left, FLUORESCENT tubing being lifted out through "REMOVA-PANEL." You can reach in and put a jumper across if a tube burns out, and thus keep the sign operating. The interior is easily inspected and cleaned, by simply lifting up on a hinge or removing entirely, the small, lightweight "Remova-Panels." Equally effective for lamp illumination as shown in inset.



Modern marquee display of Butterfield's Lansing Theatre, Lansing, Mich., with 10" and 16" ADLER "THIRD DIMENSION" LETTERS used interchangeably on ADLER "REMOVA-PANEL" FRAMES.

For 4" and 6"- or 8"- 10"- 12"- 16"- 24" ADLER "THIRD DIMENSION" LETTERS

Used Interchangeably in the Same Openings

Various Adler Patents — Listed by Underwriters' Laboratories, Inc.

ADLER SILHOUETTE LETTER CO.

General Office: 2909b Indiana Ave., Chicago • 33b W. 60th St., New York

CHICAGO • NEW YORK • TORONTO, CAN. • LONDON, ENG.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or lumiline lamps; by creating panels or stripings of light by means of neon or lumiline or regular lamp sources concealed behind architectural structures, and so on to the limit of the ingenuity of the designer.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) *built-in sources,* and (2) *fixtures.*

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Both classes of light sources are suited to modern interior treatments; indeed, even though built-in sources be used in the auditorium, or perhaps the foyer as well, fixtures may serve the needs of the lobby, or the lounge more economically. Either method, of course, may well be used throughout the interior, for each embraces a vast array of practicable devices for efficient illumination and effective decoration.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvers, in sizes to suit every location, and at prices to make modern luminaires accessible to theatres of the most modest budgets. Specially designed luminaires are obtainable at relatively moderate cost.

While incandescent lamps (as distinguished from the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(*For data on color lighting and further information on light sources available today, see Lamps, Incandescent for Theatre Lighting, and "Black Light" Materials and Lighting Equipment.*)

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
The Egli Company, Inc., 29 West 17th Street, New York City.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, Chicago, Ill.
Missouri Art Metal Company, 3110 Park Avenue, St. Louis, Mo.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Voigt Company, 12th and Montgomery Avenue, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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LIGHTING SYSTEMS, EMERGENCY

EMERGENCY LIGHTING plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where more than one power line is available in the theatre, motor-generator emergency equipment may be used to supply lighting in event of failure in the normal lighting power.

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both incandescent and arc types—incandescent for use on and near the stage, for display and architectural lighting; arc sources for stage lighting from the projection room.

Incandescent spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 140 amperes.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 W. 52nd Street, New York City.
Westinghouse Lamp Company, 150 Broadway, New York City.

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MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertisers the theatre and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its lighting, by advertising the program.

Marquees today have become more closely associated with the general architectural form of the theatre front than they originally were. They are frequently constructed according to specifications supplied by the architect, who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade.

Another later development is unit construction of marquees, providing prefabricated marquees to fit most any theatre entrance, complete with all attraction board equipment, and also with theatre name sign (vertical or otherwise).

Most marquees have been rectangular in shape, but because the greatest amount of announcement space on such marquees cannot be read up and down the street, particularly on the side on which the theatre is located, other shapes have come into vogue, notably one combining rectangular with triangular forms.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors. with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design should provide for attraction advertising panels with changeable letters (*see Letters, Attraction Board*) as integral parts of the structure.

Artkraft Sign Company, Lima, Ohio.
Flexlume Corporation, Buffalo, N. Y.
Boy Hansen Lustrolite Company, 831 West Fourth Street, Davenport, Iowa.
Ben B. Poblocki & Sons Company, 2159 S. Kinnikinic Avenue, Milwaukee, Wis.
Sioux Metal Products Company, 3000 Lowell, Sioux City. Iowa.
Wiley Displays, Inc., 777 Hertel Avenue, Buffalo, N. Y.



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MATS AND MATTING FOR ENTRANCE AREAS

HEAVY-DUTY corrugated rubber mats for vestibules, or corrugated and perforated rubber mats for the entire entrance area, are to be regarded as standard equipment for the average theatre, if not all theatres, since they are the principal means of reducing to a minimum the amount of dirt carried into the theatre on the shoes of patrons and of preventing slipping which can result in costly damage suits.

Lobby mats, as they are generally called, should cover all of the floor of the immediate entrance area (as far as the point where carpeting begins, unless there is an especially long inner lobby) that constitutes traffic lanes. In entrance area of moderate width or less, the traffic lanes will extend within a foot or so of the side walls. The rubber mat may be laid on top of a floor of terrazzo or tile (if it has beveled approach edges), but preferably it should lay in recess, flush with a border of terrazzo or ceramic, stone or asphalt tile.

It is also desirable to place lighter rubber mats (corrugated, but not necessarily perforated) just inside the entrance to the carpeted area, laying them flush with the pile of the carpet. Smooth or pyramid-surface rubber mats are also available in patterns to match any figured carpeting.

Lobby mats are obtainable in a variety of standard colors, but special mats may be made up in colors as desired and also in interesting patterns, which may be given directional lines guiding traffic (of particular value when an inner lobby or foyer is at right angles to the sidewalk), and also be designed to incorporate an emblem symbolizing the name of the theatre.

Metal link mats, thicker and more rugged than regular lobby mats, are advisable for use in vestibules or outer lobbies during wet weather.

Available for temporary laying over carpeting, to protect the fabric in main traffic lanes during wet weather, are various types of matting, of sisal fibre, of a canvas-like fabric, of cocoa fibres, etc. Some are available in designs; widths generally run to 12 feet.

American Mat Corporation, 1717 Adams Street, Toledo, Ohio.
American Tile & Rubber Compnay, Perrine Avenue, Trenton, N. J.
Blossom Products Corporation, Allentown, Pa.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
Hamilton Rubber Company, Trenton, N. J.
United States Rubber Company, 1230 Sixth Avenue, New York City.
Klearflax Linen Looms, Inc., Duluth, Minn.
Puritan Manufacturing Company, Trenton, N. J.
Waite Carpet Company, Oshkosh, Wis.

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic and velocity microphones are the types recommended today.

Amperite Company, 561 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Manufacturing Company, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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MIRROR GUARDS, PROJECTION LAMP

GLASS SHIELDS, or guards, are obtainable for the protection of reflector arc mirrors against pitting (which is produced to a relatively pronounced degree by the *low-voltage high-intensity* arc). The shields themselves are pitted in the course of operation, but since they are much less expensive than reflectors, their use reduces maintenance costs.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

CURRENT CONVERSION equipment to supply direct current to arc lamps from alternating current lines is available in types and capacities to meet specific projection arc demands, from small spotlights in combination with picture projection lamps, to condenser lamps of super-high-intensity arcs.

To meet general theatre needs, twin sets are available having two generators driven by one motor on a common shaft and providing a five-minute overload up to 80 amperes, thus eliminating dipping of voltage at warming up periods during changeover.

Constant potential type m. g. sets, for heavy-duty spotlight and effect projector supply, are available in capacities from 100-150 to 750-1125 amperes, 100 volts, with 30-minute overload.

The type and capacity of m. g. set indicated for a specific installation depends upon the type of arc and carbon trim of the picture projection lamps, and whether spotlights or effect projectors are also to be supplied. (*See Lamps, High-Intensity.*)

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
Bardco Manufacturing & Sales Corporation, 4031 Goodwin Avenue, Los Angeles, Calif.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

MECHANISMS FOR the automatic operation of drinking fountains and opening of doors, with the mechanism actuated by the interruption of a beam of light trained on a photoelectric cell, are obtainable alone or as part of such door or fountain equipment. (*See Fountains.*)

Doors that open automatically merely upon the approach of a person, increasingly being used in hotels, restaurants and bus and railroad stations, have similar application to the theatre for passage from vestibule to lobby, and from lobby to foyer.

General Electric Company, 1 River Road, Schenectady, N. Y.
The Stanley Works, New Britain, Conn.
Westinghouse Electric & Manufacturing Corporation, East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 N. Front Street, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.



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PROJECTOR PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

Century Projector Corporation, 729 Seventh Avenue, New York City.
Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lavezzi Machine Works, 180 North Wacker Drive, Chicago, Ill.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 W. Lisbon Avenue, Milwaukee, Wis.
Wenzel Company, 2505-09 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects ,etc. Either low-intensity or high-intensity arc light sources are obtainable for such equipment.

Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Victor Animatograph Corporation, Davenport, Iowa.
RCA Manufacturing Company, Inc., Camden, N. J.

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PROJECTORS, STANDARD THEATRE

A ROCK-STEADY image, freedom from faulty lubrication, unit removability of parts to permit easier maintenance, greater shutter efficiency, gear meshing safeguards, generally stronger construction than that of earlier models, and also greater convenience and accuracy in framing, are among the features characterizing standard theatre (non-portable, heavy-duty, 35-mm.) projectors of late design. Additionally, these mechanisms are available with housing styled attractively in the manner of modern industrial designing, either integrally or at least intimately in association with magazines and bases.

Also available are projectors of a simpler and more compact fabrication, intended for permanent installation in theatres not requiring as many hours of continual service.

Pedestals, sold separately from the projector mechanism, are adapted to any standard type of lamphouse designed for corresponding service, and the modern pedestal, of enclosed construction, provides easy and accurate means of tilting and freedom from effective vibration.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.

Century Projector Corporation, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, for ballyhoo.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobby entertainment, or attraction music outside the box office.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Lansing Manufacturing Company, 6900 McKinley Avenue, Los Angeles, Calif.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company Inc. Photophone Division, Camden, N. J.
Radio Development & Research Corporation, 136 W. 52nd Street, New York City.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

VACUUM AND gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

These are often described by their best-known trade name as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to arc lamps and to sound exciter lamps.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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RECTIFIERS AND POWER UNITS

RECTIFIERS ARE devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields or other parts of the sound system.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
Continental Elecrtic Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 oston Avenue, Bridgeport, Conn.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
Kneisley Electric Company, 16 South St. Clair Street, Toledo, Ohio.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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REELS

REELS NECESSARY for takeup magazines of projectors and also otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States has a diameter of 14½ inches, and a 4½-inch hub for the accommodation of film lengths up to 2,000 feet. Reels are also available in the former American standard size (diameter 10 inches, hub 2 inches) while another available size adapted to the standard American film length of 2,000 feet has a diameter of 15 inches. Reels of this size are available in aluminum and in stamped steel construction as well as in the cheaper (and far less durable) types. (*See Takeup, Film.*)

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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REFLECTORS FOR INCANDESCENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders, display lighting (some types as "spots") and similar uses.

There is also a type of reflector designed for low-wattage lamps, equipped with a glass roundel, or cover, having inside ribs to create sparkle, which not only protects the lamp and reflector, but provides color if desired without use of colored lamps. These reflectors produce effective illumination equivalent to 25 watts with 7½-watt lamps, and to 40 watts with 10-watt lamps, and are adapted to cove and other interior lighting as well as marquee and sign lighting, reducing current costs substantially as well as providing sparkle and desired color effect.

Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.



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REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

Projection arc lamp reflectors are obtainable in both glass and metal types.

All-Around Reflector Company, 10111 Euclid Avenue, Cleveland, Ohio.
Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J.
International Projector Corporation, 88-96 Gold Street, New York City.
The Kneisley Electric Company, 16 South St. Clair Street, Toledo, Ohio.
Matisse Brothers, 787 East 138th Street, New York City.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Morelight Company, Inc., 600 West 57th Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

The Armstrong Corporation, 1448 Ninth Street, Charleston, Ill.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The Neumade Products Corporation, 427 West 42nd Street, New York City.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 E. 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Ward Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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SCREENS, PROJECTION

THE SCREEN, an integral and vital part of the projection-sound systems, is properly selected according to the dimensions of the auditorium, including the distance from last row to screen, and to its sound transmission characteristics (attenuation factor of the perforations). Although no standards have yet been fixed, it is authoritatively regarded that the width of the image should be not greater than the distance between the first row and the screen, nor less than about one-sixth the distance between the last row and the screen.

Technically, screens are of three general types: *Diffusive,* for auditoriums having a ratio between width and depth of approximately 3½ or more, to 5; *Semi-Diffusive,* for auditoriums tending toward the narrow; and *Specular,* for auditoriums definitely elongated. Another type of screen is *Translucent,* used with rear projection.

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," plastic, "silver" (metallic) or "beaded" (glass). Specular screens are either "silver" or "beaded."

Ignoring the solid screen (unperforated), screens may be further divided into those consistently perforated throughout the image area; and those variably perforated (perforated only at speaker area, with holes of receding diameters).

Plastic screens are the latest development in this field. They are fabricated of a special composition (differing according to manufacturer), which, forming the essential body of the fabric, supplies the reflective surface as well. The type was developed in large part for the purpose of reducing the rate of surface deterioration and of increasing reflection power.

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
Hurley Screen Company, 24-15 43rd Avenue, Long Island City, N. Y.
Theatre Screen Corporation, 19 Debevoise Avenue, Roosevelt, L. I.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination have been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit. It is to be noted that a prefabricated type of marquee is available complete with theatre name signs either vertical or horizontal and all electrical facilities.

The Artkraft Sign Company, Lima, Ohio.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Corporaiton, Buffalo, N. Y.
Boy Hansen Lustrolite Company, 831 West Fourth Street, Davenport, Iowa.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

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SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

The Artkraft Sign Company, Lima, Ohio.
Claude Neon Lights, Inc., 36-08 Thirty-third Street, Long Island City, N. Y.
Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.
Flexlume Corporation, Buffalo, N. Y.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, St. Louis, Mo.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Peerless Products Company, 195 Chrystie Street, New York City.
Swanson Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.
Texlite, Inc., 2900-10 Factory Street, Dallas, Texas.
Twentieth Century Lites, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame.

Cosmopolitan Studios, Inc., 145 West 45th Street, New York City.
Quality Slide Company, 6 East Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1819 Broadway, New York City.

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SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lansing Manufacturing Company, 6900 McKinley Avenue, Los Angeles, Calif.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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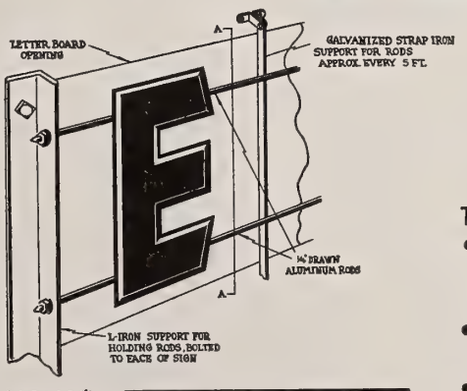
SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety. The practice now is to use two types of speakers to reproduce different bands of sound frequencies.

Speakers are available in a.c. types, in a great

THINK TWICE BEFORE BUYING CHANGEABLE LETTERS

AND YOU'LL DECIDE ON



ARTKRAFT*
PATENTED DIE EMBOSSED
18-GAUGE STEEL 9¼" OVERSIZED
LETTERS

THE STRONGEST MADE.

- Mounting lugs welded on before plating! Snug fit. Easily removed and replaced.
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- Beautiful black baked wrinkle finish.
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Quarter-Inch Drawn Aluminum Hanging Rods for *Artkraft Letters. The finest, safest, strongest method. No sag. No rust. No rattle.

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by—ARTKRAFT* SIGN COMPANY
GENERAL OFFICES: LIMA, OHIO, U. S. A.
*TRADEMARKS REG. U. S. PAT. OFF.

variety of d.c. types, and in permanent magnet types that need no field excitation.

Baffles are required with every speaker. The simplest is flat board, behind which the speaker is mounted, large enough to provide baffling for the lowest frequency to be reproduced. In many auditoriums, however, the "folded" baffle provides a longer sound path, and therefore better "loading," for the low-frequency speakers. Directional trumpets or baffles used for high-frequency speakers consist of clusters of small trumpets operated by one or more units. These arrangements secure better distribution of the high frequencies, which have a normal tendency to travel in straight lines, over-supplying some seats and missing many others entirely. Clusters of directional baffles applied to the h.f. speakers correct this tendency.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
Cinaudagraph Corporation, Stamford, Conn.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, Ohio.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
Jensen Radio Manufacturing Company, 6601 South Laramie Avenue, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Company, 806-808 S. Main Street, Lima, Ohio.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
Radio Receptor Company, Inc., 251 W. 19th Street, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
The Webster Company, 5622 Bloomingdale Avenue, Chicago, Ill.
Western Electric Company, Inc., 195 Broadway, New York City.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., 2233 University Avenue, St. Paul, Minn.

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SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
General Machine Company, Inc., 780 E. 138th Street, New York City.
Griswold Machine Company, Port Jefferson, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

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STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Capitol Stage Lighting Company, 527-529 W. 45th Street, New York City.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1123 West Jackson Boulevard, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, Inc., 617 Tenth Avenue, New York City.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Pickwick Metalcraft Company, 489 Broome Street, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Stroblite Company, 35 West 52nd Street, New York City.

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STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 101 Park Avenue, New York City.
Vallen, Inc., Akron, Ohio.

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STAIR NOSINGS

NOSINGS FOR stairs are available in both metal and rubber. Rubber nosings can be obtained in various colors as well as white, and in addition to reducing liability to slip, light shades outline the treads, thus further reducing hazard. For visibility in darkened areas, such as balconies, yellow rather than white is recommended.

Ames Metal Moulding Company, 225 E. 144th Street, New York City.
Lawrich Sales, 122 E. 42nd Street, New York City.
Safeguard Rubber Products Corporation, 250 W. 49th Street, New York City.

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STEREOPTICONS

INSTRUMENTS MOUNTING incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models, some with color wheels, can be obtained at moderate prices.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.

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TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases.

Century Projector Corporation, 729 Seventh Avenue, New York City.



GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 92 Gold Street, New York City.
Nelson-Spear Company, 4114 Milton, Houston, Tex.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.

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TEST REELS

FOR MEASURING and checking projection and sound reproduction various test reels have been developed. A set of test reels always available in the theatre permit convenient checking of conditions periodically, to detect defects before they have developed to a critical degree, as well as to ascertain causes and to make adjustments after faults have become apparent. Reels covering projection include material and calibrations for optical system alignment, definition, film weave, and many other factors. Sound test reels cover reproduction characteristics at various frequencies and volume levels, acoustic measurements, etc., etc. Prices vary according to purpose and calibration.

Academy of Motion Picture Arts and Sciences, Taft Building, Hollywood, Calif.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

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TICKET REGISTERS

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

The most elaborate system for keeping ticket sales under control of the management embraces both the ticket issuing mechanism and the ticket itself. The cashier, when going on duty, turns a knob to a specific number assigned to her, at a time clock, then releases a ticket from each unit, and these tickets, with her code number and time printed on them, are pasted on her report form. A special water-marked ticket paper is used, of a precise thickness to which the machine is exactly adjusted, preventing substitution.

Additionally, ticket rolls are designed for issuance and tearing in a special manner calculated to prevent dishonesty, while other refinements introduce similar safeguards.

Also available is a device for attachment to the ticket register which, by electrical connection to the mechanism for releasing tickets, automatically flashes on an indicator board suspended in the box office window, the total price that the patron is to pay for the tickets.

General Register Corporation, 1540 Broadway, New York City.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
The Ticket Issuing Machine Company (Timco), 135 Pearl Street, Brooklyn, N. Y.

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TOILET ACCESSORIES

THE PROVISION of soap, paper towels, etc., for the use of the public, is not to be regarded as merely a service to patrons; such provision, maintained constantly, contributes to the cleanliness of the toilet rooms, thus reducing maintenance work of the theatre staff. These supplies do represent a service, of course, the absence of which can create considerable ill will toward the theatre.

The soap should be preferably of liquid-type, available from a handy dispenser. Built-in dispensers with only the spout visible above

each lavatory, are preferable to the glass bowl type in that they are neater and are theft-proof. Paper towel dispensers should be as accessible, supplied with towels of at least 32-pound stock. (They may be obtained in control type issuing only one section at a time).

Toilet paper should be of at least 10-pound stock and dispensed by holders using either flat folded sheets, or issuing two sheets at a time. These may be obtained in chrome-plated metal or in synthetic materials to match compartment color.

For the patron to place over the seat, disposable tissue covers are available, and can be issued by a coin dispenser.

A special type of toilet seat (lending itself to exploitation of a theatre's protection of its patrons) is one associated with an ultraviolet lamp arrangement for sterilization of the seat by u.v. radiation when not in use.

Brunswick-Balke-Collender Company, Inc., 17 W. 19th Street, New York City.
M. D. Berglass Manufacturing Company, 10 Fulton Street, Brooklyn, N. Y.
National Paper Products Company, 343 Samson Street, San Francisco, Calif.
Sanaphane, Inc., St. Paul, Minn.
Sterilseat Corporation, 101 Park Avenue, New York City.
United Metal Box Company, 174 7th Street, Brooklyn, N. Y.

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UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and each season.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out thus doubling the time that a single collar may be used before laundering.

S Appel & Company, 18 Fulton Street, New York City.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.
Russell Uniform Company, 1600 Broadway, New York City.

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UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *soft fabrics*, and (2) *simulated leather*.

The soft fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, velour and corduroy, and these are of course available in various grades. Because of the hard usage to which theatre auditorium seating is subjected, and the liability of the theatre management for discoloration of clothes due to unstable dye, the cheaper grades should never be used.

There are two general classes of simulated leather, that having a coating of rubber-base type, and that with paroxylin-base coating. Each is available in different grades.

The rubber-base type is the more expensive, but it is also regarded more durable under stress of flexing. Simulated leather is obtainable in a large variety of standard colors and off-shades, and also in "antique" finishes having a worked leather pattern effect.

One of the makes of simulated leather of auditorium seating quality is also available in a so-called "ventilated" type. It derives this classification from the presence of tiny apertures.

The purpose of the apertures is to provide outlet for air upon compression of the cushion. (*See also Chairs, Auditorium.*)

Simulated leather is suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Of the soft fabrics, those most often used for lounge and foyer furniture are the cottons and wools, or cotton-rayon mixtures, having a firm texture and minimum of nap. (*See Furniture for Foyers and Lounges.*)

L. C. Chase & Company, 295 Fifth Avenue, New York City.
E. I. du Pont de Nemours & Company, Inc., Fabrikoid Division, Fairfield, Conn.
Maharam Fabric Corporation, 130 W. 46th Street, New York City.
The Pantasote Company, Inc., 250 Park Avenue, New York City.
Reliable Textile Company, 216 West Adams Street, Chicago, Ill.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.

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VENDING EQUIPMENT FOR CONFECTIONERY

THE SELLING of candy and popcorn, and also beverages, in the theatre provides both a service to patrons and a source of extra income, and while such sales may be handled on a percentage basis through a concessionaire, many theatre managements are in a good position to operate this end of the business themselves, taking the entire profit, which in the case of candy may run as high as 30-40 per cent, and of popcorn as much as 70 per cent.

Candy vending machines are available in designs especially developed for the theatre, with modern lines and decorative features which, while making the machine noticeable enough, allows it to blend more or less with the surroundings. Theatre candy machines should provide a substantial choice of popular bars, and be of a mechanical quality assuring ease and assurance of operation. The better machines are equipped with a slug-detecting device, and are lighted with fluorescent lamps, which do not generate a level of heat injurious to candy.

Candy counters, for dispensing of a large variety of confectionery by an attendant, are obtainable in many styles and shapes for any location, with open counters or glass-enclosed case. Most types contain storage space for stock.

Popcorn machines are available in attractive styles in porcelain enamel and bright metals, with mounting on wheels permitting easy transfer from vestibule or lobby to storage room. Popping equipment (associated with the use of especially prepared cooking oil and seasoning) is practically automatic in action to assure consistent quality and minimum waste. Available for complete refreshment bars or shops are decorative units compactly combining soda fountain with candy and popcorn dispensing facilities.

Beverage dispensers operate automatically on insertion of a coin, dispensing in paper cup.

Advance Manufacturing Company, 6296 St. Louis Avenue, St. Louis, Mo.
American Popcorn Company, Box 11, Sioux City, Ia.
Bally Manufacturing Company, 2640 West Belmont Avenue, Chicago, Ill.
Beverage Dispensers, Inc., 522 Fifth Avenue, New York City.
Columbus Show Case Company, 850 W. Fifth Avenue, Columbus, Ohio.
C. Cretors & Company, 630 Cermak Road, Chicago, Ill.
A. H. DuGrenier, Inc., 15 Hale Street, Haverhill, Mass.
The Felgreen Company, 2638 Locust Street, St. Louis, Mo.
Frigidrink Corporation, 405 Lexington Avenue, New York City.
The Kellogg Machine Company, 5 East 3rd Street, Cincinnati, Ohio.
Manley, Inc., 1906 Wyandotte Street, Kansas City, Mo.
National Vendors, Inc., 5055 Natural Bridge Avenue, St. Louis, Mo.
Rowe Manufacturing Company, Inc., 17 E. 16th Street, New York City.
The Stoner Corporation, 328 Gale Street, Aurora, Ill.
The U-Need-A Pack Products Corporation, 135 Plymouth Street, Brooklyn, N. Y.
Watling Manufacturing Company, 4650 Fulton Street, Chicago, Ill.

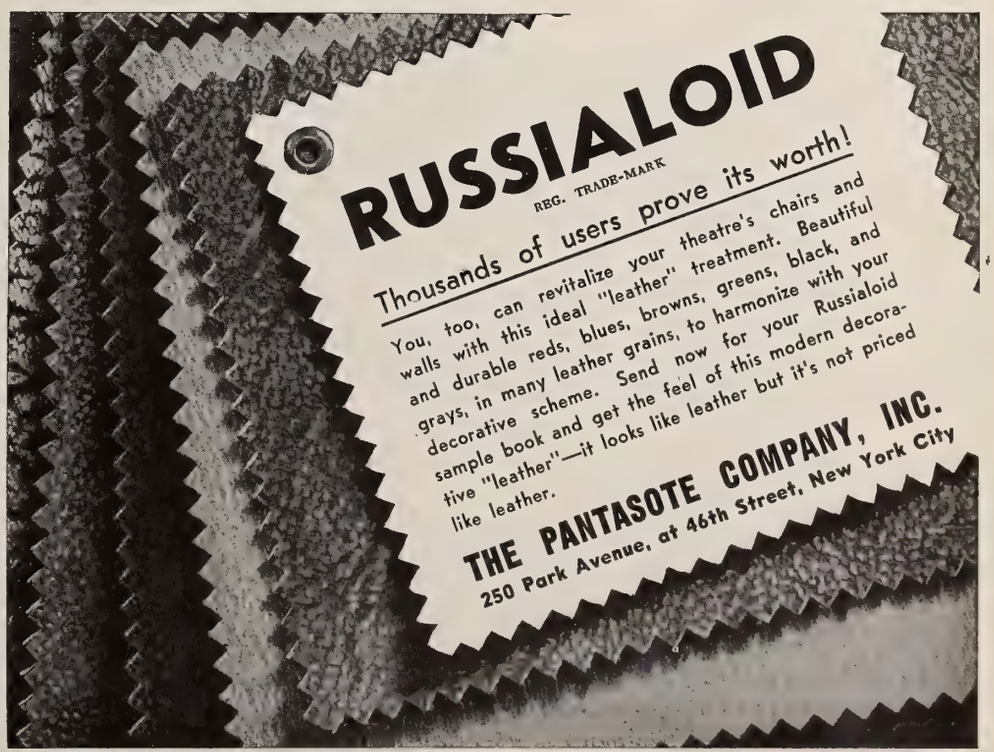
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VOLTAGE REGULATORS

WHILE ELECTRIC power companies are supposed to maintain their lines at approximately established voltage, they cannot be depended on to do so in some communities. Fluctuation of voltage, which may be pronounced at certain times of the day, has its most critical effect on the sound system.

Voltage regulators of inexpensive type, but fully automatic, are available for the control of such line fluctuations. For stabilizing current to all of the sound system except the motors (and the motors do not ordinarily need to be included), capacities of from 500 to 1,000 watts cover theatre requirements.

Allis-Chalmers Manufacturing Company, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Raytheon Manufacturing Company, 177 Willow Street, Waltham, Mass.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.



Index to Advertisers with cross-reference to The Equipment Index

The page number opposite the name of the advertiser refers to page on which the advertisement appears. The equipment manufactured by the advertiser is named immediately below his name, with the number (in parentheses) of the page on which the equipment is described in The Equipment Index. Distributors are so indicated.

Adler Silhouette Letter Co. 59
Signs, Directional (63), Letters, Attraction Board (59).

Altec Service Corp. 43
National Sound Service Organization.

American Pop Corn Co. 26
Vending Equipment for Confectionery (65).

American Seating Co. 8
Chairs, Auditorium (52).

Artkraft Sign Co., The 63
Signs, Directional (63), Letters, Attraction Board (59), Marquees (60), Signs (Electric) for Theatre Name (63), Architectural Materials and Design Service (50), Display Frames, Poster (55).

Ashcraft Manufacturing Co., C. S. 4
Lamps, High-Intensity (58), Lamps A. C. Arc (58), Rectifiers and Power Units (62).

Automatic Devices Co. 31
Curtain Control (55), Motor-Generator Sets for D. C. Arc Supply (61).

Automatic Electrical Devices Co. 24
Air Purification: Electric (49).

Baldor Electric Co. 34
Rectifiers and Power Units (62).

Bausch & Lomb Optical Co. 36
Condensers (Lenses) (54), Reflectors, Projection Arc (62), Stereopticons (64), Lenses, Projection (59), Lens Assemblies, Sound (59).

Best Devices Co. 26
Carbon Savers (52), Lights, Spot and Flood (60), Stereopticons (64), Fire Shutters, Projection Room (56).

Bigelow-Sanford Carpet Co., Inc. 7
Carpeting (52), Carpet Lining (52), Cleaning Materials and Implements (54).

Celotex Corp, The 49
Acoustical Products and Engineering (47), Architectural Materials and Design Service (50).

Century Projector Corp. 37
Projectors, Standard Theatre (61), Projector Parts (61).

Chicago Expansion Bolt Co. 26
Anchors for Chairs (50).

Colonial Sales Corp. 55
Architectural Materials and Design Service (50), Display Frames, Poster (55).

De-Fi Manufacturing Co. 50
Architectural Materials and Design Service (50), Display Frames, Poster (55).

Droll Theatre Supply Co. 38
Carbon Savers (52).

Du Pont de Nemours & Co., Inc., Fabrikoid Div. 6
Upholstering Materials (65).

F & Y Building Service, The 43
Acoustical Products and Engineering (47), Architectural Materials and Design Service (50).

Forest, Inc. 57
Rectifiers and Power Units (62), Screens, Projection (63), Changeover and Cueing Devices (54), Lamps, High-Intensity (58).

Goldberg Bros. 26, 34, 62
Reels (62), Rewinders Film (62).

GoldE Manufacturing Co. 31, 64
Changeover and Cueing Devices (54), Lights, Spot and Flood (60), Projector Parts (61), Stereopticons (64), Rewinders Film (62), Takeups, Film (64), Ticket Registers (64), Change Makers (54).

Goodyear Tire & Rubber Co., Inc. 5
Floor Surfacing Materials, Composition (56), Mats and Matting for Entrance Areas (60).

Hertner Electric Co. 40
Motor-Generator Sets for D. C. Arc Supply (61).

Heywood-Wakefield Co. 53
Chairs, Auditorium (52), Furniture for Foyers and Lounges (56).

Ideal Seating Co. 3
Chairs, Auditorium (52).

International Projector Corp. ..... Third Cover
Mazda Regulators (61), Projectors, Standard Theatre (61), Projector Parts (61), Rectifiers and Power Units (62), Reflectors, Projection Arc (62), Rewinders Film (62), Amplifiers (50), Soundheads (63).

International Seat Corp. 56
Chairs, Auditorium (52).

Kahler Enterprises, G. O. 54
Curtain Control (55).

Kees Mfg. Co., F. D. 56
Exploitation Mechanisms (56).

Kroehler Manufacturing Co. 25
Chairs, Auditorium (52), Furniture for Foyers and Lounges (56).

LaVezzi Machine Works 60, 61
Projector Parts (61).

Maharam Fabric Corp. 54
Curtains and Stage Drapes (55), Architectural Materials and Design Service (50), Upholstering Materials (65), "Black Light" Materials and Lighting Equipment (51).

Manley, Inc. 27
Vending Equipment for Confectionery (65).

Motiograph, Inc. 41
Projectors, Standard Theatre (61), Projector Parts (61).

National Carbon Co., Inc. 32
Carbons, Projection (52).

National Theatre Supply Co. 31, 39
Distributor of all types of theatre equipment with branches in all key cities.

Pantasote Co., Inc. 65
Upholstering Materials (65).

Pittsburgh Plate Glass Co. 19
Architectural Materials and Design Service (50).

Projection Optics Co., Inc. 34
Condensers (Lenses) (54), Lenses, Projection (59), Lens Assemblies, Sound (59), Reflectors, Projection Arc (62), Stereopticons (64).

RCA Manufacturing Co., Inc. ..... Fourth Cover
Amplifiers (50), Projectors, Standard Theatre (61), Photoelectric Cells (61), Public Address Systems (62), Soundheads (63), Projectors, 16-MM Heavy-Duty Type (61).

Reversible Collar Co. 24
Uniforms (65).

S. O. S. Cinema Supply Corp. 50
Amplifiers (50), Projectors, Standard Theatre (61), Carbon Savers (52), Rewinders, Film (62), Speakers and Horns (63), Soundheads (63), Ticket Registers (64), Also distributors of all types of theatre equipment on mail order plan.

Schlanger, Ben 31
Consulting Arcihtect.

Smith & Sons Carpet Co., Alexander 51
Carpeting (52), Carpet Lining (52).

Stroblite Co. 50
"Black Light" Materials and Lighting Equipment (51), Lights, Spot and Flood (60), Stage Lighting Equipment (64).

Strong Electric Corp., The 35
Lamps, High-Intensity (58), Rectifiers and Power Units (62), Stereopticons (64).

Union Carbide & Carbon Corp. 32
Carbons, Projection (52).

United States Air Conditioning Corp. 31
Air-Conditioning and Ventilating Equipment (48).

United States Rubber Co., Coated Fabrics Div. 23
Upholstering Materials (65), Mats and Matting for Entrance Areas (60), Chair Cushions of Foamed Latex (52), Floor Surfacing Materials, Composition (56).

Vallen, Inc. 55
Curtain Control (55), Stage Rigging and Hardware (64).

Wagner Sign Service, Inc. ..... Second Cover
Letters, Attraction Board (59), Signs, Directional (63).

Waite Carpet Co. 21
Mats and Matting for Entrance Areas (60).

Ward Leonard Electric Co. 56
Dimmers (55), Rheostats (62).

Weber Machine Corp. 38
Projectors, Standard Theatre (61), Soundheads (63).

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DEPENDABILITY

is largely responsible for the

GREAT SUCCESS

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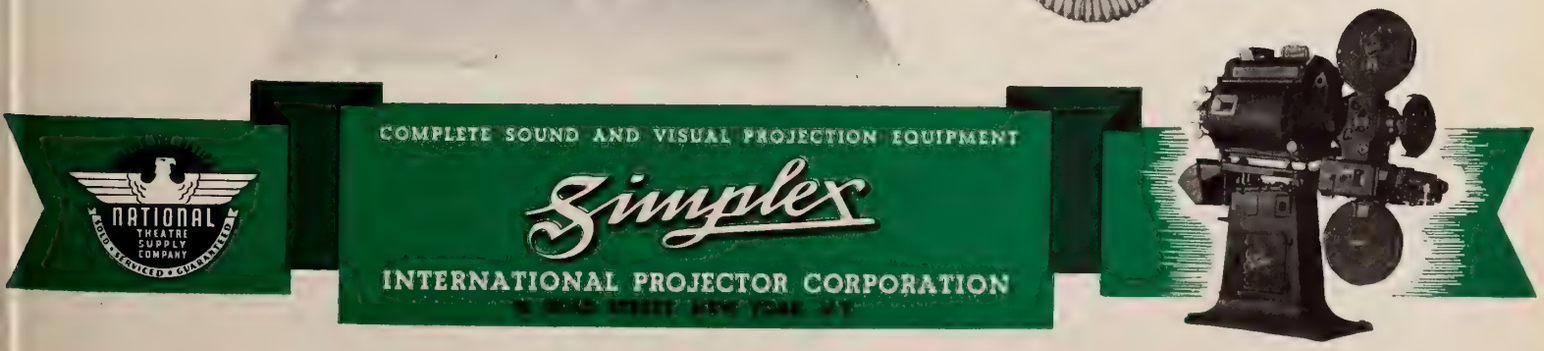
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Sound



The High Quality of SIMPLEX SOUND

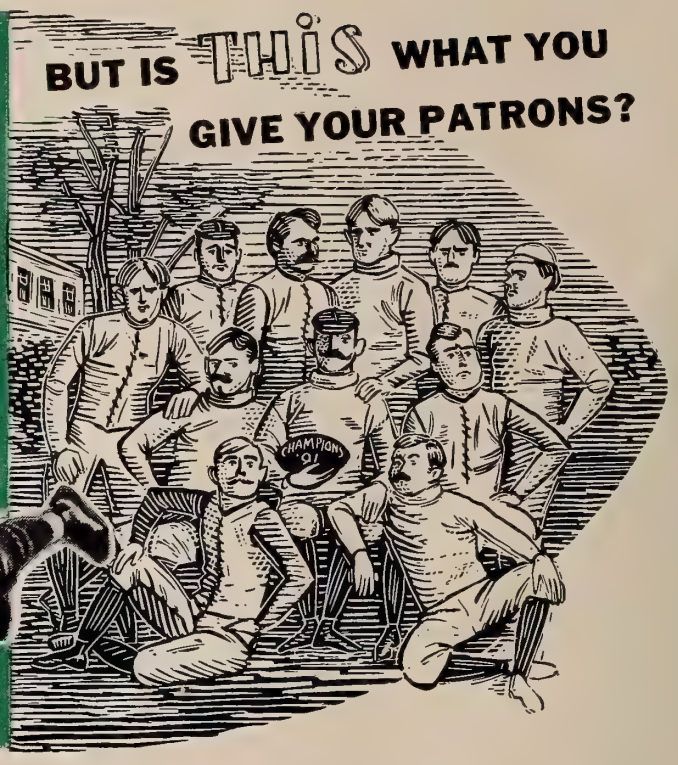
Is due to our thorough understanding of the needs of theatre owners, managers and projectionists. Vast manufacturing facilities, skilled workmen, superior materials, and the progressive spirit of our engineers have always enabled us to meet the practical demands of a great and constantly growing industry.



HOLLYWOOD GIVES YOU MODERN SOUND



BUT IS THIS WHAT YOU GIVE YOUR PATRONS?



For Profits . . . Replace your old Sound System with

MODERN RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN

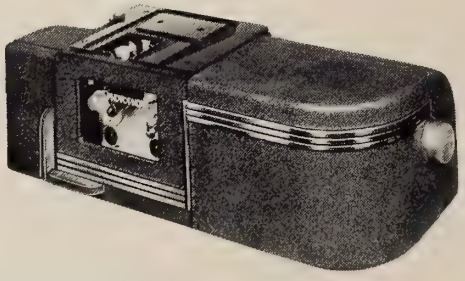
MODERN, YES—*AND FINER!*



The "inside" story tells why!

The RCA soundhead gives you the constant film speed of the exclusive Rotary Stabilizer and Shock-Proof Drive! Packed with years-ahead, exclusive features, it is extra-efficient, extra-safe, easiest to install, operate, keep clean and bright.

Backed by the same engineering responsible for RCA amplifiers in broadcast station equipment, as well as large and small commercial installations, RCA amplifiers for theatres are in a class by themselves.



Better sound means better box-office . . . RCA Tubes mean better sound

TACKLE *your* problems the modern way! For a *busy* box-office put modern RCA Photophone Magic Voice of the Screen Equipment in your booth. It's now used by over 6,000 theatres, is made by the same men responsible for the RCA recording equipment used so extensively in Hollywood.

No matter what the size of your theatre, there's a Magic Voice built for it. And prices are right up your alley! Call your RCA Photophone representative today.

FAST, EFFICIENT SERVICE . . . Installation of sound equipment is supervised by RCA field engineers. To maintain its high quality standards of reproduction, they are always at your call. RCA service gives you maximum value for an average of about one admission per show.

Made for each other
VICTOR RECORDS
AND
RCA VICTROLA

Trademarks "Victor" and "Victrola" Registered U. S. Patent Office by RCA Manufacturing Co., Inc.

Get all the facts from your RCA Photophone representative

RCA THEATRE EQUIPMENT

Complete Sound Systems . . . Screens . . . Theatre Record Players . . . Brenkert Projectors and other Brenkert products . . . Sound Reinforcing Equipment . . . Inter-Communication Systems . . . Hearing Aids . . . Service and Maintenance. See your RCA Photophone Representative or affiliated theatre supply dealers. Photophone Division, RCA Manufacturing Co., Inc., Camden, N. J. In Canada, RCA Victor Co., Ltd., Montreal. A Service of the Radio Corporation of America.

MOTION PICTURE HERALD

MR. WILL HAYS,
28 W. 44TH ST.
NEW YORK,
N. Y.
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REVIEWS:
(In Product Digest)
Two-Faced Woman
The Shadow of the Thin Man
You Belong to Me
Men in Her Life
South of Tahiti
Flying Cadets
Musical Story
Apache Kid
Gauchos of El Dorado
They Meet Again
Three Girls About Town

LATE REVIEW:
(In News Section)
Weekend for Three

War-and-Defense is No. 1 Influence on Box Offices, Exhibitors report

64 Circuits close additional Deals for 1941-1942 Feature Product

Arbitration 'Supreme Court' overrules local Board Decisions as 'Inadequate'

What Hollywood plans in Stories and Casts for the 'Stars of Tomorrow'

State Department suggests themes for Films to tell America's story

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AFFILIATED THEATERS, INCORPORATED
310 CHAMBER OF COMMERCE BUILDING
INDIANAPOLIS, INDIANA

September 26, 1941

Mr. W. F. Rodgers
Loew's Incorporated
1540 Broadway
New York, N. Y.

Dear Mr. Rodgers:

You no doubt have noted some trade paper reports criticizing your company for adopting the policy of selling your top brackets of pictures on a sliding scale of percentage.

I am sure you will be interested in our reaction to this plan of selling. We have been buying your product, as you know, under this plan for two years prior to your decision to use it generally in selling the 1941-42 product.

We think it is a fair way to buy pictures. In our opinion the sliding scale is not a proposition which gives the Distributor an opportunity to get more than his film is worth; neither is it a proposition whereby an Exhibitor may contract for pictures for less than they are worth, but rather it is a method where the Exhibitor pays the distributor the proper film rental. As we view the matter from experience, the result is a film rental that is neither too high nor too low.

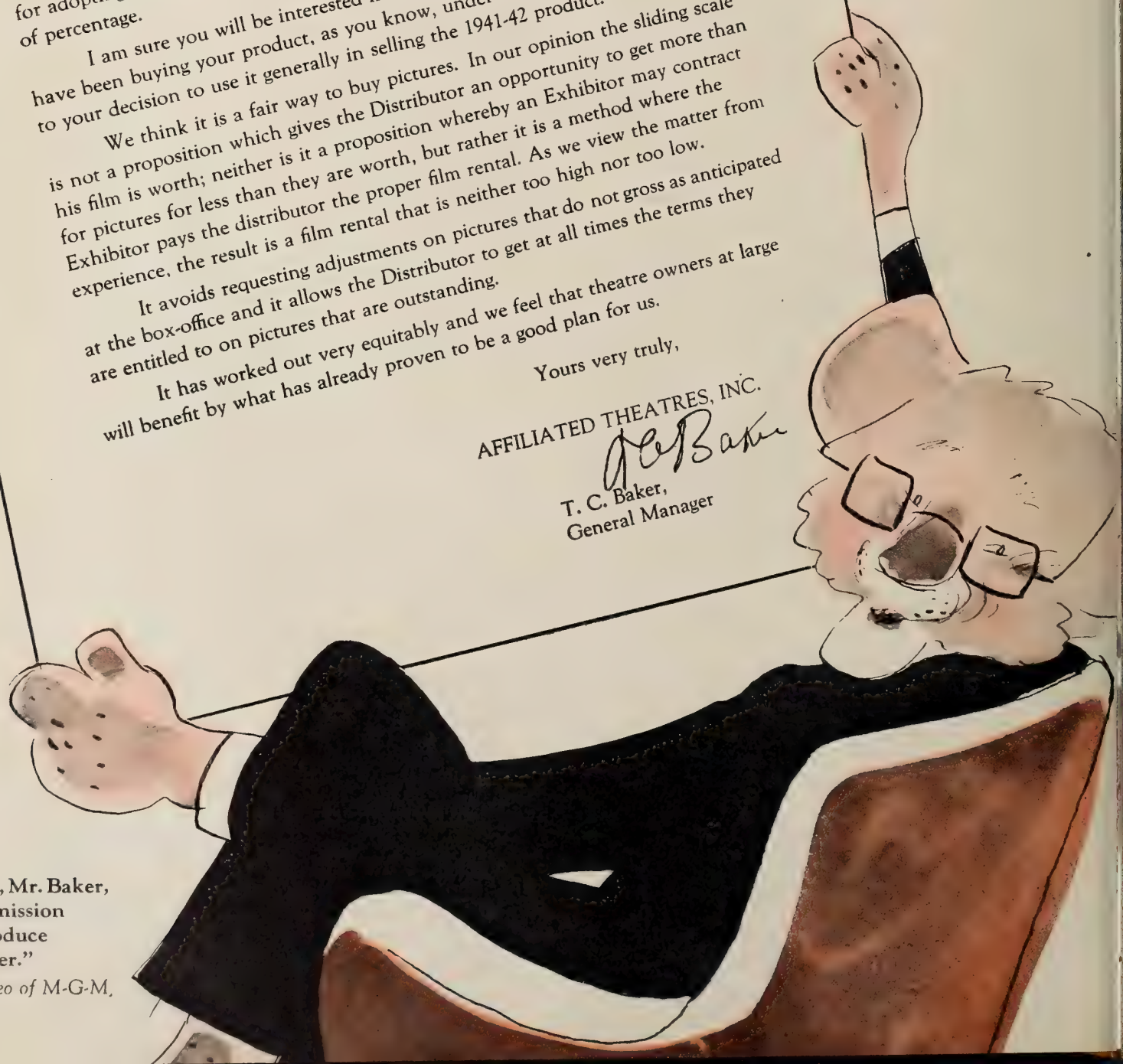
It avoids requesting adjustments on pictures that do not gross as anticipated at the box-office and it allows the Distributor to get at all times the terms they are entitled to on pictures that are outstanding.

It has worked out very equitably and we feel that theatre owners at large will benefit by what has already proven to be a good plan for us.

Yours very truly,

AFFILIATED THEATRES, INC.

T. C. Baker,
General Manager



"Thanks, Mr. Baker, for permission to reproduce this letter."
—*Leo of M-G-M.*

May we reply with pictures, dear Mr. Baker!

Our third group just trade-shown is literally the talk of the industry!

Continuing our fast early-season pace we offer 4 more Big Ones:

NELSON EDDY and (*introducing*) RISE STEVENS in "THE CHOCOLATE SOLDIER."

EDWARD G. ROBINSON in "UNHOLY PARTNERS" with Edward Arnold, Laraine Day.

GRETA GARBO, MELVYN DOUGLAS in "TWO-FACED WOMAN."

WILLIAM POWELL, MYRNA LOY in "SHADOW OF THE THIN MAN."

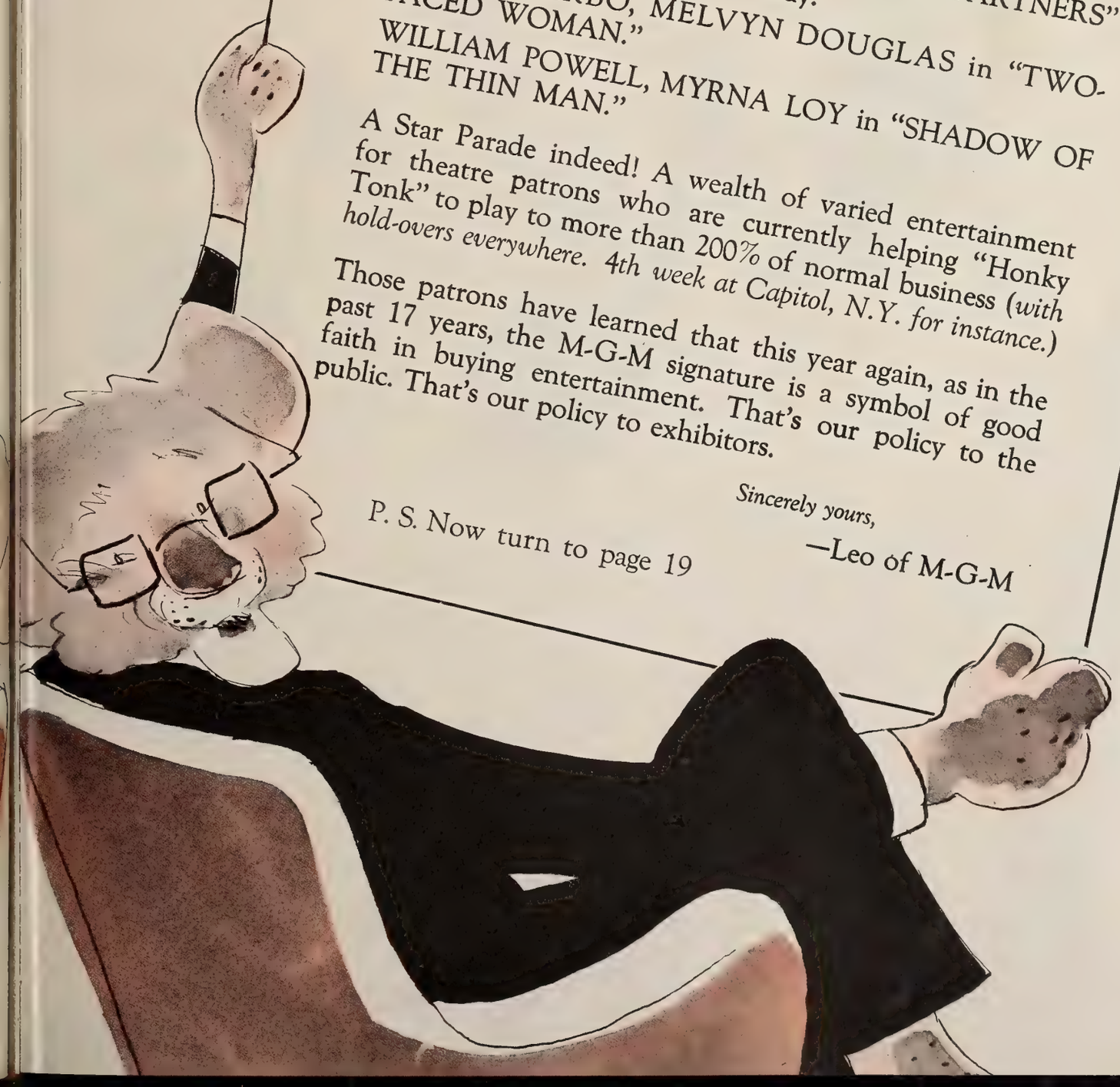
A Star Parade indeed! A wealth of varied entertainment for theatre patrons who are currently helping "Honky Tonk" to play to more than 200% of normal business (*with hold-overs everywhere. 4th week at Capitol, N.Y. for instance.*)
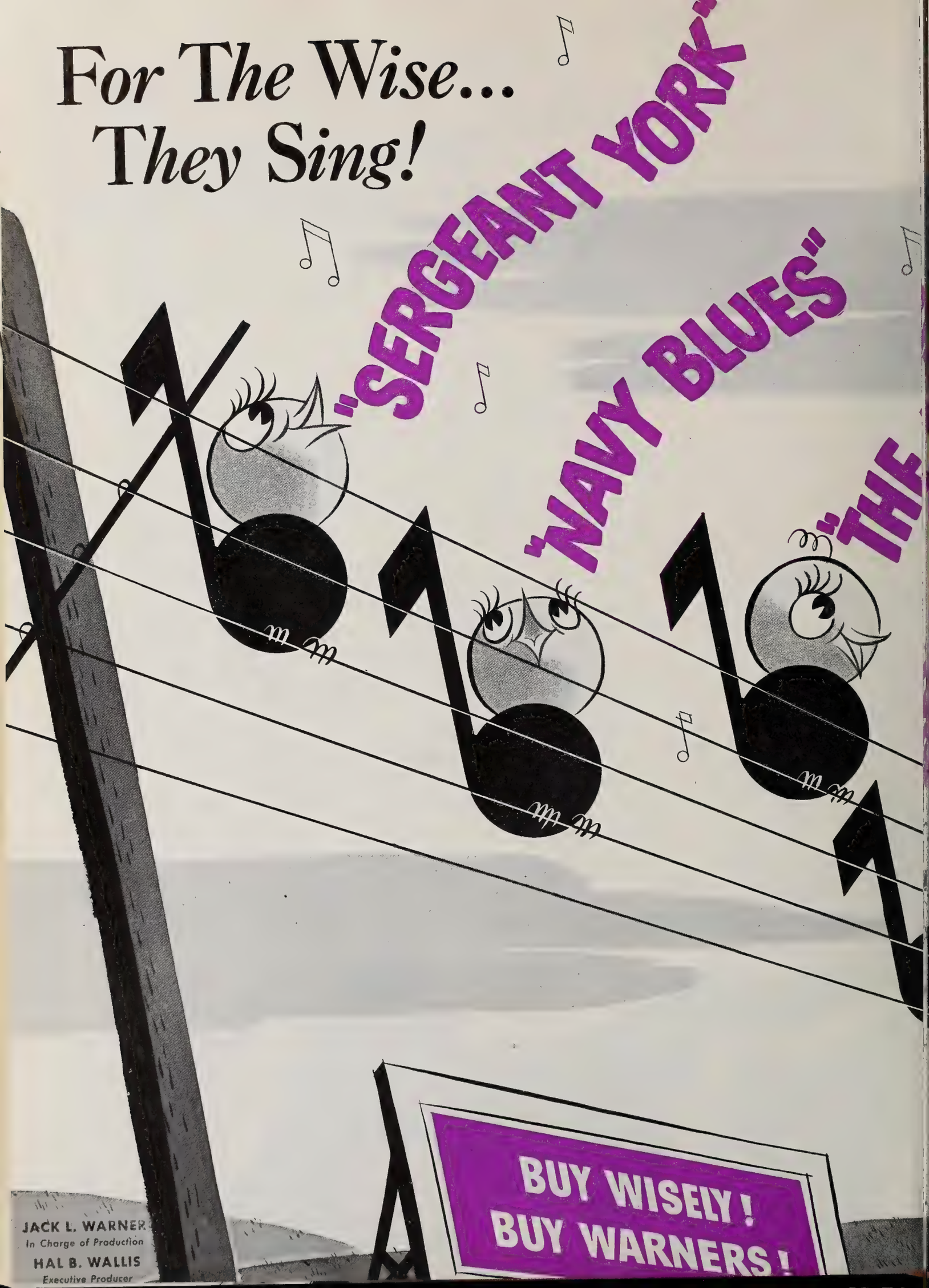
Those patrons have learned that this year again, as in the past 17 years, the M-G-M signature is a symbol of good faith in buying entertainment. That's our policy to the public. That's our policy to exhibitors.

Sincerely yours,

—Leo of M-G-M

P. S. Now turn to page 19




For The Wise...
They Sing!
"SERGEANT YORK"
"NAVY BLUES"
"THE
BUY WISELY!
BUY WARNERS!
JACK L. WARNER
In Charge of Production
HAL B. WALLIS
Executive Producer

ESE FALCON"
ONE FOOT IN HEAVEN"
"INTERNATIONAL SQUADRON"
"TARGET FOR TONIGHT"
"BLUES IN THE NIGHT"
NEW SEASON!
WARNER BROS.
NEW BOXOFFICE HIGHS!

No. 3 of a series of advertisements on "How Green Was My Val



JOHN FORD
chalk-sketched by the famous American artist William Oberhardt

"HOW GREEN WAS MY VALLEY" WAS PRODUCED BY DARRYL F. ZANUCK AND DIRECTED BY JOHN FORD!

Only to John Ford could so important a property be entrusted! And in bringing Richard Llewellyn's great book to the screen, the master director surpasses every triumph in his 25 years of achievement, including "The Informer," "Grapes of Wrath" and "Stagecoach"!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 4 — October 25, 1941

REFRESHING REASSURANCE that this is still an ordered, disciplined industry, in the face of a world at war and amid the perplexities produced by labour racketeering and the political footballing of Washington inquisitions, was afforded this week by the sessions of the fall convention of the Society of Motion Picture Engineers in New York.

Here were gathered several hundred men of professional and technological attainments and interests, all impinging on this art and industry, very much interested in their job, willingly and eagerly sitting through long sessions of papers, talk and debate—dichroic reflectors, densitometers, electrostatic air cleaners, iodide analysis in an MQ developer, and even out into such subjects as where film vernacular comes from.

This was a meeting about things that work by discoverable law and regular order, by slide rule and logarithm table, in pounds and grams and wave lengths and other measurable things. All this pertains, of course, to a world that is not only filled with potential adventure, but also a considerable comfort of assurance.

Into this peaceful oasis of technology up on top of the Hotel Pennsylvania, your editor, taking advantage of an invitation to make a speech, intruded with a suggestion to the engineers that they extend their concerns outside their assured world of tools and test tubes into the broader fields where most of today's problems and troubles are.

"WE have all heard for quite a while that demand from certain quarters," he observed, "that science and invention should take a holiday because society is not getting along so well with all the machinery on hand. The idea is that you gentlemen should end your progress now so that civilization can catch up.

"It would appear perhaps more practical to suggest that there is yet quite a lot that might be done for civilization and the customers if the problems of what are called 'social gains' and the 'new order' might be measured and controlled by some part of the same sort of processes of verification used in our laboratories and workshops—where things are made to work by honest application of information, not guesses, not vagrant hopes, not gilded dreams.

"Everybody else has had his fling at it. Perhaps it is now time that engineers and scientists can serve by coming out of the laboratories into the world of politics and social movements. The world picture today presents a bloody chaos because of figures that do not add and calculations that have no calculation in them.

"This idea of potential contribution of the scientific order to the social order is not new. It is also not especially alluring to such comfortable fellows as you are. The notion was even stated on the screen just a while ago. You'll remember that Mr. H. G. Wells wrote a story about a world ruled by engineers, under the title of 'The Shape of Things to Come'. Mr. Alexander Korda made a picture of it, a rather good picture of this technologically developed Utopia—and it was one of the three Wells pictures on which Mr. Korda told me he lost a million dollars. The public did not go for it—it was too fantastically reasonable. So this is no invitation to a pageant of triumphs offered to you—but it is to point out to you that the skill and order of application by which engineering has given us this mechanized age, can also have an important share in making it work—if not perfectly, then maybe a bit better than it is working now.

"The customer is really part of the machinery, and he's the part which now seems to be the most in need of adjustment and repairs."

△ △ △

NEWEST OF THE NATIONAL MENACES is the purchasing agent. By way of the United Press and the New York Times we learn that "the public relations men working for the United States", in Washington, have been told to write their copy single spaced and use both sides of the sheet to conserve paper, and that "the command came from officials who have to supply the mimeograph paper . . . "

It is alleged that the government is buying all the mimeograph paper and that, even so, there is not enough to carry out all the publicity which is being written. It is said that the press releases of OPM have been requiring 4,000,000 sheets for 5,000 copies each on 245 releases a month, and that the Washington total has been 800,000 pounds a month, to tell the world.

There is no showing that these purchasing agents have any yardstick on the effectiveness of any of the copy.

It can be guaranteed, however, that single spaced copy on both sides of the sheet, producing the maximum of inconvenience for the editors, will get the minimum of attention and space. It is characteristic of purchasing agent logic that paper should be saved even if the project is lost.

The legitimate function of a purchasing agent is to supply materials and tools for people who work, and if he knows his own business he does not know theirs. When the purchasing agent comes into editorial and publicity departments, efficiency goes out the window—or the side door in the direction of the nearest bar.

It may be true, and probably is, that there is hellish waste in government publicity copy in terms of lineage in print produced. The same purchasing agent might go around and tell the War Department to quit buying so many cartridges for machine guns because some of them miss the mark now and then.

It has been said that the pen is more deadly than the sword. Maybe what the purchasing agents need is some publicity.

One hears about other items besides mimeograph paper. There's a case, for instance, of enough toilet tissue shipped to a certain army camp to supply its probable requirements for twenty years. They might ask the commandant to speak to the soldiers about that, too.

△ △ △

EVERY SEASON of the cinema marks new milestones of progress and elegance. For instance, with the opening of the new selling season of '41-'42, the cocktail party, for so many years an institution of broad acceptance, is no more—officially. Officially, as the invitations now read, they are all "receptions" for the purpose of "introducing" the new ones, "greeting" the old ones. It is to be recorded, however, that the quality of the hospitality, etc., remains unimpaired.

—Terry Ramsaye

This Week in the News

Gradwell Sears, U.A. President?

Gradwell L. (LeBerthon) Sears, general sales manager of Warner Brothers Pictures and selling the films of that company and its predecessors for 21 years come December, arose, quite unexpectedly, at mid-week, as the No. 1 probability for the presidency of United Artists.

Some in informed quarters anticipated the signing of a contract by next mid-week, a contract described as running for at least five years, and possibly seven, paying $3,000 a week, plus 'a healthy bonus,' probably in U. A. stock, and vesting in Mr. Sears 'sole authority' with a voice in all of United Artists' producing and distributing activities, stipulating, in this connection, however, that the four company partners—Mary Pickford, Charles Chaplin, Alexander Korda and David O. Selznick—approve all personal service contracts.

At United Artists, Arthur W. Kelly, vice president and sales manager, admitted that, "the matter is being taken up with the U.A. owners now."

Elsewhere, the deal was described as being "orally set."

The same quarters expected that Carl Leserman, Mr. Sears' Warner assistant and confidante, would move with him to United Artists, as "executive assistant to the President."

Mr. Sears' contract with Warners is dated to next March, but a U.A. deal would include arrangements for his pre-release.

United Artists' partners have been conferring for months on the selection of a president, with William A. Rodgers, MGM, formally invited, and declining to head the company, and with Joseph Bernhard, of Warners, and George Schaefer, RKO, having been mentioned more recently.

Quick development of the Sears' matter this week followed by only a few days the association of David Selznick as producer-partner in U. A., and the announcement that the company would produce for the first time followed by the withdrawal of Walter Wanger from United Artists' producing ranks (MOTION PICTURE HERALD, October 18th, page 8). Mr. Wanger, who was to leave immediately for London, to produce, subsequently cancelled his Clipper reservation.

Harry Kosiner, eastern representative for Walter Wanger, on Monday was named executive assistant to Haskell M. Masters, western sales manager for United Artists, effective November 15th with the closing of the Wanger offices in New York.

WAR and defense is the number one influence at the box office, exhibitors discover and report Page 13
64 CIRCUITS buy more product, in large and small blocks, for 1941-42 film season Page 16
ARBITRATION "supreme court" overrules local board decisions Page 17
STATE department suggests scenes for films to tell story of United States in motion pictures Page 27
DISNEY reports on the South American market; sees potential film material in findings Page 29
HOLLYWOOD revises budgets, shifts casts to build "Stars of Tomorrow" of Herald poll Page 32
TESTIMONY of film leaders adds Browne-Bioff gifts to $650,000 Page 39
CIO moves in to organize white collar workers in motion picture offices throughout country Page 42
SMPE ENGINEERS told way to evade fixed focus, increase realism in motion pictures Page 47
MINNESOTA hails majors to court on charges of breaking state's anti-decree law. Majors confer Page 49
NEW YORK'S tabloid, "Mirror", picks up film popularity poll where "News" left off last year Page 50
STAGE show and name band bookings hit new spurt in motion picture theatres in key cities Page 56
ALLIED in Pittsburgh, moves to unite all of the industry's factions Page 58
BRITISH exhibitors find curfew planned for winter bomb season page 65

SERVICE DEPARTMENTS

Asides and Interludes Page 61
Hollywood Scene Page 34
Managers' Round Table Page 83
Reviews (Product Digest) Page 93
Late Reviews Page 74
What the Picture Did for Me Page 78
PRODUCT DIGEST, including Reviews and Release Chart Page 93

Deanna's Suspension

Fodder for columnists and chit-chat for Hollywood cafe-society, but not as yet a factor affecting the flow of product from camera to projector, the Deanna Durbin-Universal difference, responsible for the star's suspension, continued in status quo at midweek with conferences in progress and nobody on either side talking for the outside.

Still on schedule to start in late November, as it was at the outbreak of the controversy, was the studio's next vehicle for the star, and still engaged in preparation for the production of it were producer-writer Bruce Manning and Director William A. Seiter.

Rumors of the reasons for the rift included everything in the columnists' kit of monkey wrenches, and realists in the production community were beginning to wonder whether an over-abundance of solicitude on the part of the star's journalistic admirers down the years and now, might not be in fact the real root of the trouble.

These realists were remembering that for several years the columnists had been referring to Miss Durbin in type as "Universal's life saver," "The little girl who lifted the mortgage on the studio," etc., going on from there, more recently, to conjecture this and that in connection with the Vaughn Paul and Joseph Pasternak resignations from her contract-holder's employ.

They were aware that Miss Durbin's contract has more than three years to run, and that she is but 19 years old, and the humorists among them were recalling that her current picture is entitled "It Started With Eve." The majority opine that a peace will be achieved before starting date of the film.

Financing the Decree

A $1,500,000 two per cent-six months' loan has been secured by Radio-Keith-Orpheum, from Bankers Trust, of New York. The parent of RKO-Radio acquired the loan, unsecured and unrestricted, for six months, closing the deal on Monday, following approval of action by Radio-Keith's board at a special meeting held last Friday.

It is understood that the producing company desired additional funds to build up a large inventory of films because of consent decree selling. RKO is reported to have approximately $8,000,000 tied up with three blocks-of-five product completed and revenue on the first block.

Other producing companies are said to be concerned over the problem of obtaining additional financing to cover production costs at a time when their blocks-of-five are on the shelf or just beginning to move.

Review Priority, Again

First breaching of the defenses set up against pre-release previewing of product by the lay press occurred this week Tuesday when two Los Angeles newspaper critics published glowing reviews of "How Green Was My Valley" a week in advance of tradeshowing. It was "All a Mistake" and due to a "misunderstanding" and it is not to happen again, but it brought to the light of printer's ink two pieces of copy establishing a new mark in the field of critical abracadabra.

Edwin Schallert wrote in the *Times*: "'How Green Was My Valley' was shown at 20th Century-Fox studio yesterday for comment by movie observers. So this is in no sense a preview of the picture, but it may be said of this filmization of Richard Llewellyn's novel that it will go far with audiences as a study of human characters, and in that domain is remarkable.

"The production belongs to that class of cinemas which do not strain theatrically for dramatic effects but which essay rather to make the dramatis personae human beings—ideally honest and sincere.

"While it was utterly different in motivation, 'Sergeant York' was of that genre, and doubtless 'How Green Was My Valley' will be rivalling it for Academy Awards in many departments.

Virginia Wright wrote in the *News*: "From all who have been privileged to see 'How Green Was My Valley' you will be hearing that it should be the undisputed contestant for the Academy Award this year. . . .

"Now that reviews of films are forbidden before their release, I am not permitted to go into details about the virtues of this picture. I can only say that it has a haunting beauty, infinite tenderness and the kind of realism that tears the heart."

Critics Schallert and Wright were two among several filmwriters invited as individuals interested in the development of the art, and not as reviewers, to see the picture in a studio projection room on Monday. The inviting of lay press people to early screenings, under pledge to withhold review until release date, commenced shortly after institution of review restrictions at start of consent decree selling and was adopted as a means of enabling correspondents with long deadlines to keep abreast, publication-wise, of the product going into exhibition. It is said of the Schallert and Wright pieces published on Tuesday, and borne out in a measure by the copy, that they were written as a result of a misunderstanding.

Another view of the matter was expressed by James Francis Crow, cinema editor of the Hollywood *Citizen-News,* who did not review "How Green Was My Valley" in his Tuesday evening edition but did review the preview situation under the heading, "Now It Can Be Told."

Critic Crow asserted, "If, indeed, there was ever any doubt about it at all, the reason for the recent studio ban against film previews in the daily papers ought now to be quite clear to the most naive. . . .

"It is Okay, in short, to inform the public in advance about good pictures but not Okay to inform the public in advance about bad pictures."

"How Green Was My Valley" was seen by a MOTION PICTURE HERALD reviewer on Friday, October 17th, at the 20th-Fox home office in New York, but, pursuant to the company's request, that publication be withheld by all of the press until the regular advance consent decree trade showing, next week, the review will not appear in the HERALD until November 1st.

Who Likes What

Moviegoers in Los Angeles, in the heart of film production, prefer double bills, although city as a whole is only 60 percent for duals and 40 percent against, according to a "front door ballot box," conducted by Dan E. Clark II in the Los Angeles *Times.*

In a breakdown by income groups, the results were as follows:

High income group, 21.1 percent for doubles, 78.9 for singles.

High medium group, 34.6 percent for doubles, 65.4 for singles.

Low medium group, 58.7 for doubles, 41.3 for singles.

Low group, 85.2 for doubles, 14.8 for singles.

PICTURES ADVERTISED THIS WEEK

"The Chocolate Soldier", MGM, Page 3
"Two Faced Woman", MGM, Page 3
"Unholy Partners", MGM, Page 3
"Shadow of the Thin Man", MGM, Page 3
"How Green Was My Valley", Twentieth Century-Fox, Page 6
"Johnny Eager", MGM, Pages 19 to 26
"Panama Hattie", MGM, Pages 19 to 26
"The Woman of the Year", MGM, Pages 19 to 26
"Miss Achilles' Heel", Pages 19 to 26
"H. M. Pulham, Esquire", MGM, Pages 19 to 26
"Babes on Broadway", MGM, Pages 19 to 26
"We Were Dancing", MGM, Pages 19 to 26
"The Girl on the Hill", MGM, Pages 19 to 26
"I Married an Angel", MGM, Pages 19 to 26
"Tarzan's Secret Treasure", MGM, Pages 19 to 26
"Mr. and Mrs. North", MGM, Pages 19 to 26
"Steel Cavalry", MGM, Pages 19 to 26
"The Vanishing Virginian", MGM, Pages 19 to 26
"How to Win Friends and Influence People", MGM, Pages 19 to 26
"Target for Tonight", Warners, Pages 30 and 31
"Dumbo", RKO Radio, Pages 35 to 38
"Glamour Boy", Paramount, Pages 43 to 46
"You Belong to Me", Columbia, Pages 51 and 52
"Ladies In Retirement", Columbia, Page 55
"How Green Was My Valley", Twentieth Century-Fox, Pages 62 and 63
"Appointment for Love", Universal, Pages 66 and 67
"To Be or Not To Be", United Artists, Pages 70 and 71

War-and-Defense Pinch

Hollywood leaders and national exhibitor representatives were pleading this week with the Office of Production Management, at Washington, for "a break" on priorities, claimed to be needed to maintain both studios and theatres.

On behalf of exhibition, Joseph Bernard, Warner circuit general manager, and chairman of the Theatre Division of the Motion Picture Committee Cooperating for National Defense, spoke to the OPM Monday and commented Tuesday in New York that "not only is it important that the Hollywood studios be granted the materials they need for the production of pictures, but unless the theatres also get the supplies to keep in shape, our exhibitors won't have suitable houses in which to show the pictures."

He also compared the "tremendous public good" done by theatres with their comparatively small priorities demands.

On Monday, also, Francis Harmon, of the MPPDA, forwarded to the OPM, a list of materials deemed essential for studio maintenance and erection of production sets during 1942. Items on which the industry asks priorities range all the way from lumber and wall boards, to nails, paint, electric wire, foundry metals, freon gas, helium, and whatnot, not forgetting $50,000 worth of ammunition, fireworks and liquid smoke.

Wheeler Hits "Jukes"

U. S. Senator Burton K. Wheeler is now turning his anti-film guns in newspapers in the direction of 'juke-box' movies, those nickel-in-the-slot performances in bar and beanery, which, he said, are both "lewd and lascivious" and should be brought into the Nye-Clark-Wheeler investigation of propaganda on the screen, the investigation of which been in indefinite recess, on numerous postponements.

Senate subcommittee chairman D. Worth Clark, of Idaho, said this week in Washington that he expected to call the other four committee members together in a week to determine on a reopening of the propaganda hearings.

Senator Clark mentioned U. S. Assistant Attorney General Thurman Arnold, Will H. Hays, president of the MPPDA, Norman Chandler, publisher of the Los Angeles *Times,* and Louis de Rochemont, producer of March of Time, as likely witnesses—if and when.

Fiorello Henry LaGuardia, Mayor of New York, told the press and motion picture industry, last Thursday, at a luncheon of the AMPA, in New York, that the industry "has nothing to be ashamed of" and is to be commended "for standing up, toe to toe and fighting back" those groups responsible for "the Washington inquisition."

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THIS WEEK IN PICTURES



By Staff Photographer

CALLS PROBE OF INDUSTRY CENSORSHIP. New York's dynamic mayor, Fiorello H. LaGuardia, speaking at luncheon of the Associated Motion Picture Advertisers in New York. Now campaigning for re-election, the mayor also made this an occasion to "question the motives of those who question the film industry's motives". Shown seated are Louis Nizer, who was toastmaster, and Vincent Trotta, AMPA president.



PREMIERE PARTY. One of the tables at a dinner for Gilbert Miller, co-producer of Columbia's "Ladies in Retirement", prior to opening in Washington at the Earle theatre. Shown (reading clockwise) are Al Sherman, Columbia special representative in Washington; Bill Ewing, assistant to Frank LaFalce, Warner circuit advertising director in Washington; Mr. LaFalce; Mary Mason, NBC's "Cousin Mary"; Mr. Miller, Jay Carmody, Washington Star film critic; Bernie Harrison, Washington Times-Herald, and Rick LaFalce.



By Staff Photographer

AT CLUB FROLIC. Among those present at the annual party of the Paramount Pep Club in New York—Oscar Morgan, short subjects sales manager; George Smith, Western division manager, and Milton Kusell, New York district manager.

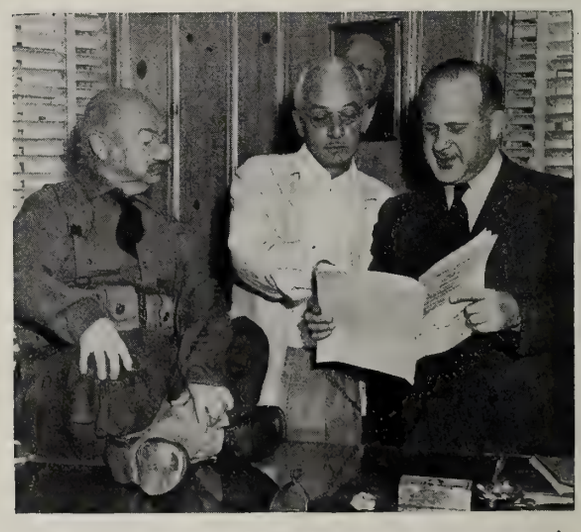


By Staff Photographer



By Staff Photographer

NEW YORK VISITORS. Two theatre managers snapped while calling on the Herald's Managers Round Table staff. Right: Morris Rosenthal, manager of Loew's Majestic in Bridgeport, Conn. Left: Dave Perkins, Plaza Theatre in Northampton, Mass.

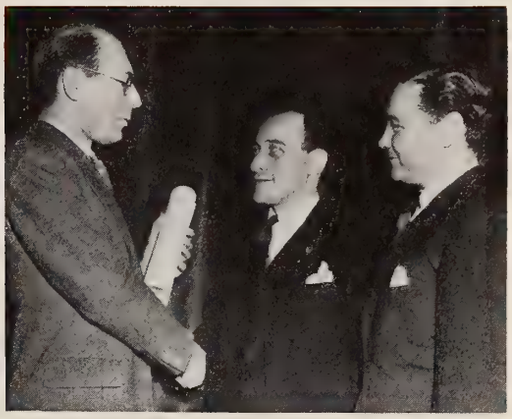


STORY CONFERENCE. Monogram's new comedy star, "Snuffy Smith", benignly looks around his adopted and prodigious nose at goings-on concerning his series, the first of which will be "The Yard Bird". Bud Duncan in real life, he is shown with Trem Carr, executive director of production for Monogram, and Edward Gross, producer.



By Staff Photographer

REPORTING ON MATTERS INTER-AMERICAN. Walt Disney, back from a tour of Latin-American countries, giving out to gentlemen of the press in his New York office. Story appears on page 29.



INSTALL NEW LOCAL. David Golden, chairman of Screen Office and Professional Employees Guild, new local union, receiving charter from Louis Merrill, president of UOPWA, in New York. At right is Saul Mills, secretary of CIO Industrial Council.



ATTEND SALES MEETING. Pictured at Warner circuit zone meeting, conducted by Joseph Bernhard in Chicago, are Harry Turrell, Chicago district manager; Mark Brazee, Wisconsin, and Herb Wheeler, Chicago.

AID POOR CHILDREN (left). The Boston Variety Club recently raised $2,000 for a fund to provide food for undernourished school children. Martin J. Mullin of M. & P. Theatres and Chief Barker, is shown presenting the check to Mayor Maurice J. Tobin. At right is Harold Stoneman, Interstate executive.



By Staff Photographer

TRAVELERS. From and to Central America. Above: Dave Prince, who recently returned to the Caribbean area to direct Republic's new branch in Trinidad. Below: Dr. Carlos Rocha, publisher of Cinemagrafico, on an annual business trip to New York.





By Staff Photographer



HAVANA CONVENTION. Columbia sales executives and Latin-America representatives as they opened a sales meeting in Cuba, with delegates also from Panama, Mexico, Trinidad, Puerto Rico and Venezuela. Shown seated are Joseph McConville, foreign sales manager; Jack Segal, manager of foreign branches; Arnold Picker, assistant to Mr. McConville, and Charles Roberts, supervisor.



CASH CELEBRATION (left). Salesforce of the Paul Castello district of Stanley-Warner Theatres in Philadelphia, at "Victory Dinner" marking their capture of first yearly prize of $700 and $250 second fourth quarter prize in a "drive to meet the emergency" sponsored by Ted Schlanger, zone manager. Seated are Irving Blumberg, Dave Seaman, Al Blumberg, Dick Raesley, Jack Minsky and John Niremburg; standing, Jack Levy, Paul Castello, Bill Crawley, Henry Armstrong, Bill Lafferty, Bill Wolf, Karl Schaeffer and Dick Parks.

WITH THE ENGINEERS

Picturing people at work and at gossip serious and otherwise, in the convention rooms of the Society of Motion Picture Engineers during its Silver Anniversary meeting at the Hotel Pennsylvania, New York (story on the convention, page 47).

ALL EXCEPT DIMMICK PHOTO BY STAFF PHOTOGRAPHER



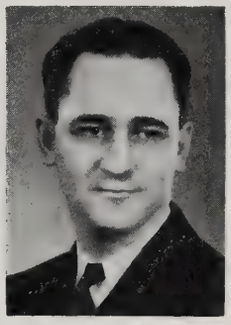
Emery Huse, president of the Society, and Sylvan Harris, editor of its journal.



Herbert Griffin, International Projector; Les Abbott, Motiograph; and Paul D. Ries, National Carbon.



W. C. Kunzmann and E. R. Geib of National Carbon, and Oscar Neu of Neumade Products.



Glenn L. Dimmick of RCA Laboratories, Indianapolis, who was awarded SMPE Progress Medal for 1941.



D. B. Joy and J. A. Hammond of National Carbon, with Karl Brenkert, head of Brenkert Light Projection Company.



P. A. McGuire, International Projector; H. Starke, Universal Studios, and Mrs. Starke.



E. M. Hartley, National Theatre Supply Company, with J. W. Sawyer of Shea's Theatres.



George Schutz, editor of Better Theatres, and N. D. Golden, U. S. Department of Commerce.

WAR-AND-DEFENSE NO. 1 INFLUENCE ON GROSSES TODAY, OWNERS REPORT

Defense Spending, Labor Migrations, the Draft, Army Camps, Emergency Schedules, All Changing Recreational Life

War and the national defense program have become a matter of personal concern to almost every exhibitor in the United States. In practically every section of the country motion picture theatre operators report that local defense activities are a major influence on their boxoffice grosses.

The effect of the national defense program, generally, has been to stimulate business of all kinds, including theatre patronage. Managers report from many sections, however, that boxoffices have not exactly kept pace with other business rises. To many exhibitors the national defense program has presented problems of labor migration, rising costs and changes in the entertainment habits of their customers.

New factories, labor migrations, the draft, neighboring army camps and rearrangement of community working schedules are only a few of the factors which are working drastic changes in the industrial and recreational life of American communities. Some theatres have found the defense activity a bonanza with grosses rising as much as 25 per cent in the past few months. Other exhibitors report defense headaches from the drafting of help, shutting down of local industries by priority curbs, and large sections of their audience moving to other towns for employment in defense factories.

Executives admit, however, that the increase in the nation's payroll has been spread over a wide area with all types of theatres in all neighborhoods likely to profit. At the end of the fiscal year on June 31st the Office of Government Reports listed defense contracts and expenditures of $17,164,915,000.

Theatregoing Habits Changed

Changes in theatre-going habits have been brought about in many sections by the defense programs. Night shifts, and odd hour swing shifts in many industries have taken patrons from regular evening and matinee performances. To reach them many theatres have started morning shows, earlier matinees, special midnight performances, and "lunch hour matinees" of short subjects.

The draft as yet has not made serious inroads into theatre personnel. But with many of their ushers in 1-A classification many managers are hiring girls to seat patrons and take tickets. Managerial staffs, generally, have been exempted from the draft through age or family dependence. Large theatres and circuits report no loss of executives, although some student managers are in national service.

New construction, while inspired in some sections by new army camps or defense plants has been limited. Government restrictions on building materials, imposed last week will probably halt any further expansion.

Sale of U. S. bonds and stamps is another defense contribution by the motion picture industry. Bonds are being substituted for cash prizes in games and defense stamps in all denominations are offered in change by many theatres.

There is general reluctance by managers and circuit executives to discuss the percentage of increase in grosses attributable to defense work in their territory. Estimates of the increase range from 20 to 25 per cent in the larger "arsenal areas" such as Detroit, Pittsburgh, Buffalo, to "slight" or "none at all" in communities hit by priorities or to which the flow of defense expenditure has not yet penetrated.

WAR AND DEFENSE AT THE BOXOFFICE

War threats, the nation's vast defense activities, and their effect on the motion picture boxoffice were the subject of a special MOTION PICTURE HERALD *investigation made at first hand in the field. The report is the first of a series revealing what the draft, priorities, defense expenditures, industrial migrations, new labor hour schedules and other symptoms of the national emergency have done to the entertainment business in every section of the country. The second article will appear in* MOTION PICTURE HERALD *next week.*

Washington Business Zooming But Exhibitor Fears High Costs

Washington, the hub of the Nation's defense program, finds itself—from the film entertainment point of view—in the position of playing host to the largest number of amusement-goers in the capital's history, but with many complications plaguing operators.

On the bright side are a skyrocketing federal payroll, attendance mounting approximately in proportion and a fair degree of certainty that the local "boom" will be maintained for a long spell, possibly several years.

On the other hand, theatre operators are worried by rising operating costs, difficulty in getting and holding personnel because of military conscription and the competition of government jobs. There is also an undercurrent of uncertainty generated by workings of the consent decree.

In general, however, exhibitors, chains and independents alike, are satisfied and uncomplaining. Certainly they could hardly wish for better attendance volume. As for the flies in their ointment, these are being accepted in the hope that they will eventually be eliminated.

Operators of Washington's first run houses are loath to discuss business at present in terms of dollars and cents because negotiations are still pending with the projectionists' and stage hands' unions for new contracts. There is apparent caution lest any admission of revenue rises by the "bosses" would be converted into an argument by the organized technicians for more pay.

While withholding actual figures, exhibition executives do not hesitate to say that business is good. Here and there a tendency is noted to attribute current boxoffice prosperity primarily to quality of product, rather than to the population influx.

"Washington is noted for its business stability," says Hardie Meakin, managing director of RKO Keith's. "What we're having now, speaking for this house, is not so much a 'boom' as a good response to good pictures."

Uniforms Fill Downtown Seats

Although there are upward of 50,000 service men billetted within a short radius of Washington, men who converge on the city in droves on week ends, Mr. Meakin is not inclined to credit this factor as a boxoffice aid. He points out, as do the heads of other picture-only policy theatres, that the boys in uniform head first for the vaudeville centers when they are showminded.

Further, patronage by the military, while eagerly welcomed, is a revenue drawback, rather than an advantage, in a city jammed with more than 200,000 civilian employes of the federal government. Men in uniform are admitted for half the regular admission price. This cut in grosses is particularly true at the downtown first runs, which reap the majority of soldier tickets.

All the first runs, as well as virtually every neighborhood house, have lowered tariffs for service men. The prevailing special rate downtown is 25 cents, plus government tax. In the neighborhoods, it averages 20 cents. This concession applies to the Negro theatres, most of which are operated by A. E. Lichtman.

The Warner Brothers theatres, whose two downtown first-run and 19 neighborhood houses are the most important single chain in Washington, concede a healthy rise in business since the defense program moved into high gear this year. They, too, cite higher operating costs and increasing difficulty in obtaining and holding ushers, student managers and office help.

Warner's Earle and Loew's Capitol are the two downtown combined policy houses which are experiencing the most consistent boxoffice gains. Until the beginning of this year, $15,000 was an average week at either theatre. Now $20,000 and $25,000 weeks are not unusual.

Headquartered in Washington are Loew and Warner theatre territories covering large portions of Virginia, Maryland, West Virginia, Delaware, and Pennsylvania. Many of these houses are revamping their opening and closing schedules to accommodate night workers, split shifts, etc. There is no such problem to meet in the District of Columbia. Now, as before, the Capital is a city of government, not of industry. There has been no change in performance times.

Staggered Paydays Help

A recent development, due indirectly to the defense upturn, is the staggering of government paydays, which has resulted in a more even time distribution of theatre business, as well as other forms of spending. Previously all government employes were paid on the 15th and last days of each month. Now one-half are paid on those dates and the other half on the 8th and 23rd. The government payroll, incidentally, is flirting with the $35,000,000 a month mark. That means that each and every week in the year some $8,000,000 to $9,000,000 is paid out to Uncle Sam's workers in Washington and suburban Maryland and Virginia.

Shortage of help in house management brings up the usherette question. Will young women be hired—as in World War 1—to take the places of youths called into the Army or who

(Continued on following page)

EFFECT OF DEFENSE WORK VARIES

(Continued from preceding page)

have accepted the call of more lucrative positions?

The answer, on the basis of the MOTION PICTURE HERALD survey, is an emphatic no. Without exception, Washington executives said they will bend every effort to retain male ushers. Several theatres are attempting to solve the problem by hiring college boys on a part-time basis. RKO Keith's, for example, has two part-timers for every full-time usher. In a number of instances ushers' pay has been increased to hold turnover to a minimum.

An interesting case, in this respect, is the Kogod-Burka chain of neighborhood housees, which reports no personnel worries whatever.

"If anything, we have more help available than we can place," says Fred Kogod, of the K-B Amusement Co., which operates the new Apex and Atlas theatres and the old Princess.

Build New Neighborhood

Kogod, independently, is putting the finishing touches to the "Senator," a 932-seat theatre expected to be completed by Christmas and which will serve a 600-family defense housing community in the Benning (northeast Washington) community. Particularly in northeast and southeast Washington housing developments are being erected in large numbers and the Senator will be the first film center erected expressly to meet this specialized demand.

Simultaneously, the Warner office is engaged in air-conditioning its Savoy, York and Apollo neighborhood houses, while its Home theatre recently underwent extensive remodeling. Warners' Metropolitan is having its lobby redecorated. New seats are in store for RKO Keith's.

A humorous sidelight, reflecting the steady influx from the hinterland, is the fact that many patrons walk up to the boxoffice with the query: "Are you giving away prizes tonight?"

The answer, almost invariably, is in the negative. Washington is not a double-feature, prize-giving show town, although a few houses here and there do indulge.

In summary, Washington's film folk are uncomplaining, hopeful that motion pictures will continue to hold their universal popularity, for if they do, the population growth and high standard of living in the Nation's Capital are twin guaranteees that business will remain good.

Key Niagara Factories Bring Top Buffalo Trade

National defense has greatly increased motion picture theatre business in Buffalo and throughout the entire Niagara area. Buffalo and its environs house many new industrial plants, all of which are keys in the country's national defense setup. Among them are Bell Aircraft (plants in Buffalo and near Niagara Falls), Curtiss Wright Corporation (plants in Buffalo and Cheektowaga, just outside city limits), Buffalo Arms Corporation (in Cheektowaga), Spencer Lens Company, Bethlehem, and Republic Steel companies, and Wickwire Spencer Steel Company.

Expansion programs have brought countless thousands of new residents to the Buffalo district. Wages are high, working conditions excellent in new plants.

These workers and their families have plenty of money for recreation, a good share of it going for motion pictures. Boxoffice income, as a result, has measurably increased.

No theatres here have yet begun running early morning or late night performances for defense workers.

Defense work, coupled with the Army Draft, has been responsible for a lack of men as theatre ushers. The Twentieth Century, a Dipson house, has a complete new staff of usherettes. Other houses may follow suit, if conditions warrant.

The closest Army Camp to Buffalo is Fort Niagara, at Lewistown, below Niagara Falls and some 35 or 38 miles from Buffalo. The soldiers have their own motion pictures of first run caliber. Consequently there is little effect on the business at the theatres. A new theatre being constructed at Main Street and City Line by Dipson interests is partly a result of an influx of defense workers and a migration of families to outskirts and suburbs lying near Main Street city line. Dewey Michaels, owner of the Mercury and Palace theatres, plans a community house in the Kenmore-North Park section. There are defense housing projects near by.

No local theatres are selling defense stamps or bonds to their public, but the drive is plugged on the screen.

All theatres have made reductions in admission price for servicemen. The average reduction is 20 per cent.

Drive-ins here are using the save-gasoline drive-in plugs for sitting in your car to watch a movie.

Defense Assistance to Central Ohio Is Slight

There has been no appreciable upturn in theatre business in the Cincinnati territory by reason of military mobilization or industrial defense activities.

Despite the fact that many key industries are working "around the clock," and payrolls, on the average, are higher than they have been in the last decade or longer, the higher wages drawn by factory workers have not been reflected at the box-office to any worthwhile extent. Workers' hours, either regular or overtime, appear to be such as to leave little, if any, time for theatre attendance. Theatres, nevertheless, except in a very few instances, have not provided showings at special hours to meet the convenience of these men.

No usherettes have as yet replaced ushers, since the draft has not made sufficient inroads on staffs to date to justify this change.

Although soldiers from Fort Thomas, adjacent to Cincinnati, and Fort Haynes, in suburban Columbus, attend the theatres in these cities, the number who do so is negligible compared with the whole. Cincinnati first-run theatres are making a special rate of 24 cents after 1 P. M. weekdays, and 30 cents on Sundays and holidays to men in military uniform, compared with the regular scales of 40 and 50 cents.

Defense stamps are being sold at the Twentieth Century, Ohio and Eden, Cincinnati suburban theatres, and the State, at Newport, Ky., all units in the chain operated by Willis H. Vance. No other houses as far as is known have as yet undertaken this.

St. Louis Competition Outgains Film Trade

The federal government has awarded contracts totaling an estimated $300,000,000 in St. Louis area, but a slim portion of this has found its way into the theatre box-offices.

Exhibitors are frank to admit business is off. Fred Wehrenberg, co-owner of a chain of 25 neighborhood houses and head of the MPTOA in St. Louis, says his theatres are off 15 per cent compared to a year ago, adding: "If you want to see where the defense money is going, drop into the taverns, honkey-tonks and bowling alleys."

Defense contracts have been numerous in St. Louis, because of its strategic location, but not a single theatre has even contemplated late-night or early-morning performances to accommodate the thousands of workers in this area.

Competitively the St. Louis Cardinals' race with the Brooklyn Dodgers for the National League baseball championship in a three-game series, drew approximately 75,000 persons. The Cardinals' attendance was more than 600,000 for the season, a record. The St. Louis Municipal Opera played to its recent season, a new attendance record. The Civic Theatre, small legitimate house, also set a new mark.

Citing the success of competitive entertainments, and asserting that first-run motion picture houses seldom exceed a normal gross, Mr. Wehrenberg blamed the "poor product now available."

While no male ushers have been replaced by usherettes as yet, such a move is contemplated by several houses, Mr. Wehrenberg said, including his own. On the problem of ushers, Fanchon & Marco officials said 650 young men answered their help wanted ad last week. Apparently there will be no shortage for some time.

Building of new theatres has been concentrated chiefly in areas outside the city, near the three Army camps here. However, Jefferson Barracks located just outside St. Louis, has put up three new post theatres with a total capacity of about 3,000. Ft. Leonard Wood near Rolla has five with a capacity of about 5,000, and Scott Field has one theatre with 1,000 seats.

Mr. Wehrenberg said the thousands of soldiers at liberty on weekends from these camps seldom attend the theatres, though admissions have been reduced in half for them and their dates.

Mr. Wehrenberg estimated the general loss in business, "because people aren't interested, that's all," in the St. Louis area at 15 per cent.

Twin City Upswing Set at 15 Per Cent

Theatre men in the Minneapolis territory are heartened by a definite upswing in business attributable, they say, to defense industry.

Minneapolis is the site of Fort Snelling, used as a basic training center. A number of defense industries are located there. At New Brighton, a few miles outside the city, the new $30,000,000 Twin City ordnance plant is being constructed.

One result has been a move to construct New Brighton's first theatre. The Engler Brothers at Hopkins, Minn., a suburb, have recently opened their new 1,200-seat Hopkins. In Minneapolis the Alvin, closed after a fire early in the summer, will be rebuilt.

Theatres are not selling defense stamps and bonds, nor have they made special rates for service men. There has been talk of employing girl ushers because of rapid turnover among male employes. No theatres have changed hours to accommodate defense workers. Twin City industry schedules have not as yet made that feasible.

A consensus of estimates holds that business is up about 15 per cent. The increase is steady, indicating possible further gains before January 1st.

Pennsylvania Coal Cities Hit by Labor Exodus

Until lately Luzerne and Lackawanna Counties in Pennsylvania have received little benefit from the defense boom. In reverse, several thousand workers and families have left the region to take defense jobs in Philadelphia,

(Continued on following page)

GREATER PAYROLLS BRING UPSWING

(*Continued from preceding page*)

New Jersey, Maryland and New York as well as the New England area.

Of late the demand for anthracite has bolstered operations at the coal mines. For the first time in many years practically all of them are working five days a week.

With the migration of workers and families to other areas theatre attendances slumped considerably and only lately have they felt gain as a result of the increased coal production. Only two regions in Northeastern Pennsylvania, Berwick and Williamsport, have had any defense booms.

As yet no theatres have resorted to early morning or late night performances for defense workers. Neither have any had to replace male ushers with usherettes, although some of the theatres have found that some of their ushers have left to take defense jobs.

Since there are no Army camps in the vicinity, the area received no increased business from the military trade. The nearest military reservation is Tobyhanna shooting range outside Scranton.

While new theatres are going up in Plains and others have been either completely or partially remodeled in Hazleton, Wilkes-Barre, Sheppton and McAdoo, among others, none of the work can be directly attributed to defense projects.

Cut rates for service men have not yet been instituted in the region, although there is talk of them. Neither do the theatres sell defense stamps nor bonds.

Comerford circuit executives at Scranton report that defense work has not aided their business in Pennsylvania's coal areas. There is little defense manufacturing in the coal counties. The demand on mines by defense industries has kept them working steadily, but Comerford managers report that these wages have been offset by the migration of younger men to manufacturing areas.

None of the Comerford houses are selling defense stamps. A decision on cutting rates for servicemen on furlough has not been reached. There are no army camps near the coal fields.

Influx of Workers Aids New Haven Area

Although New Haven territory exhibitors first cried that defense industries were ruining the attendance of male patrons and their families who had to adapt themselves to new working hours, the late summer and early fall improvement in business seem to belie this conclusion. Exhibitors now admit that although there is less leisure time because of the tremendous impetus of defense industries throughout New England, and regular week-day attendance may have decreased somewhat, a good picture now far outgrosses former takes. Concentration of business in the week-ends seems to be greater than ever.

To compensate for the business lost by the three-to-eleven o'clock shift in industry, Loew-Poli and Warners have been running early morning "Defense Shows." They reportedly draw good attendance from workers, and their families, during the summer.

In Bridgeport, where population and weekly payroll have shown the biggest improvement in Connecticut, the Warner and the Poli houses both have weekly shows starting at 9 A. M. The Loew-Poli, Worcester, starts two-a-week morning shows this week, on Fridays and Saturdays, while the Palace, Meriden, Poli, in Hartford, and Poli in Waterbury play one morning a week. Admissions are on the matinee scale. Earl Bird shows are operated in Bridgeport, Meriden, Worcester, Waterbury and Hartford. Managers report these morning shows well attended.

As a result of an increase in population due to migratory workers, a new 1,000-seat house is under construction in East Hartford, which, with Hartford, has become increasingly important in the industrial scene. Peter Perakos and Joseph Quittner report their new house will be ready for operation by October 15th. In Bridgeport, two new building permits for theatres have been granted, but some delay has arisen because of lack of steel for construction and prohibitive building costs. However, several houses on the Strand Amusement chain and others have renovated at substantial investments to meet the increased activity.

All houses have reduced their admission by about half for service men, but attendance is negligible. since soldiers are seeing new pictures at camps.

Chicago Defense Stimulus Felt in Loop, Mill Districts

Chicago theatres have not benefited greatly by defense projects, according to leading operators of the city, although for a period beginning around July 4th and ending September 1st, they enjoyed an increased in business of approximately 9 per cent due, it is thought, to improved employment conditions. Business has dropped off in the past two weeks.

Outside Chicago, but in the area served by local film exchanges, several towns are profiting by their proximity to ordnance and munitions workers. Others, with defense projects nearby, report only a negligible increase in receipts.

M. M. Rubens, vice-president of the Publix-Great States circuit, operating 68 houses in Illinois and Indiana, has compared figures of theatres in defense areas with those in non-defense towns and says there is little difference in receipts. Taking Joliet, Ill., which is 12 miles from the Elwood ordnance works at Wilmington, as an example, he compared results there with that of Aurora, a town of the same somparative size as Joliet and found very little increase in receipts over Aurora. The Wilton Theatre, in Wilmington, has found it necessary to run extra matinees to accommodate munitions employees and a new 500-seat theatre has been announced. Building will start in December.

LaPorte, Ind., 11 miles from the Kingsbury ammunition plant, is enjoying a healthy increase in business. Most of the theatres find it necessary to open earlier and run later. The Roxy theatre, heretofore operating from 2 to 11 P. M., now opens at 11:30 A. M., and runs until 11:30 P. M. Business in Hammond, Ind., located in an industrial region, has increased 20 per cent in the last three months, while Gary, Ind., has undergone a strange transition despite the fact the mills there are going full blast.

Ten weeks ago the steel mills of Gary, the heart of the middle-west steel industry, went on full time operation and for six weeks business increased about 30 per cent. In the past four weeks business in general over the entire town has been below normal. An investigation by the Chamber of Commerce revealed that the town had bought $472,000 worth of defense bonds within the last month and attributed the decrease in business to this.

Conditions at Rockford, Ill., adjacent to Camp Grant, and Waukegan, Ill., near the Great Lakes Naval Station and Fort Sheridan have not been materially affected. Approximately 4,000 men from the last two camps filter into the downtown district of Chicago weekly and take advantage of the cut rates for service men. These are five to 38 cents below prices.

Two new developments, the result of defense projects, have been announced in Chicago. The H. and E. Balaban Corporation plans a $500,000 suburban, shopping, residential and amusement center in Melrose Park, Ill. The project is headed by Harry and Elmer Balaban, younger brothers of Barney Balaban, president of Paramount Pictures. It is not connected with the Balaban and Katz circuit. It will adjoin the new 31 million dollar aircraft engine works of the General Motors Corporation. Plans include a 1,000 car drive-in theatre and a 900-seat year-round playhouse.

Omaha Anticipates Boom From Army Activities

The defense boom has yet to boost theatre boxoffice takes in the Nebraska-western Iowa area, but exhibitors and others in the film industry at Omaha are anticipating a prosperous fall and winter due to the nation's arms program.

Nebraska and western Iowa have received about $30,000,000 worth of defense contracts so far, and part of that amount is bound to reach boxoffices, Will Singer, manager of the Brandeis, first-run Mort H. Singer house, reports.

Omaha itself has a $15,000,000 bomber plant under construction at Fort Crook, ten miles south of the city. At present 3,000 men are working there. When completed it is expected that 10,000 to 20,000 men will be employed there. They are bound to help theatre business, exchange men say.

The draft has so far put no pressure on male ushers. The Orpheum has usherettes, but has had them for several years. A few Omaha houses report difficulty replacing ushers that leave. Ushers are getting harder to find, they report.

Fort Crook is a motor transport base but does not have a large number of men. There are also only a few soldiers at Fort Omaha. Camps scattered through Nebraska are helping theatres in their immediate vicinity.

So far there has been no theatre building due to defense activities, but theatre supply men report locations are being considered in South Omaha and Bellevue, suburbs adjacent to the bomber plant area. Two theatres now in South Omaha, owned by the Epstein chain, are doing good business, but have no special hours.

[To Be Continued in Next Issue]

OHIO JOB INCREASE TYPIFIES WAR BOOM

Scenes reminiscent of the war-work boom of 1917-18 *are being enacted in many Ohio industrial cities, it is reported, as the state's rubber, automotive, steel mills and other industries turn full attention to defense work. The state, one of the first to benefit from defense sub-contracting, is considered a typical example of the increasing defense employment.*

Industrial employment in Ohio showed extensive increases for August of this year compared with the same month of 1940, *according to figures released by the Ohio State University Bureau of Business Research, at Columbus. Canton led with the biggest gain,* 41 *per cent. Other key situations showed percentage gains as follows: Cleveland,* 31; *Akron,* 30; *Dayton,* 29; *Cincinnati,* 28; *Columbus,* 23; *Toledo,* 20, *and Youngstown,* 17.

64 CIRCUITS BUY MORE PRODUCT, IN LARGE AND SMALL BLOCKS, FOR '42

Metro First to Report Results of Blocks-of-Five Sales; Marked Trading in Product of Decree and Non-Decree Companies

MGM, first of the five decree-bound majors to disclose the total number of deals on its first blocks of film offered during the new season, reports, through its sales manager, William F. Rodgers, that it had made 6,130 deals for the first block, and 5,209 deals for the second.

Mr. Rodgers added that the new decree selling system was working smoothly, for this company, and that most of the theatres so far signed are independent, adding that he had not completed figures on the circuit deals.

Meanwhile, the larger circuits continue to buy majors' product, both decree and non-decree, in increasing numbers, with several large deals disclosed recently.

Universal, for instance, reports that it had closed deals with Balaban and Katz, Great States, Minnesota Amusement, Wilby-Kincey, Intermountain Theatres, Interstate of Texas, Texas Consolidated Mullin and Pinanski, and other Paramount-affiliated circuits. Other circuits which have bought the company's new product are RKO, Famous Players Canadian, Canadian Odeon, Fox West Coast and Warners.

The announcement was made following the recent return to New York, from a western tour, of William A. Scully, company general sales manager, and William J. Heineman, assistant sales manager. They said the circuit deals closed by the company set a record for any comparable period.

The FWC and Warner pacts are for three years; the RKO, for a "long term", likewise those with Paramount's partners and associates.

Other buyers of Universal's new product are the Butterfield circuit, of Michigan, and the J. L. and S. Circuit, Chicago.

United Artists, selling its films singly, this week disclosed a number of deals with circuits in the eastern district.

In the New York territory, of which Clarence Eiseman is branch manager, deals have been closed with Century, Randforce and the Skouras circuits.

In the Washington territory, deals were completed with the Frank Durkee, Lou Rome, Craver, Gaertner, Bernheimer, Wilder, Garman, and the Abe Lichtman circuits.

A deal for the entire 1941-42 program was also made with the Wilmer and Vincent circuit in the Washington and Philadelphia territories.

Other deals in the Philadelphia territory have been completed with the Affiliated, Varbalow, Chamberlain, Boyd, and the Greenfield circuits.

In the Midwest, the company has sold to the Warner theatres in Chicago, and, in that general territory, to the Indiana-Illinois, Anderson, Robert Lucas, and Ben Lasker aggregations.

RKO continues to sell the circuits, last week adding nine more, as follows: Florida State Theatres, 102 theatres; Wilby-Kincey, 86 houses; Jefferson Amusement Co., and East Texas Theatres, 76 houses; Lucas and Jenkins, 53 houses; Everett Enterprises, 24 houses; J. Real Neth Theatres, six houses; Lam Amusement Co., 13 houses; United Amusement Corp., Canada, 25 houses; Confederation Amusements, Ltd., Canada, seven houses.

The national Warner circuit has also bought new RKO films.

The company's short subjects sales will probably exceed those of 1940 by 15 per cent, according to Harry Michalson, short subjects sales manager, who asserted the consent decree had not decreased sales.

Cooperative Theatres, of Detroit, last week bought Republic's 1941-42 output, for 49 theatres. Previously, the company had sold its program to 161 theatres of the Texas Interstate chain, and to others.

Among recent additions to Warners' customers for new product, are the Kerosotes Circuit of Springfield, Illinois, and the Hanline Circuit, Macomb, same state.

Additional buyers for Monogram's 1941-42 pictures include the Florida Theatres circuit of 65 houses; the Morse and Rothenberg aggregation, in New England; the Dipson houses in western New York State; the R. E. Griffith houses in New Mexico, and Publix-Richards-Nace in Arizona.

Producers Releasing Corporation's 1941-42 program is also being bought by circuits, and the latest deals, as disclosed by the company's New York home office, are with the Waters Theatres, Atlanta; Wilby-Kincey Circuit, Charlotte, North Carolina; the Ray Allison Circuit, Pittsburgh; Frisina Amusement Company, St. Louis, and the Maine and New Hampshire Circuit, Boston.

EXHIBITOR WANTS FILMS ON DEFENSE

Harry C. Arthur, Jr., vice-president of Fanchon & Marco, announced in St. Louis this week that his company is "eager" to obtain as many films showing American armed forces in action as possible, "because our patrons, we find, are eager to see such pictures." Mr. Arthur said "vociferous applause" has greeted films of this kind in the F. & M. houses, and he reported further that the singing of the national anthem before each performance has been accepted by the audiences.

Kreisler Joins Army

Samuel Kreisler, member of United Artists home office publicity department in New York, left last week to join the United States Army. He had been with the company for the past nine months.

Levinger Joins N.S.S.

Herbert Levinger, advertising man, has been named special representative for National Screen Service in Chicago, replacing Phil Rouda, resigned.

Michigan Houses Launch Hudson's Campaign Plan

A total of 373 theatres in Michigan, more than a majority of houses in the state, has been enrolled as the first contingent by Allied Theatres of Michigan in the plan proposed by Earl J. Hudson to sell the motion picture institutionally as "the country's greatest form of entertainment." The campaign has been titled the "Michigan Allied Plan."

Material for the campaign will be available to interested exhibitors, according to Ray Branch, Michigan Allied's president, for adoption on a local or regional basis, and cooperation has been pledged by national leaders for launching the plan throughout the country.

Among those who have commended the plan are Abe Montague, general sales manager of Columbia; Arthur Kelly, vice-president of United Artists; Claude Lee, director of public relations for Paramount, and representatives of Metro-Goldwyn-Mayer.

Mr. Branch said he has received invitations from other state groups to attend their meetings and explain the plan.

The campaign will include the use of testimonials by prominent persons outside of the motion picture industry and is designed to build goodwill for the industry as a whole.

The testimonials will stress the value of films as entertainment and an educational force and the health, comfort, convenience, safety and inspirational values of theatres, Mr. Branch explained. This material will be used in advertising in various forms, including trailers on the screen.

Theatres so far enrolled include 135 independent houses affiliated with Michigan Allied; 105 Cooperative Theatres; Butterfield's 115 houses and 18 theatres of United Detroit.

Details were worked out at a meeting in Detroit on Thursday, October 16th, by a committee headed by Mr. Branch and including E. J. Hudson, president of United Detroit Theatres; E. C. Beatty, president of Butterfield Circuit; C. L. Buermele, general manager of Cooperative Theatres, and John McPherson, manager of the Detroit branch of National Screen Service.

Monaghan Succeeds Carey

Al Rosenberg, head of Washington state theatres in the Hamrick-Evergreen circuit, has appointed Robert Monaghan city manager of Bellingham theatres for this chain, succeeding the late James Carey. Monaghan thus moves from the American theatre to the Mt. Baker theatre in that city. His position at the American will be filled by John Bretz, at present manager of the Neptune theatre in Seattle's University district. Bretz's successor here has not yet been selected, and Carl Mahne, manager of the University Egyptian is also temporarily directing the Neptune operation.

ARBITRATION HIGH COURT OVERRULES BOARD DECISIONS AS 'INADEQUATE'

Board Reverses Los Angeles, Boston Awards; Interprets Section VIII, Cites Inadequate Testimony; New Cases Reported

Inadequate testimony from the complaining exhibitor and the strictly limited powers of arbitrators under the consent decree were cited by the motion picture Appeal Board as causes for two reversals of arbitration awards, this week.

The "Supreme Court" of film arbitration on Monday overruled the findings of arbitrators in Boston's third and Los Angeles' first cases. The appeal decisions were the first to completely overrule local arbitrators.

In the Boston case the three members of the Appeal Board, Van Vechten Veeder, Albert W. Putnam and George W. Alger, reversed the award of Henry Channing, arbitrator, in a clearance action filed by Lucien Descoteaux of Manchester, N. H. They dismissed the complaint with costs.

"Proof offered by the complainant is inadequate to show that existing clearance applicable to his theatre is unreasonable" the Appeal Board said in setting aside Mr. Channing's award. As reported in MOTION PICTURE HERALD for July 12th, Mr. Channing had reduced Mr. Descoteaux' clearance to 30 days maximum after first run and seven days after second and subsequent runs.

The limited powers of the arbitrator under Section VIII of the consent decree were cited by the Appeal Board in dismissing the Los Angeles complaint of O. W. Lewis, operator of the Mission Playhouse, San Gabriel. They declared that the language of the decree is permissive not mandatory in its discussion of maximum clearance. This, they ruled, prohibits the arbitrator from increasing clearance. Herbert Cameron, arbitrator of the first Los Angeles case, lacked jurisdiction to raise the maximum clearance against intervening theatres, they declared.

A comment by the Appeal Board that the record "strongly indicated the equity of the arbitrator's award" and the opinion that it would have been a fair and equitable adjustment of clearance relations between the involved theatres, except for decree restrictions, was appended to the decision by the Appeal Board. They held however, that such a result cannot be accomplished under Section VIII of the consent decree.

The Los Angeles case was appealed by James Edwards, Jr. of the Edwards circuit on August 1st. The case was filed in April by Mr. Lewis and was heard in late May by Mr. Cameron, counsel for the state railroad commission. Paramount, Warners, Loew's, Inc., the Edwards circuit, United West Coast Theatres Corporation and the Alhambra Amusement Company were involved.

Sought Uniform Clearance

Mr. Lewis's complaint, the Appeal Board reported, called for a complete readjustment of zoning and clearance in the Los Angeles area. He asked a uniform clearance system and an award granting the Mission theatre clearance after Pasadena instead of Alhambra, and a run ahead of the intervening Rosemead and Garvey theatres with seven days clearance over them.

The arbitrator found that the following clearances, granted by the three defendants, were reasonable. Pasadena 1st run, 7 days over Alhambra 1st run; Alhambra 1st run, 14 days over Monterey; Alhambra 1st run, 21 days over Mission Playhouse. He found that the following clearance was unreasonable; Alhambra 1st run, 21 days over Rosemead and Garvey, because this latter clearance was not long enough to give effect to a priority over them to which he held Mission Playhouse was entitled.

The arbitrator made the following award:

"(1) The maximum clearance which may be granted to Alhambra and Garfield theatres (Alhambra first run), over the Rosemead theatre in licenses hereafter entered into by Loew's, Paramount and Vitagraph, distributors, shall be seven days after Mission Playhouse closing (San Gabriel first run).

(2) The maximum clearance which may be granted Alhambra and Garfield theatres (Alhambra first run), over the Garvey theatre in licenses hereafter entered into by Loew's, Paramount, and Vitagraph, shall be seven days after Mission Playhouse closing (San Gabriel first run).

In other respects the complaint was dismissed and the arbitrator added the customary clause to the effect that,

"Nothing contained in this award shall restrict the exhibitors' right to license for any theatre for any run which he is able to negotiate with any distributor, nor the distributors' right to license for any theatre any run which it desires to grant."

The sole question at issue on appeal, the Board held, was whether the arbitrator had power under the decree to grant a run to the Mission ahead of the Rosemead and Garvey and a seven day clearance over them.

Section VIII, the board wrote, limits the power of the arbitrator to finding a clearance unreasonable or reasonable. If found unreasonable the arbitrator's award may fix "the maximum clearance between the theatres involved which may be granted in licenses thereafter entered into by the distributor defendant."

This language contemplates an exhibitor complaint that clearance against his theatre is unreasonable in point of time the appeal board ruled, which view, it said, "is reinforced by the further provision limiting the arbitrator to fixing a maximum clearance between the theatres involved."

"This can only mean a reduction, not an increase," the three judges wrote, "because the fixing of a maximum greater than the existing clearance would "have no effect. The distributor would not be compelled to grant the greater clearance. The language of the Decree is maximum clearance 'which *may* be granted in licenses thereafter entered into by the distributor defendant.' This is clearly not mandatory but permissive, and the exhibitor against whom the maximum clearance is granted is still free to bargain with the distributor for such clearance less than the fixed maximum as he is able to obtain. The Decree primarily aims to prevent oppression on the part of distributors by the imposition of unreasonably long clearance."

Mr. Cameron's award, they added, increased the maximum clearance against the Rosemead and Garvey in a manner not authorized by the decree.

Cites Section VIII Violation

The board also pointed out that Section VIII provides that nothing in the section and no award under it shall "restrict the exhibitor's right to license for any theatre any run which he is able to negotiate with any distributor, nor the distributor's right to license for any theatre any run which it desires to grant."

"It is clear that the award in this proceeding violates this provision" the Appeal Board said.

"By providing that the Rosemead and Garvey theatres cannot play a picture until seven days after Mission Playhouse closing the arbitrator has created a run in favor of the Mission Playhouse and against Rosemead and Garvey. He has fixed their respective playing positions so far as run is concerned. Since the three theatres are competitive the award plainly restricts the right of distributors to grant and an exhibitor to negotiate for a run. The arbitrator lacked jurisdiction to make such an award under Section VIII," they ruled.

The Appeal Board reversed in full the award handed down on July 9th by Mr. Channing, in the clearance complaint filed by Lucien Descoteaux of Manchester, N. H., against the Big Five.

The appeal was made by 20th Century-Fox and the State Operating Company, intervenor. The State Operating company is a subsidiary of the Shea circuit.

In reviewing the facts, the Appeal Board declared there are 10 theatres operating in the Manchester area. Manchester has a population of 77,000, most of them mill workers earning moderate wages. All of the theatres are located in or within a short distance of the town's shopping center and are highly competitive they said. Mr. Descoteaux operates three theatres while the State Operating Company operates four and has an interest in a fifth.

The clearance under which the Descoteaux theatres now operate varies. Loew's and RKO give clearance of 60 days on first run, 14 days on second run and seven days on third run. Paramount has 45 days on first run, "blank" on second run and third run "as usual." The Rex and the Empire, both operated by the complainant, play seven days after second or third run. Fox clearance is 60 days on a percentage picture and 45 days on a flat rate for first run; 14 days for second, 14 days for third and 14 days for fourth run. This is under the terms of a three year franchise granted in 1939 to the State Operating Company.

Historically, the Appeal Board said, the 60 day clearance established by Fox and enjoyed by the intervenor, is shown to have been in

(Continued on following page)

FANCHON AND MARCO WILL NOT DROP TRIPLES

Harry C. Arthur, Jr., vice-president of Fanchon and Marco, discussing triple features at several St. Louis neighborhood theatres his company operates for St. Louis Amusement Company, said he had no intention of discontinuing the lengthy programs.

He likened triple features to the large Sunday newspapers, saying, "Readers of newspapers can read the features they like and toss the rest of the paper aside; it's that way with triple features. Patrons can come in and see all three features or two or one of them. I don't think newspaper publishers would discontinue their big Sunday newspapers if a minority of their readers attacked them."

Mr. Arthur said triple features have been popular and he will make no changes until competitive theatres stop "giving away dishes."

SEVEN DISTRICTS REPORT CASES

(Continued from preceding page)

existence for 11 years and antedated the coming of the State circuit to Manchester.

"Sixty days clearance on first run is also shown to have been prevalent in a number of New England industrial areas somewhat comparable to Manchester," they also observed.

"It is incontrovertible," said the decision, "that by far the largest revenue of the distributors is derived from the intervenors' prior run theatres. The first run houses of the intervenor are booked mainly on a percentage basis. The complainant books mainly flat rate with few selective percentage pictures."

"We find the testimony of the complainant quite inconclusive," the Appeal judges wrote. "Upon it, however, the arbitrator has undertaken to revolutionize completely clearance in Manchester. He has done this although he has not specifically found that any one of the particular existing clearance or the aggregate of all clearance between the intervenor's first run and the complainant's fourth run is unreasonable. He has reduced the first run clearance from 60 days to 30 days and provided a 7 day clearance after second run and has completely abolished clearance after third and subsequent runs provided however that distributors may, if they choose, use sequence in selling feature pictures.

The Appeal Board also condemned "meager testimony" in support of the complaint, writing,

"Substantially, the entire testimony of the complainant with reference to the unreasonableness of the clearance structure which he seeks to rvise, is Mr. Descoteaux's statement of his own opinion as to what he thought a reasonable clearance should be. Complainant's opinion is based on some twelve years of experience as an exhibitor, which has been his only connection with the motion picture business."

"Various objections to the award have been raised by the appeal which do not require consideration by us now because we are constrained to find that the proof offered by the complainant is inadequate to show that the existing clearance applicable to his theatre is unreasonable. It is essential that such unreasonableness should appear by sufficient proof before any award can properly be made revising clearance.

"The award is reversed and complaint dismissed, with costs."

The decision was signed by the appeal board, VanVechten Veeder, Albert W. Putnam and George W. Alger.

Arbitration Docket Of the Week

Buffalo

The Buffalo tribunal this week received its sixth case when Irving Cohen, operating the Allendale theatre, at 203 Allen St., Buffalo, entered a clearance demand against the Big Five and the Marlowe theatre.

Mr. Cohen's complaint asserted that the "present availability of product in the operation of the Allendale theatre is unjust and unfair because of reduced admissions at the Marlowe theatre and because of unfair practices at the same theatre." He demanded that "availability of product to the Allendale be changed to read 'ahead of the Marlowe theatre'" on contracts.

Although the case was filed as clearance, under Section VIII arbitration observers at New York expressed doubt that it could be heard as such. They cited the decision of the Appeal Board this week limiting the power of arbitrators to impose maximum clearances and expressed the belief that the case would have to be refiled as specific run.

Officials of the AAA declared that it was not within their scope to classify an arbitration demand. Only the arbitrator, they said, can rule that the case is not clearance, and must be filed under a different section of the consent decree.

Chicago

A demand for clearance was filed with the Chicago Arbitration Board on October 16th by the R & G Theatre Corporation, operating the Olympic theatre, Cicero, Ill., naming the consenting companies.

It claims that the 14 and 21 days clearance given to Lasker & Sons' Villas theatre, and the Palace theatre, operated by the Schoenstadt circuit, as unreasonable and seek relief accordingly. It is the eighth Chicago case.

The Oriental Theater clearance case, sixth Chicago complaint originally scheduled for hearing October 20th has been postponed until October 22nd.

An intervention has been filed against the Oriental by the Empire Theatre Corporation, operating the Esquire Theatre, in the northside of Chicago, close to the loop district of the Oriental.

New York

The Appeal Board received its 15th case from the New York tribunal this week when Warner Brothers and its subsidiary the Stanley Theatre Company appealed the award in the 12th New York complaint. They asked a review of the decision of Michael N. Chanalis, arbitrator, who as reported on October 4th, reduced the clearance of the West End theatre, operated at Newark by Paustan Amusement Enterprises, from 14 to seven days. Warner's Ritz theatre was an intervenor.

A consent award settled New York case number 15 on Friday when the Gleason Amusement Company, operating the Colonial in Monroe, N. Y., reported that all parties concerned in its clearance demand had agreed to a new schedule in the Newburgh area. The Ritz and Broadway theatres, Newburgh, and Paramount, RKO, Warners and 20th-Fox had been named in the complaint.

Through the settlement, it is reported, the Ritz and Broadway clearance is reduced from 14 to seven days. Paramount was dismissed inasmuch as it is affiliated with both houses. Charles Ballon, arbitrator, signed the award. A similar settlement was reached two weeks ago between the Newburgh theatres and the Storm King theatre at Cornwall-on-Hudson.

Boston

The fifth Boston case, clearance action brought by the Waltham Amusement Company for its State theatre, Whittenton, against the Big Five and the Strand and Park in Taunton has been withdrawn. The same company on August 30th won a clearance cut in behalf of its Grand against the Park and Strand theatres from arbitrator William H. Hitchcock. He cut the clearance from 60 to 30 days and said that some experiment might be necessary before a satisfactory formula was reached.

The sixth Boston case filed on August 10th by William Deitch and Pauline Goldberg of Weymouth against Paramount, RKO, 20th Century-Fox and Loew's was heard this week. Arbitrator Arthur L. Brown is scheduled to visit the houses in question before filing an award. The complainants, operators of the Weymouth theatre in Weymouth, Mass., declared that they had enjoyed a 14-day clearance after the Strand and the Quincy theatres, operated by the Levinson Brothers of Quincy. This clearance subsequently "and without warning" was raised to 30 days, they asserted. A return to the 14 day clearance is sought.

Philadelphia

After an all-day session last Friday, hearings in Philadelphia Case No. 11, the clearance complaint of A. M. Ellis in behalf of his Parkside theatre, Camden, N. J., was continued until October 24th. Testimony from witnesses for the complainant was completed at last Friday's hearing. Hearing on Mr. Ellis' complaint in behalf of his Broad theatre, Philadelphia, Case No. 9, was also continued until this Friday and Case No. 10, Mr. Ellis' demand in behalf of his Liberty theatre, Camden, N. J., also scheduled for the 24th, will be opened upon the completion of testimony in the two other cases.

St. Louis

The some run complaint against the Big Five of Mrs. Mildred Karsch, owner of the Ritz, in Rolla, Mo., was heard Tuesday by John J. Nangle at St. Louis. Mrs. Karsch testified that she had been offered only old films and that the company managers refused specific contracts. Sales agents testified for the five companies that the Gasconade circuit operating the Rolla-Mo and Uptown theatres named in the complaint had first and second run contracts. The Uptown is under construction. They said they had not refused pictures to Mrs. Karsch but declared that the Gasconade circuit held contract priority.

Dean William H. Stead of the Washington University School of Business Administration at St. Louis will hear the some run complaint of Floyd Lowe, of Lebanon, Mo., on October 28th. Mr. Lowe names the Big Five and the Gasconade circuit.

Detroit

The first Detroit case, clearance action of the Booth theatre, Detroit was postponed from Tuesday until November 4th.

Two clearance complaints were filed by Grand Rapids, Mich., theatres at Detroit Tuesday. Both were directed against the Butterfield circuit and Cooperative Theatres of Michigan and charged that they forced a minimum wait of 80 days on independents.

Alyce Cornell, owner of the Galewood theatre, filed Case No. 7 against Warners, 20th Century-Fox and Paramount. The eighth case was filed by R. G. Taylor, for the Southwestern theatre, also in Grand Rapids, and named RKO, MGM, Warners and 20th Century-Fox.

Both complaints charge the Butterfield circuit's first run has 60 days clearance over the same circuit's second run which in turn has a seven day margin over third run. An additional seven days is imposed on fourth run Grand Rapids theatres. Subsequents, such as the Galewood and Southlawn must thus wait a minimum of 80 days the complaints assert.

Albany

Alex Papayanakos, operating the American Theatre, Canton, N. Y., has refiled his clearance complaint as the St. Lawrence Operating Company in accordance with instructions of the Appeal Board. The Appeal Board dismissed the action on a technicality, but it will now be reconsidered on appeal on the basis of merits.

Badgley Named Air Precautions Officer

Frank C. Badgley, former director of the Canadian Government motion picture bureau, has been appointed assistant Federal Air Raids Precaution Officer. He will assist Dr. W. O. Gliddon, Air Raid Precaution Officer for Canada.

Mr. Badgley has resigned as director of the Film Bureau office according to an official report from Toronto, and has been appointed also to a position in the Ottawa Department of Pensions and National Health. John Gierosn replaces Mr. Badgley and will direct the combined National Film Board and Bureau.



NO GUESS-WORK!

Here's what's coming from The Friendly Company.



THAT'S HOW YOU SPELL IT!

What's coming from M-G-M? Can M-G-M keep up the sizzling pace? What is to follow "Jekyll & Hyde," "Honky Tonk" and the other big early season M-G-M entertainments? No guess-work. Here they are: Many are completed, others are in production. The best is yet to come, among them the Greatest attractions in M-G-M history. That means the Greatest in Film history. For instance, see what follows!

The crowds will soon be heading for MICKEY ROONEY JUDY GARLAND



"Come out of the kitchen, housewife. It's better than 'Babes in Arms'."



"Put it off till tomorrow, Mr. Business Man. Take the wife to see Mickey and Judy's new triumph."



"Declare a school holiday, Mr. Mayor. It's more fun than 'Strike Up the Band'."



"Even this can wait, sweetheart. Let's get going to 'Babes on Broadway'."



MICKEY ROONEY, JUDY GARLAND in "BABES ON BROADWAY" with Fay Bainter, Ray McDonald, Donald Meek, Virginia Weidler, Richard Quine, Alexander Woollcott · Directed by BUSBY BERKELEY. Produced by ARTHUR FREED · Screen Play by Fred Finklehoffe and Elaine Ryan. Original Story by Fred Finklehoffe.

Completed! Previewed! M-G-M's "Babes on Broadway" is the biggest package of entertainment that ever flooded your screen with talent, song, heart-throbs; and your box-office with gold.

(Plenty more—Keep going) →

"DON'T GET CAUGHT WITHOUT 'PANAMA HATTIE!'"

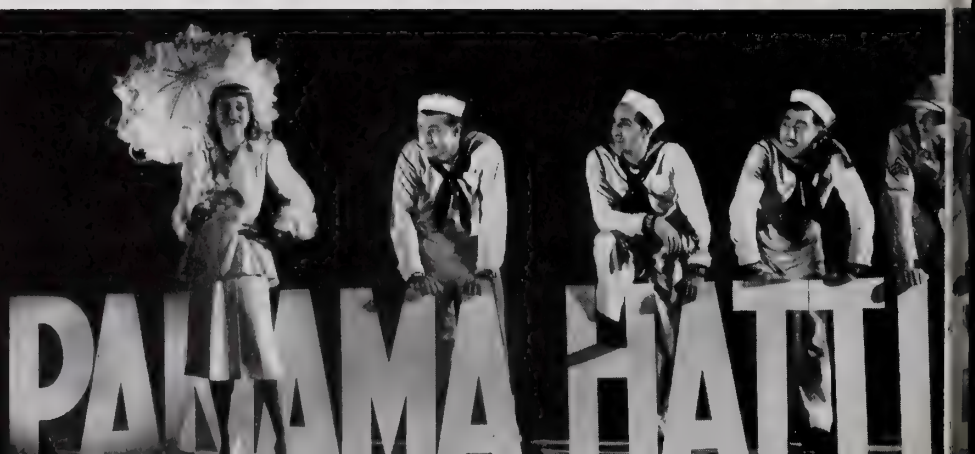




LISTEN TO YOUR PATRONS:

"'Panama Hattie' has been previewed in California!"
"The reports say it's a sensation!"
"That's the big Broadway musical hit!"
"Filmed in the M-G-M manner. Oh boy!"
"Ann Sothern, Red Skelton—what a combination!"
"With a top-notch comedy cast and Cole Porter tunes!"
"Bring on 'Panama Hattie,' Mr. Theatre Manager!"
"We'll be there!"

"PANAMA HATTIE" Starring ANN SOTHERN, RED SKELTON with "Rags" Ragland, Ben Blue, Virginia O'Brien, Alan Mowbray, Dan Dailey Jr., Jackie Horner • Screen Play by Jack McGowan & Wilkie Mahoney • Directed by NORMAN Z. McLEOD. Produced by ARTHUR FREED.





"THE WOMAN OF THE YEAR" will be THE PICTURE OF THE YEAR!

SPENCER TRACY, KATHARINE HEPBURN in "WOMAN OF THE YEAR" • A GEORGE STEVENS' Production with Fay Bainter, Reginald Owen. Original Screen Play by Ring Lardner, Jr. and Michael Kanin • Directed by GEORGE STEVENS • Produced by JOSEPH L. MANKIEWICZ.

Completed!
Previewed!
It's positively
Terrific!
It's got that
"Philadelphia Story"
Box-office stamina!
Long life at
Your show-shop!

(Continue on next page, please)



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ROBERT TAYLOR
LANA TURNER *in*
"JOHNNY EAGER"

A MERVYN LeROY PRODUCTION with EDWARD ARNOLD, Van Heflin, Patricia Dane, Henry O'Neill, Diana Lewis • Screen Play by John Lee Mahin and James Edward Grant • Directed by MERVYN LeROY • Produced by JOHN W. CONSIDINE, Jr.



Completed! Previewed! Add it to the sure-fire box-office shows from Leo!

ROSALIND RUSSELL
WALTER PIDGEON *in*
"MISS ACHILLES' HEEL"

(*title to be changed*)

with EDWARD ARNOLD, Lee Bowman, Mary Beth Hughes, Barbara Jo Allen, Guy Kibbee • Original Screen Play by Lionel Houser • Directed by NORMAN TAUROG • Produced by JOHN W. CONSIDINE, Jr.



Completed! Previewed! The best-selling novel to the life! Another Big One!

"H. M. PULHAM, Esquire"

starring

HEDY LAMARR
ROBERT YOUNG
RUTH HUSSEY

with CHARLES COBURN, Van Heflin, Fay Holden, Bonita Granville • Screen Play by King Vidor and Elizabeth Hill • From the novel by John P. Marquand • Directed by KING VIDOR

"Wish I had more space to tell you about—"



In production NORMA SHEARER, MELVYN DOUGLAS in "We Were Dancing," based in part on Noel Coward's "Tonight at 8:30". . . Just finishing at press-time, SHIRLEY TEMPLE (*she's twelve and terrific now*) co-starred with HERBERT MARSHALL, LARAINE DAY in "The Girl On The Hill". . . Coming JEANETTE MacDONALD, NELSON EDDY in the Broadway stage smash musical "I Married An Angel". . . And the new KILDARE picture is shaping up swell . . . And "Tarzan's Secret Treasure," the first one in two years, is awaited by the fans . . . In production "Mr. and Mrs. North" the New York stage delight (GRACIE ALLEN's in it) . . . WALLACE BEERY's "Steel Cavalry" (of course, Marjorie Main, too) . . . GREER GARSONS's next is "Mrs. Miniver," the best-seller. She's co-starred with WALTER PIDGEON . . . "The Vanishing Virginian" has a swell Frank Morgan role . . . And wait 'til the folks hear about RED SKELTON in "How To Win Friends and Influence People" based on the Dale Carnegie book sensation . . . And more happy hits in preparation from the Studio that never fails you!

(*Turn please*)

THIS PHOTO TELLS ITS OWN STORY

The men who pass through these portals may not be the world's most beautiful males but they're FRIENDLY. This is the door of the M-G-M Home Office Sales Department. Note that it is open. Note also the Welcome on the mat. The mat was placed there when this picture was made so that the photo would express truly the spirit that lives there always. And this symbol is duplicated in spirit in every M-G-M Branch Office throughout the land, as well as in those far places of the world where the Lion still bravely carries on. The Open Door policy at M-G-M was not born yesterday. It has existed all the years we have been in business and out of its operation M-G-M came to be known as THE FRIENDLY COMPANY. To say it simply: "Your M-G-M representative wants to know your problems. He cannot know them until you tell him. The door is always open." Welcome Mr. Exhibitor!



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STATE DEPARTMENT SUGGESTS SCENES FOR FILMS TO TELL STORY OF U.S.

Outline of "Desirable" Subjects Prepared for Producers; Lack of "True Cultural Films" Is Noted in Department Report

The U. S. State Department at Washington not only insists upon "censoring" those American motion pictures which are distributed through Latin America and elsewhere abroad with government "blessing," but has prepared a list of film themes and treatments which it believes are proper for foreign consumption—in line with the cultural aims of the Administration's "good neighbor" program.

MOTION PICTURE HERALD, in the October 11th issue (page 15), disclosed how the State Department's insistence on previewing films prepared for South America by the Coordinator of Inter-American Affairs has been one of the largest tangles in the red tape which has retarded the country's cultural film export program in the Latin-American countries.

Private producers of educational and documentary films and the motion picture division of the Coordinator's office have reported delays of many months in securing State Department approval of the pictures that were submitted.

From Experts' Suggestions

"True cultural films are not yet produced by intention in this country," the Department declares in its annual report on the Division of Cultural Relations. Now, to remedy this situation, apparently, it has drafted an outline of the type of film subject which it feels the Government should send abroad. The outline is intended for producers of films deisgned for the good neighbor program. A copy of this outline from State Department sources at Washington is reproduced in adjoining columns.

The recommendations were evolved chiefly from a consensus of suggestions from educational, business, radio, film, and diplomatic foreign experts. They embody "what the experts believed South Americans wanted to know" about the United States and its customs. It is not recorded that South American opinions were extensively solicited, although a few diplomats and business men were consulted.

Also, in December, 1938, American diplomats in the field in a circular letter were requested to supply "specified data not only with respect to informative educational films but also, perhaps unfortunately, with respect to propaganda films as well."

"Doubtless because of political tension abroad the latter part of the circular received more attention in the missions' replies than the department's interest in the first part of it might have preferred," a report on the activities of the Division of Cultural Relations observed.

The memorandum of recommended cultural film subjects prepared by the film section of the State Department's Division of Cultural Relations, is entitled: "Suggestions on Production of Informative Educational Films Suitable for Distribution abroad through Government Channels." Text of the official memorandum appears in adjoining columns.

The Department of State recognized the importance of motion pictures in a cultural foreign policy when the Division of Cultural Relations was formed in 1938, principally to assist in the "good neighbor" program in South America.

The State Department at no time has had funds of its own for an "all out" cultural film program abroad. Nevertheless it continues to insist on specific authority to supervise all film activity aimed overseas. The preview machinery, consisting of representatives from seven State Department divisions, with triplicate report forms, has proved a bottleneck.

The department has asserted however that it is solely "interested in assisting in non-profit distribution of films through government channels for cultural purposes only and not at all in the mechanics of production."

As authority for its claim to the final word on cultural films for abroad members of the department cite a meeting of the Interdepartmental Committee on Cooperation with the American Republics. This inter-bureau government group preceded the office of Coordinator of Inter-American Affairs, a post now held by Nelson Rockefeller. At the meeting on April 26,

(*Continued on following page*)

State Department's Suggested Themes for Films Sent Abroad

The U. S. State Department at Washington goes beyond inspection of American pictures intended for foreign markets—and recommends subject contents, as listed on the following Department form:

SUGGESTIONS ON PRODUCTION OF INFORMATIVE EDUCATIONAL FILMS FOR DISTRIBUTION ABROAD THROUGH GOVERNMENT CHANNELS

I. GENERAL RECOMMENDATIONS

a. That films be short; in sound, and color.
b. With narratives in Spanish, Portuguese, French.
c. That all direct references to "democracy," "freedom," et cetera, be omitted.
d. That the flag of no nation be shown.
e. That the pictures throughout be "documentary," meaning, "real life," not fiction.
f. That all the situations be normal; no crises, no dramatic situations, no emergencies, no "crusades."

II. SPECIFIC RECOMMENDATIONS

It will be recognized that any one topic mentioned below is capable of elaboration, to be done in cooperation with interested and competent governmental and private agencies.

a. The professions.

1. Law
   How a lawyer is trained, how he work, et cetera. Pictures of famous living lawyers at work. The Supreme Court, its members, its building, et cetera.
2. Medicine (including dentistry and surgery)
   Who our doctors are, how they are trained, where they work (our great hospitals); show them at work, et cetera.
3. Teaching (the American educational system)
   Kindergarten, grade school, high school, private school, university.
4. Engineering
   Leading engineers, their work: actual construction jobs and the workmen who labor on them.
5. Architecture
   Our leading architects, their types of design. Actual edifices in existence and plans for even more modern building.

b. Arts and Crafts

1. A house-painter and some distinguished artist; each at work. Techniques, results. Dialogue.
2. A sculptor and a stone-mason. As above.
3. A musician. His life, technique, and success. Folk music. Community singing.
4. A dancer. As above. Folk dancing.

c. Welfare Work

1. Foundling homes, playgrounds, et cetera.
2. Boy Scouts, Campfire Girls, Girl Guides, the doctrine of the "daily good deed," et cetera.
3. "Service Clubs." Who they are, what they are, what they accomplish.

d. Industry

1. Raw Materials.
2. Fabrication.
3. Transportation.
4. Delivery (self-help chain stores, etc.).
   (This is a matter too large even to sketch roughly. It should be worked out with the National Defense Council and national organizations of industrialists, manufacturers, et cetera.)

e. Scenic

Normal average life today in various geographical regions of the United States. Here boards of trade, "booster" clubs, et cetera, might help.

1. On a fruit ranch in the northwest.
2. In the corn-belt.
3. In cattle country of the southwest.
4. On a New England farm.
5. In a small town.
6. In a great city.

OUTLINES DESIRABLE FILM SUBJECTS

(*Continued from preceding page*)

1939, a resolution was approved to the effect that:

"Matters having to do with the exhibition in foreign countries of government and government-sponsored motion pictures and the exhibition in the United States, through United States government channels, of foreign educational films shall continue to be handled in the first instance by the Division of Cultural Relations."

Previously George S. Messersmith, then an assistant secretary of state, and now ambassador to Cuba said it was to be generally recognized "that the Division of Cultural Relations in the Department of State is the organism of the American Government which should be primarily responsible in the exercise of control of cultural material sent out through government channels, whether it emanates from a government department or agency or from private sources, and for the coordination of government departments and agencies and private institutions in the assembly and despatch of such material including, of course, informative educational films."

However, the State Department was without funds, personnel or experience in the motion picture field with which to start a film program to meet demands for motion pictures from South American schools, educational and professional societies and the general public there. Not until the Rockefeller organization was formed by the President, as a part of the Council of National Defense, and granted a $10,000,000 budget, $200,000 of which was immediately appropriated to John Hay Whitney's films section, did the United States Government have an official agency specificially concerned with motion pictures abroad.

There has been ample government recognition of the need for special film production for overseas cultural relations. The State Department, in its last Cultural Relations Division report for 1940, recognizes the problem while discussing films made by other government agencies.

Division Report

"None of the pictures made in this government were planned to present the American Way for itself without ulterior intention to teach, to preach, to advertise or to propagandize. This is because none of the producing agencies are concerned to present upon the screen of life, customs and ideals of this country for their own sake. Therefore, the Department of State, which 'through its division of cultural relations, seeks to present the American Scene abroad,' to this end is endeavoring to use available motion pictures for a purpose for which they were not intended.

"Outside the government," the report continues, "the situation with respect to cultural films is little different from the situation within the government." In support it cites the American Council on Education's evaluations of informative films.

"The fact is that true cultural films are not yet produced by intention in this country," the Division of Cultural Relations observes. "However a tendency toward them is strong, particularly in connection with industrial production. Here the trend is towards documentary films containing no direct advertising, but instead displaying manufacturing processes, plants in operation, and life of workers, i.e.: A particular American scene. Similarly universities and colleges are producing films of campus life, with the intention, it is true of attracting student enrollment, but these films are cultural and the department is looking industriously for those among them not marred by the inclusion of objectionable details."

South America, meanwhile knows what it wants filmwise, and has forwarded many specific requests to the United States for educational films on particular subjects. Many of these requests in fact have been carried through commercial motion picture channels. Export managers of the large distributors, and their South American distributors report that the "good will" film effort is lagging far short of its mark. The organization to fill the cultural film requests of Latin America appears, they say, to have been lost somewhere in the bundles of red tape entwined between the State Department, the Coordinator of Inter-American Affairs, and the embassy outlets for government sponsored education pictures.

SEC Reports Few Stock Transfers

Few transactions in stocks by officers or directors of film companies were reported in Washington, in the final summary of the Securities and Exchange Commission for August, made public Monday. The largest was the disposition of 500 shares of Paramount Pictures common stock held by Stanton Griffis, New York director, through his N. Griffis Trust.

Included in the report was a long list of previously unreported indirect transactions by Mr. Griffis, dating back as far as 1937, showing that at the close of August he held 7,500 shares of Paramount common direct and 21,000 shares through four trusts.

Two acquisitions of Loews, Inc., common stock, each of 33 shares, were reported by Charles C. Moskowitz and Joseph R. Vogel, New York directors, who at the close of the month held 1,000 and 300 shares, respectively.

Radio Keith Orpheum Corporation increased its holdings of Keith Albee Orpheum common stock to 1,205,665 shares through the acquisition of 67 shares during the month, and Attilio H. Giannini, Los Angeles director in Columbia Pictures, acquired 200 shares of that company's common stock, representing his entire holdings.

A special meeting of the board of directors of Radio-Keith-Orpheum Corporation was held last Friday in New York, at which the board discussed financial and current operating matters. Consideration was given to the declaration of a quarterly dividend on the six per cent preferred stock of the corporation for the quarter ended October 31, 1941, and the board determined to take no action with respect thereto.

RCA, Republic Extend Pact

The 10 year film recording license between Republic and the Radio Corporation of America Photophone, Inc., initialed in 1938, has been revised, and extended ten years. The revision allows for expansion of the film company's record facilities. Two additional, custom-built, mobile film recording units, and a custom-built acetate disc recording channel are to be provided by RCA, to handle Republic's increased production schedule.

Monogram Dealers Building Circuit of 16mm Shows

In its latest expansion, the comparatively recently established National 16mm Film Libraries, Inc., headed by John Manghan, Monogram southern franchise holder and with Herman Rifkin, New England Monogram franchise holder as secretary and treasurer, is to have a unit in Des Moines. It will be known as Midwest 16mm Libraries, with F. E. Judd, Des Moines Monogram franchise holder, as president and will distribute in Iowa, Missouri and Nebraska.

All films distributed will be on an exclusive basis, with "strict territorial regulations." The schedule starts with the company's 1941-42 product. All Monogram pictures henceforth sub-standard size will be handled through this outlet.

In a statement to Allied Theatre Owners of Iowa and Nebraska, read at a recent meeting, Mr. Judd said that Midwest 16mm Libraries will assume responsibility for all bookings made by them, and that they will not permit sub-standard showings in competition with established 35mm theatres. Neither will free shows be tolerated, he promised.

A report that exhibitors have been annoyed by the rapid rise of "Jack Rabbit" circuits in that section, with 16mm films being used in direct competition is erroneous, according to Leo F. Wolcott, president of Allied Independent Theatre Owners of Iowa and Nebraska.

The "Jack Rabbit" theatres against whom the exhibitors hope to take action, are those operators entering the small towns of the state and tying-up with merchants or newspapers so that their running expenses are practically nil, often the rent being paid by the merchants and features secured cheaper than what other exhibitors pay, placing the "Jack Rabbits" in a position to cut prices.

16mm Committee Named

The Research Council of the Academy of Motion Picture Arts and Sciences, in Hollywood, has appointed a committee on 16mm film and equipment.

The committee will co-ordinate the activities of the producing companies in the use of 16mm for location and wardrobe tests, and will consider and develop other possibilities for studio use of that medium. The committee will keep the Council informed of current and new uses of 16mm and will assist in the formulation of standards for 16 mm film and equipment.

C. Roy Hunter is chairman. Other members being: John Aalberg, John Arnold, Dan Clark, Lloyd Goldsmith, C. H. Lindblom, C. L. Lootens, Emil Oster, Roy Seawright, Joseph Valentine, and Gordon S. Mitchell, manager of the Research Council.

'GET FILM GOOD-NEIGHBOR IDEAS IN SOUTH AMERICA', DISNEY ADVISES

Sees Much Potential Story Material for Hollywood Producers; Reports American Films Most Popular

"Watch Latin America grow" is the word which Walt Disney brings back from South America.

Returning to New York on Monday from a ten-week tour of the principal countries below the equator, the creator of Mickey Mouse reported that he and the staff which accompanied him had acquired many ideas and enthusiasms which would be incorporated in future Hollywood productions.

The Latin American republics, Mr. Disney told interviewers at New York, have a culture, traditions and native folklore which can provide a wealth of topflight story material for Hollywood. He was enthusiastic in his description of the many suggestions which he and his staff gathered during their tour and urged other Hollywood producers to go in person to Latin America.

The many signs of the swiftly growing industrialization and economic self-dependency which he and his party saw in all the countries visited was one of the most impressive aspects of the trip, Mr. Disney reported. South America is anxious and able to do business with the United States in many lines on a reciprocal trade basis, Mr. Disney said. This increase in trade and the rapid development of industrial, agricultural and mining activities throughout the continent will all swell the demand for American film entertainment, he predicted.

Mr. Disney reported that American films are by far the most popular in South America. Mickey Mouse, Donald Duck, Pluto, Goofy and other cartoon characters all have real and popular South American identities, he said.

"Good pictures here are good entertainment in South America, too," the returning Hollywood traveler reported. Pictures with conscious "South American touches," aimed specifically at the Latin market, do not build hemisphere goodwill for Hollywood, he said. Instead, he urged film producers to "send writers, directors, artists and go themselves" to South America to discover the wealth of native color and story material there. "In itself this is a superb source of film entertainment material, not just dressing," Mr. Disney added.

Trip Adds to Schedule

At least a dozen, and possibly more, short subjects will originate from the notes and sketches which his staff made during the South American tour, Mr. Disney said. The pictures will be in addition to his regular production schedule. Although they will be based on Latin American folklore themes and with South American characters he expressed confidence that they would have the same universal appeal of previous subjects in English.

"We might even try some all-Spanish cartoons, with English sub-titles instead of English with Spanish or Portuguese subtitles," Mr. Disney revealed.

The Spanish and Portuguese folk-legends of the Argentine, Chile, Peru and Brazil are particularly fruitful story material, Mr. Disney said. He reported also that he was "delighted by and very much interested in" native music. South American animals, colorations, music and backgrounds will be used extensively in future Disney Hollywood stories, he said.

To insure authentic use of the South American stories, colors, and tradition Mr. Disney said that he plans to bring native artists, musicians and writers to Hollywood to aid in production of the future subjects. He reported that he saw many examples of South American art particularly suited to the techniques of animated cartoon films.

Native Animals for Films

Native South American animals should make particularly engaging cartoon film characters, Mr. Disney added. He described seeing anteaters, ostriches, llamas and many other native fauna and said that he and his staff sketched and photographed them extensively. All will be considered in new casting, Mr. Disney said.

The animals all have their legendary characters and attributes in the folklore and children's stories of South America, he said. He cited the popular characterization of the parrot as a voluble politician, gaucho ballads, campfire tales, and a comic Argentine pampas version of the Faust legend as possible subjects for forthcoming Hollywood pictures.

The music of South America is also a very attractive source of new motion picture material, according to Mr. Disney. He described the Brazilian Samba, and said he had brought back numerous recordings of the dance from Rio de Janeiro. It, and other tunes, may be used in a forthcoming Mickey Mouse productin, he indicated.

"South Americans are swell people. They are the friendliest I've ever met," Mr. Disney declared, describing the enthusiastic receptions which greeted his party in Rio de Janeiro, Mendoz, Buenos Aires, Santiago and other cities. He met the presidents of Argentina, Uruguay and Brazil. Mr. Disney described the attitude of South Americans toward the United States as most friendly. Nowhere, he said, did he encounter any evidence of fascist or pro-axis popular sentiment.

Sixteen members of his staff, including 11 artists, accompanied Mr. Disney. Among the group which returned to New York on Monday were Mrs. Disney; John Rose, business manager; William Cottrell, story editor, and Mrs. Cottrell; Norman Ferguson, producer; story department; Janet Martin and Franklin R. Thomas, animator. Eight other members of the original party are returning direct to Hollywood via Mexico and Central America, where they will gather additional story material.

Mr. Disney said that he hopes to visit Mexico and Central America on a subsequent tour.

RKO-Radio, distributor of Disney product, was host to Mr. Disney and party at a reception Monday evening at the Waldorf-Astoria Hotel in New York. The group were to remain in New York until after the premier of the new Disney feature, "Dumbo" at the Broadway theatre, Thursday.

Current Production Plan

Current Disney production plans, the company head revealed, include "Bambi," a feature from an original story which is near completion, "Wind in the Willows" and "Uncle Remus" which are in work. The version of the fairy tales of Hans Christian Andersen which Mr. Disney had projected in collaboration with Samuel Goldwyn has been postponed.

The Andersen picture, Mr. Disney said, would require a world market for profitable distribution. Hence production will be postponed until the end of the war. The loss of European markets has borne very heavily on distribution of his product Mr. Disney revealed. He said war had curtailed almost half of his revenue and predicted it would be four or five years before it could be offset. "Meanwhile, somehow, we will keep going," he added.

Mr. Disney filmed a number of reels of 16 mm color films of his tour at the request of Kenneth McGowan, director of short subjects for the motion picture division of the Office of Coordinator of Inter-American affairs. The pictures will be edited and distributed in South America and here by the film committee headed by John Hay Whitney.

HALF OF PARAMOUNT ISSUE IS SUBSCRIBED

Up to the close of business on Tuesday, approximately $10,000,000 *of the* $20,000,000 *issue of 4% debentures, due 1956, of Paramount Pictures, Inc., had been issued in exchange for the old 3¼% convertible debentures and corporate notes of that company, it was announced Wednesday by Stanton Griffis, chairman of the executive committee, in New York.*

"The exchange offer made on October 9th has met with an immediate response by holders of the old 3¼'s and corporate note holders," said a Paramount announcement. It will expire on November 10th, unless extended.

Bing Crosby Also Returns From South America

Bing Crosby, Paramount singing star, also returned from South America on Monday, arriving at New York on the SS Brazil. He cut short a tour of the South American continent and a stay on an Argentine ranch to return for the opening of his new picture "Birth of the Blues" on October 31st.

Mr. Crosby left New York on August 29th. While in South America he appeared in benefit performances at Buenos Aires and Rio de Janeiro. He also purchased riding stock and a share in a cattle ranch at Corrientes, Brazil. His next picture, Mr. Crosby revealed, will be with Fred Astaire, and as yet an unselected actress "who both sings and dances."

Affiliated Books for Y. & W. Management

Affiliated Theatres, Inc., buyer and booker for 49 theatres in Indiana and Kentucky, has assumed the purchasing of all film requirements for the Y. & W. Management Corporation, which owns and operates 29 Indiana houses.

Y. & W. is headed by V. U. Young of Gary and will continue actual operation of its theatres, except for the buying and booking of film. Tom Baker is president of Affiliated Theatres. Both firms are to take new offices in the Illinois building, Indianapolis, next week.

"IT'S A DIR

More thrilling and suspenseful than any air epic out of Hollywood.
John Chapman

Thrilling, absorbing, exciting. These adjectives hardly seem sufficient.
Daily Mirror

What a show! Don't miss it.
Quentin Reynolds in Collier's

Tensely dramatic and suspenseful. Most decidedly worth seeing.
Journal American

One of the "must see" films of 1941!
Variety

Leaves you limp with excitement. Terrific!
World-Telegram

"TAR
TO

ECT HIT!"

Thanks for the headline, Mr. Winchell!

ET
OR
IGHT"
IS
PS!

No film about the war yet made has surpassed, or can even equal this.
N. Y. Times

Highest rating. The most thrilling picture of the war.
N. Y. Daily News

A "must" that comes just under drawing your next breath!
N. Y. Post

Packs a terrific punch. Highly exploitable. Should score heavily.
Film Daily

One of the most absorbing dramas to ever reach the screen!
N. Y. Herald Tribune

The most sensational picture of the war!
Hedda Hopper

And what an opening week-end at Broadway's Globe Theater! As terrific as the picture!

WHAT HOLLYWOOD PLANS FOR "STARS OF TOMORROW"

Story Changes, Cast Shifts and Budget Revisions Undertaken to Build 25 Young Stars Who Led Herald Balloting

by VANCE KING
in Hollywood

Taking the advice of their exhibitor customers who advanced their selections of the "Stars of Tomorrow" in MOTION PICTURE HERALD'S poll as published on August 9th, Hollywood producers have started on a careful buildup campaign for each of the 25 players adjudged by both independent and circuit operators as having the best box office prospects for development and promotion.

Studio executives are conning the prospective assignments for these players with prudence, in determining the type of personality to be created.

Revamping of stories fattening up of roles, shifts in castings, and changes in budgets now are subjects of executive discussions concerning the young players, following the special exhibitor recognition, and in line with a new intensity of concern about product, players and performances.

The response to the questionnaires in the HERALD poll, both in volume and in the celerity of return, was extraordinary, a token of the exhibitor's anxiousness to have his say on this subject.

As pointed out in the presentation of the results of the ballots of thousands of exhibitors, it is to be remembered that, "No matter how the exhibitor buys, by program or block, and with all due respect to decree-controlled positions, he sells picture by picture to his public. His convictions are many, acute, and in general his opinions are absolute. He enjoys no possibility of so intimate a knowledge of available story material as does Hollywood, but he does know people, on the screen and in the seats in front of the screen. . . ."

The exhibitors in balloting for the "Stars of Tomorrow" spoke earnestly and often with vigor. And Hollywood apparently has taken the cue, carefully, cautiously for the buildup.

27 Roles Assigned

Twenty-seven roles have been assigned to 19 of the top 25 players named by exhibitors as potential star material. The 25 have already finished or are working in a total of 40 assignments for the new season's schedules.

Results of the poll had as the first ten, in order: Laraine Day, Rita Hayworth, Ruth Hussey, Robert Preston, Ronald Reagan, John Payne, Jeffrey Lynn, Ann Rutherford, Dennis Morgan and Jackie Cooper.

The fifteen who followed, in order, were: Louis Hayward, Stirling Hayden, William Holden, Eddie Bracken, Kathryn Grayson, Lucille Ball, John Carroll, Nancy Kelly, Geraldine Fitzgerald, Bonita Granville, Gene Tierney, Jon Hall, Gloria Jean, Betty Field and Ellen Drew.

In the castings thus far announced, little, if any, "solo" starring vehicles are found, the respective studios following Hollywood's old custom of attracting fan attention to newcomers by placing them in casts headed by "surefire" draw names.

Laraine Day, Number One on the list of potential boxoffice draws, has finished two pictures for the new season, "Unholy Partners," and "The Girl on the Hill," both high budget MGM productions. Herbert Marshall and Shirley Temple are featured in the latter; Edward G. Robinson and Edward Arnold top the cast of the former.

No others have been set for her as yet.

Columbia, now releasing "You'll Never Get Rich," in which she is co-starred with Fred Astaire, has set "Eadie Was a Lady," and "The Things They Do in Rio," for Rita Hayworth.

Number Three—Ruth Hussey—has finished one and is working in one at MGM where she is under contract. In work is "H. M. Pulham, Esq.," in which she supports Hedy Lamarr and Robert Young, and released is "Married Bachelor," in which Mr. Young is featured.

Exhibitors will have an opportunity to present Robert Preston, Number Four, in five pictures already finished. They are RKO's "Parachute Battalion" and Paramount's "New York Town," "The Night of January 16th," "Reap the Wild Wind" and "Midnight Angel." Since being tapped by the exhibitors, he was assigned to Paramount's "This Gun for Hire."

Seven for Reagan

Ronald Reagan has finished "Nine Lives Are Not Enough" and "International Squadron" for Warners' new schedule and is currently working in "Kings Row" there. Announced for him are "Background to Danger," "50,000 Fliers," "Iron Cavalry" and "Tugboat Annie in Drydock."

Having finished "Weekend in Havana" and "Sun Valley Serenade," John Payne is working opposite Claudette Colbert in 20th Century-Fox' "Remember the Day." He is scheduled for "Song of the Islands" next.

Warners has no immediate castings for Jeffrey Lynn, Number Seven on the list. His new season pictures completed are "Law of the Tropics," opposite Constance Bennett, and "The Black Widow," formerly titled "The Body Disappears."

The distinction of appearing two groups of series films goes to Ann Rutherford, of MGM. The "Polly Benedict" of the "Judge Hardy Family" group will continue as the lead in the "Keeping Company" series, second of which will be "Keeping Married." She appears with Frank Morgan and John Shelton in the "Keeping Company" group. In addition she was loaned to Universal for "Badlands of Dakota," now in release.

Dennis Morgan is being "fattened" at Warners, currently engaged in having him support James Cagney in "Captains of the Clouds." Also set for him are "Carnival in Rio," "Iceland Patrol" and "The Desert Song." However, the last named may not be made this season.

Having finished "Glamour Boy" at Paramount, Jackie Cooper next goes to RKO for William Dieterle's "Syncopation." No other roles have been definitely set for him as yet.

Louis Hayward heads the next group of 15. He appears in one of the top roles in Columbia's "Ladies in Retirement," and United Artists Producer Edward Small has an option on his services for a picture which must be made in the next six months.

Working on a contract split between Paramount and Columbia, William Holden has finished "The Remarkable Andrew" for the former and "Texas" for the latter. Currently working in Paramount's "The Fleet's In," he next does Columbia's "The Thing They Do in Rio."

Comedian Eddie Bracken has finished Paramount's "Sweater Girl," is working in "The Fleet's In," and has "Hairbreadth Harrington" set for him next.

Odd circumstances surround Stirling Hayden, who ranks 12th in the list of exhibitors' preferences. Making an auspicious film debut in Paramount's "Virginia," Hayden finished "Bahama Passage" opposite Madeleine Carroll, and left Hollywood. He doesn't like to make pictures, he wants to sail his boat, so Paramount gave him an indefinite leave of absence.

Kathryn Grayson, MGM's new find, is now working in "The Vanishing Virginian," with Frank Morgan, and may get a featured role in "Rio Rita," which will star Abbott and Costello.

Groomed for several years at RKO, Lucille Ball, awarded 16th place by exhibitors in their poll, is featured with Charlie McCarthy and Edgar Bergen and Fibber McGee and Molly in "Look Who's Laughing," about to be released, and is now working in RKO's "Valley of the Sun." No other roles are scheduled thus far for the girl.

Said to be a protege of Louis B. Mayer at MGM, John Carroll is being given an extensive campaign. He appears in "Lady Be Good," already released, and may have a featured role next in "Pierre of the Plains," from the old Broadway success.

Under contract to 20th Century-Fox, Nancy Kelly has been loaned to Paramount for "Fly By Night," which is awaiting release. No roles have been set for her on her home lot.

Not seen on the screen for some time is Geraldine Fitzgerald. Warners, which has her under contract, has her scheduled for the feminine lead of "Captain Horatio Hornblower," in which Errol Flynn may have the title role, and "One Hour of Glory."

Little Bonita Granville, now grown up to be quite a young lady, has completed roles in "Down in San Diego," in MGM's first consent decree block, and "H. M. Pulham, Esq.," currently before the cameras there. She is set to play opposite Jackie Cooper in RKO's "Syncopation," and is scheduled for three more at RKO during the new year.

Gene Tierney Busy

One of Hollywood's busiest actresses, Gene Tierney, has completed roles in "Belle Starr," in which she plays the woman outlaw, for 20th Century-Fox, and in "Sundown," for which she was loaned to Walter Wanger, United Artists producer. Currently working in Arnold Pressburger's "The Shanghai Gesture," for United Artists release, she next goes into "Son of Fury," opposite Tyrone Power, at 20th Century-Fox. Also scheduled for her is "Hello, Frisco, Hello," at the latter studio.

Nominally under contract to Samuel Goldwyn, who gave him his first screen role in the well remembered "The Hurricane," Jon Hall was loaned to Paramount for "Aloma of the South Seas," opposite Dorothy Lamour, which is now in release. He may be loaned to RKO for "Out of Gas."

Little Gloria Jean next will be seen in Universal's "Never Give a Sucker an Even Break," the W. C. Field's opus awaiting release. No other roles are scheduled.

One of the casting plums of the year, the role of "Cassandra" in "Kings Row," is the lot of Betty Field, borrowed from Paramount by Warners. Nothing has been set for her on her home lot thus far.

Paramount's Ellen Drew has finished her role in "The Remarkable Andrew," and awaits the starting date of "The Silver Queen," which Harry Sherman will produce, and "Prison Widows."



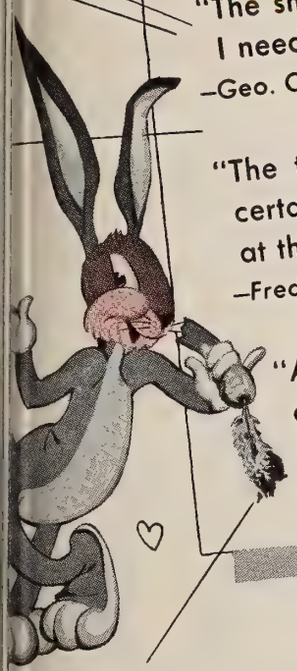
Six Weeks Ago, Warner Bros. and Vitaphone Announced The Industry's First Trade Showing of Short Subjects . . .

THE TRADE WENT OVERBOARD:

"The short subjects I saw are just what I need for my theater."
—Geo. Chadwick, Fox Theater, Carthage, Miss.

"The type of shorts previewed should certainly influence additional money at the boxoffice."
—Fred L. Knill, Gibraltar Enterprises, Denver

"All the shorts screened were, in my estimation, tops!"
—W. H. Castay, Jeff Theatre, New Orleans



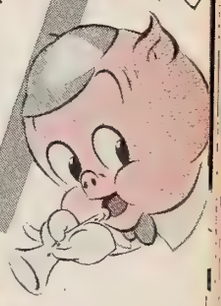


AND SO DID THE PRESS:

"MINSTREL DAYS"—"Surefire B. O. Something the exhib should not overlook."
—Variety

"Socko. Can stand on its own feet in any house and replace a 2nd feature in lots of them."
—Boxoffice

"THE TANKS ARE COMING"—"Two reels of action and production excellence. Deserving of every support showmen can give it. Excellent!"
—The Exhibitor



Were these Shorts Hand-Picked? Of Course! Every Warner Short is Hand-cked, Specially Tailored for Your Box-Office. You'll Prove This To Yourself When You Attend...

WARNER BROS. 2ND NATIONAL SHORT SUBJECT TRADE SHOW ...WEEK OF OCTOBER 27th!

During the week of October 27th, in every Warner exchange center there will be held a two-hour showing of Warner-Vitaphone short subjects. Your local Warner exchange will inform you of the exact time and place.



THE HOLLYWOOD SCENE

Why They Click

Any of you showmen who were wondering a while back why those aviation pictures from the Pine-Thomas sector of the Paramount program clicked at your box office beyond expectancy can stop wondering.

If you deduced that they clicked because they were aviation pictures jumping the gun at start of a cycle of aviation pictures produced for a public suddenly sensitive to the spell of whirring propellers, you were on the right track.

You couldn't be expected to deduce that it was because they were aviation pictures that the Messrs. Pine and Thomas happened to produce them or, for that matter, to set up the Pine-Thomas Productions organization now committed to produce six, maybe seven, pictures for Paramount's 1941-42 schedule.

It didn't just happen.

It did happen that Bill Pine and Bill Thomas, originally and therefore forever exploitation men, were ensconced by coincidence in adjacent offices of adjacent studios —Paramount and RKO—and that they lunched together regularly at the likewise adjacent Lucey's cafe, compared notes on the present status of a show business in which both had participated the hard way, as exploiteers and theatre publicists, for long and to considerable profit.

William H. Pine had learned show business in that cradle of showmanship, the Balaban and Katz theatre organization, coming West when Sam Katz did and establishing under the Katz regime the advertising-exploitation department which was an addition to and is now a fixture of the Paramount studio.

William C. Thomas had learned show business under the Pantages banner, specifically the Hollywood Pantages, and joined the Pine setup on the day of its inception.

Mr. Pine had moved on through all the Paramount public-relations jobs to become right hand man to Cecil B. DeMille, and Mr. Thomas had made some films for the company, in the Harold Hurley division, before returning to publicity responsibilities in behalf of RKO.

In common with exploitation men down the years, not to mention exhibitors, newspaper men and plain citizens, the Messrs. Pine and Thomas told each other between salad and coffee each day that they could make better pictures than were being made.

Finally they asked each other why they didn't do it. Getting no answer, they proceeded to figure out what kind of pictures they would make if they did. Gasoline station, magazine ads, cigarette broadsides and dime stores were flaunting pictures of aviators and planes all over the national scene. So why not make some aviation pictures?

Getting no answer to that one either, they took the question to Y. Frank Freeman, vice-president in charge of Paramount studios, and he mentioned something about overhead, cost of planes, difficulty of obtaining cooperation, several practical matters.

So they asked him if he'd distribute them if they made them on their own and he said yes if they were good enough, so they did and they were and Pine-Thomas Productions was on its way.

Pine-Thomas Productions is quartered now in its own building on the Fine Arts Studio lot and there's no more question about financing. They get it direct from Paramount. Nor is the enterprise confined to the production of aviation pictures. Apart from whatever budgetary boundaries may exist, the sky and the horizon are the limits of the Pine-Thomas undertakings—sky, horizon and their own professional predilection for topical subjects.

The office setup of the Pine-Thomas project is typical of exploitation men who've been through the mill and back. On a horseshoe floor plan are laid out the offices of the men and their associates, Maxwell Shane, top scripter, Doc Merman, production manager, the director on the job, the assistant director, and in the center the clerical staff. They've got inter-office 'phones but don't need them. They could yell their inter-communications, but they don't need to because they gather daily for dinner in the Pine sanctum and nobody's business is a secret from anybody who has a reason for knowing it. Not that the quarters are cramped, although the whole of the layout could be duplicated in at least one Hollywood executive chamber without crowding the occupant.

SOME SAD NEWS FOR THE JELLO TRADE

If the Jello trade believes everything it reads in the papers there's grief to be found in this week's announcement that—

"Jack Benny will do a complete about-face in his new motion picture. As Ian Tura in Ernst Lubitsch's melodramatic comedy, 'To Be or Not to Be,' Benny plays for the first time on the screen a straight comedy-dramatic role entirely without the slapstick scenes, the farcical asides and the burlesques that have featured his previous pictures"

—and if they go for that one to the extent of writing a million letters of protest, Alexander Korda's Jerry Dale will dream up another tid-bit to keep them responsive until the picture jells.

Weekly Data

The weekly film check-up, studio-by-studio:

COMPLETED

COLUMBIA
Blondie Goes to College
West of Tombstone
GOLDWYN
Ball of Fire
MGM
Miss Achilles' Heel
MONOGRAM
I Killed That Man
Double Trouble
PRESSBURGER
Shanghai Gesture
REPUBLIC
Missouri Outlaw
20TH-FOX
Perfect Snob
Castle in the Desert
UNIVERSAL
Dr. X
North of the Klondike
WARNER
Man Who Came to Dinner
You're in the Army Now

STARTED

MGM
Young America Sequel
MONOGRAM
Borrowed Hero
PRC
Law of the Timber
RKO-RADIO
Syncopation
Mexican Spitfire at Sea
20TH-FOX
Blue, White and Perfect
On the Sunny Side
UNIVERSAL
Road Agent
WARNER
Always in My Heart

SHOOTING

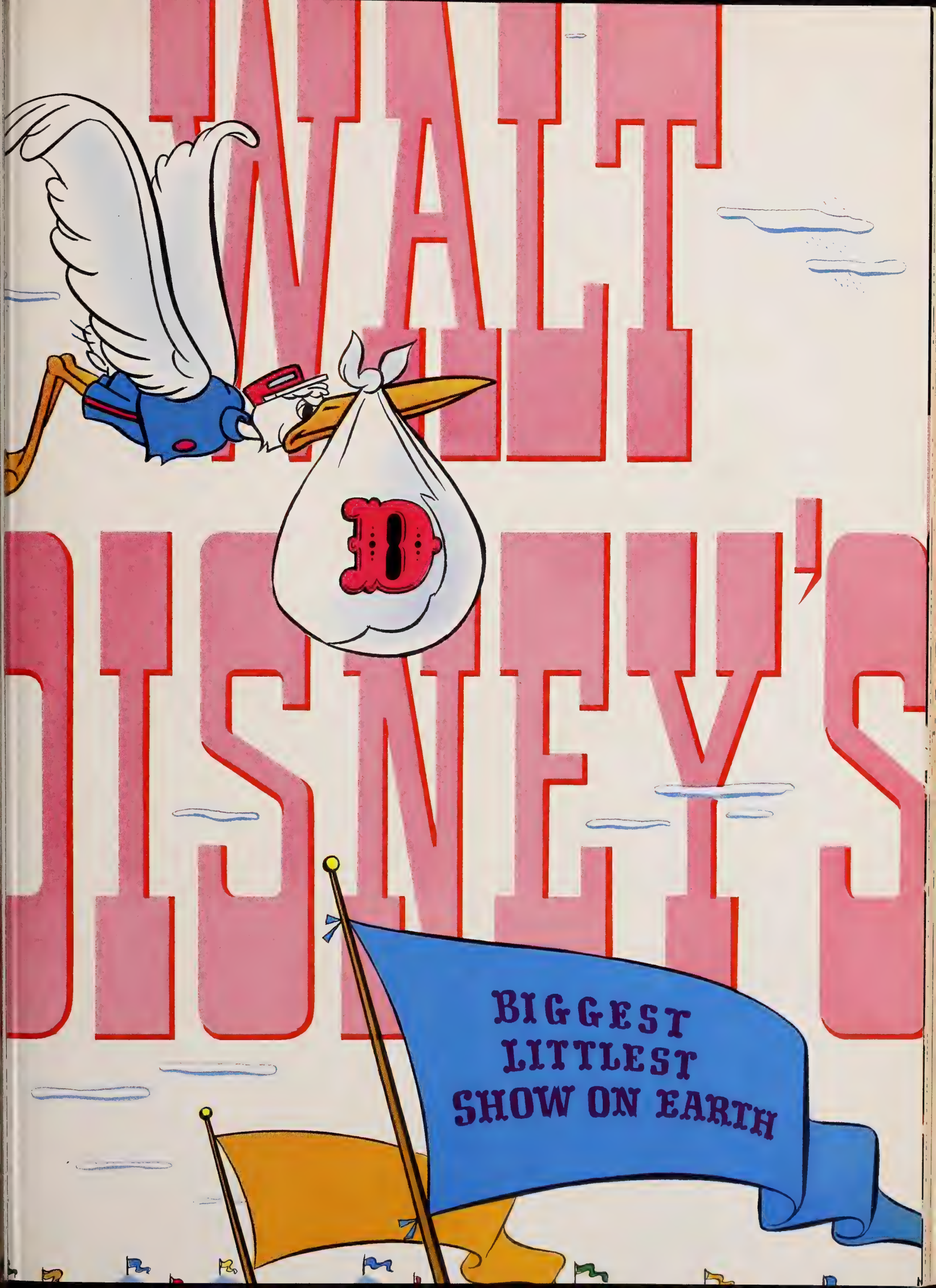
COLUMBIA
Lady Is Willing
Cadets on Parade
HALL
Captain of Koepenick
MGM
Mr. & Mrs. Smith
I Married an Angel
We Were Dancing
Vanishing Virginian
Steel Cavalry
Johnny Eager
Woman of the Year
(Untitled) Kildare
PARAMOUNT
Torpedo-Boat
Lady Has Plans
Fleet's In
RKO-RADIO
Sing Your Worries Away
Joan of Paris
Valley of the Sun
REPUBLIC
Lady for a Night
Tuxedo Junction
SMALL
Heliotrope Harry
Twin Beds
20TH-FOX
Remember the Day
Son of Fury
UNIVERSAL
Fifty Million Nickels
Keep 'Em Flying
WARNER
Juke Girl
Wild Bill Hickok Rides
Male Animal

▽

Fanny Hurst's "Humoresque," originally filmed in 1920 and one of motion picture industry's outstanding successes, has been purchased by Warner Bros. from Cosmopolitan Production. It will go before the cameras at the Burbank studio early in the Spring. No casting has as yet been announced for the film.

▽

Gliders will be used as a motion picture subject to be produced by Eugene Frenke of United Players Productions under the title "Gliders Over America." Frank Wisbar, authority on gliders who has been testifying before the Senate committee investigating the possibility of glider training in the air corps, will direct the film.


WALT
DISNEY'S
BIGGEST
LITTLEST
SHOW ON EARTH

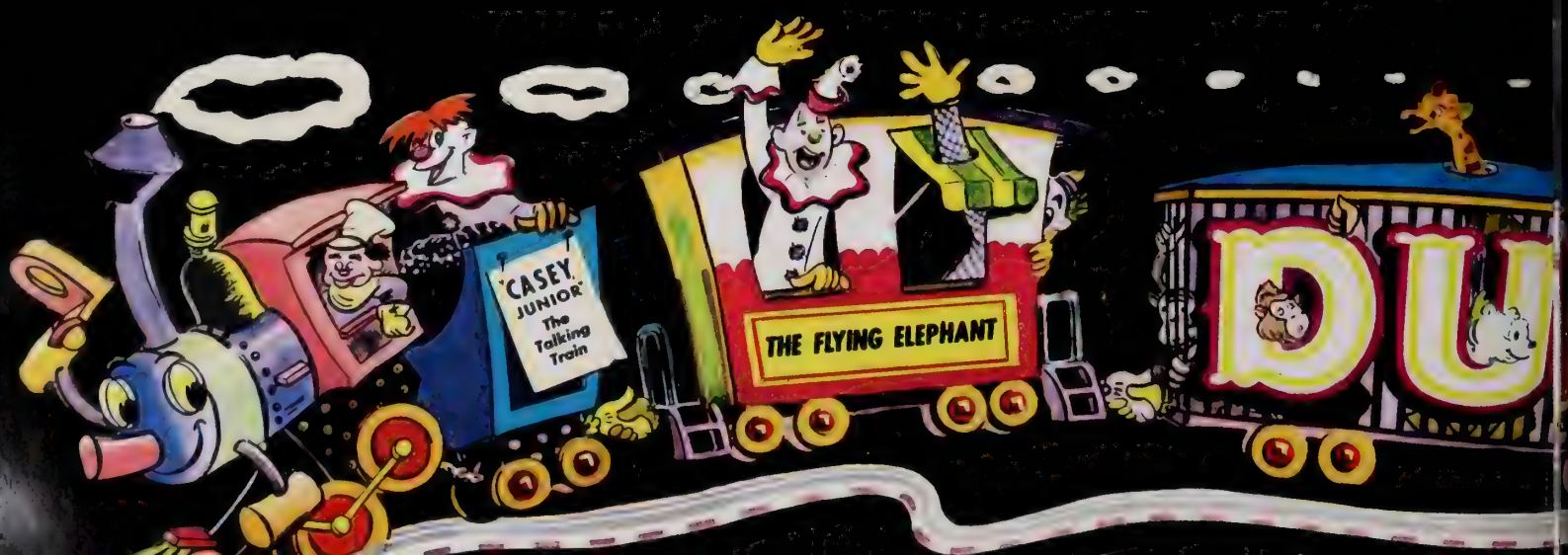
MORE FUN THAN THE MOST FU

Sure-Fire Song Hits

DUM

OPENING EXTENDED RUN ENGAGEMENT AT BROADWAY THEATRE, NEW YORK, OCTOBER 23.

Presenting nine top tunes, including the soon-to-be-famous:
"Baby Mine"–"When I See An Elephant Fly"–"Casey, Junior"
"Look Out For Mr. Stork" and "Song of the Roustabouts"

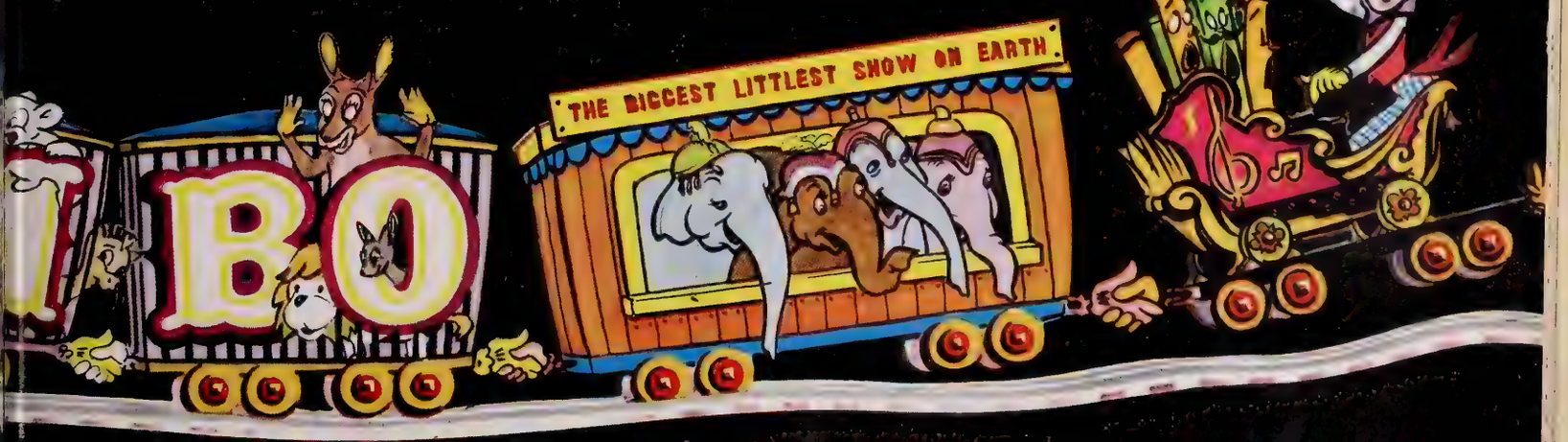


WALT DISNEY EVER GAVE YOU....

Peak Adult Appeal!



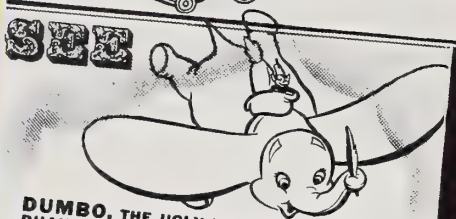
IN
TECHNICOLOR



HERE'S A CIRCUS OF FUN "AWAY FROM IT ALL!"



CASEY JUNIOR, the happy little circus train that talks!



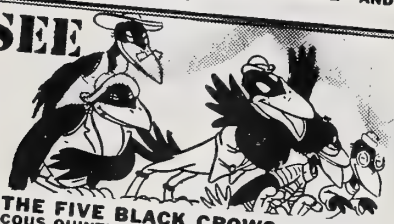
SEE DUMBO, THE UGLY-DUCKLING BABY ELEPHANT WHOSE EARS WERE TOO BIG FOR HIS HAPPINESS. YOU'LL LOVE HIM!



SEE TIMOTHY Q. MOUSE, THE TINY TERROR OF THE BIG TOP—DUMBO'S ONLY PAL!



SEE PINK ELEPHANTS ON PARADE—AND BELIEVE IT OR NOT!



SEE THE FIVE BLACK CROWS, THE RAUCOUS QUINTET THAT GIVES THE BLUES THE BIRD!



SEE THE BIGGEST LITTLEST SHOW ON EARTH . . . IN WINTER QUARTERS, IN TRAINING AND GIVING PERFORMANCES ON TOUR

SEE all the wonders, excitement, and action . . . the clowns, menagerie . . . the parachute battalion of storks . . . all the marvels of the circus PLUS the charm that only Disney can create when he lets himself go!

More STORY than in any previous Disney Show! . . . More THRILLS and NOVELTIES, HEART-THROBS and HILARITY! . . . More of EVERYTHING to make you say—

"The best Disney I've ever seen!"

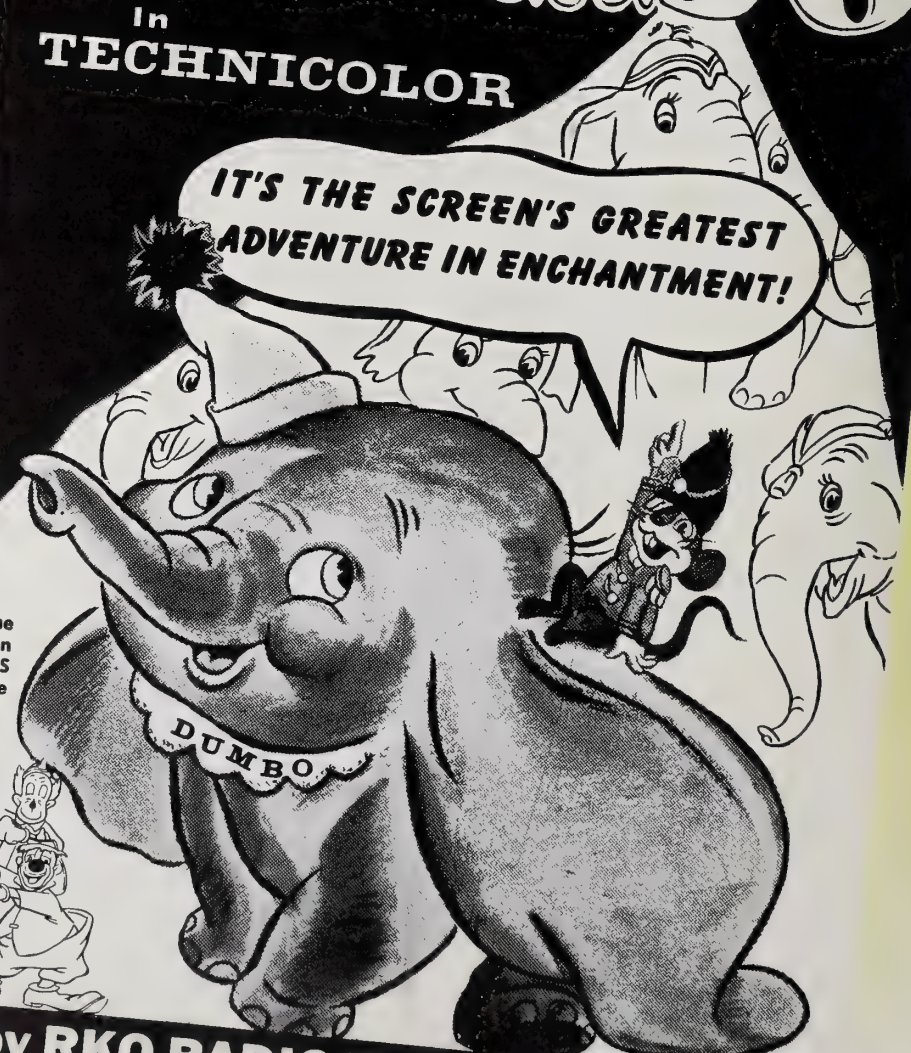
WALT DISNEY'S

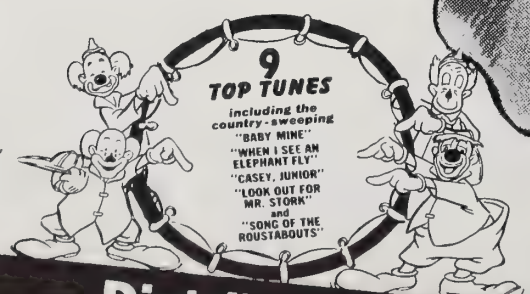
3-Ring FEATURE-LENGTH Production

DUMBO

In TECHNICOLOR

IT'S THE SCREEN'S GREATEST ADVENTURE IN ENCHANTMENT!





© WALT DISNEY PRODUCTIONS

Distributed by RKO RADIO Pictures Inc.

(REPRODUCTION OF ONE OF THE NEWSPAPER ADS FROM A PRESS BOOK PACKED WITH IDEAS AND MATERIAL FOR THE BEST CAMPAIGN FOR *YOUR* THEATRE)

EXECUTIVES END TALE OF BIOFF PAY-OFF; DEFENSE MAKES READY

Scenes of Action Shift to New Hotel and Include Divers Prospective Moves and Witness Arrangements

Squat, stout and sleek Willie Bioff, executive maker of labor executives, sat in Federal court in New York's Foley Square again this week to hear motion picture executives tell how they by hand, yielded bales of currency—now it seems about three-quarters of a million dollars—to this masterful and nonchalant personage from Chicago.

Just incidentally, or so far incidentally, Chicago came into the testimony with quotations indicating that Bioff has said that persons there had to have some "presents."

It was in Chicago that Browne and Bioff established their relation, which, as Bioff has been quoted, resulted in his making Browne president of IATSE—a process not yet explained in court in all detail.

By Wednesday afternoon's closing hour, Mathias F. Correa, district attorney, indicated that the story for the United States of America had been told. Technically the government had not yet rested. Should occasion arise the prosecution was still free to continue with evidence when the trial should be resumed Thursday.

To be anticipated at that Thursday session were of course the customary and inevitable defense motions for dismissal on the customary and rather formal contention of no cause of action, against Bioff and George Browne, president of the IATSE, charged with extortion.

And after that it was to be expected that the defense would be getting underway. There had been no very commital indication of the line of defense beyond occasional glimpses in cross-examination of a possible design to admit taking all the money and explain the "contributions" on a very different pattern of understandings and motivations, in labor matters.

Prepare for New Witnesses

While the government's case was approaching a close-down at the courthouse, the forces of the defense were getting into alignment with arrivals by train and plane of figures in the labor organizations interested and sundry persons, official and unofficial, from Hollywood, St. Louis and Chicago, who may be witnesses, if the defense script develops that way. There were prospects of dramatic intricacies in narration ahead.

Mr. Correa, as has been recited, had the prosecution's story of extortion broadly sketched in and then filled to considerable detail with the testimony of Nicholas M. Schenck, and David Bernstein of Loew's, and Louis B. Mayer of MGM, Hollywood. That was the basic account of a demand for $2,000,000 as the price of labor peace, and the ultimate payment of various sums, which in the indictment, added up to $550,000 and now appear to total much more. That covered the case for Loew's.

With the conclusion of this last Wednesday session the tale had been told for 20th Century-Fox Film Corporation by William C. Michel, executive vice president, for Warner Brothers Pictures, Inc., by Harry M. Warner and Major Albert Warner, and for Paramount Pictures, Inc., by Austin C. Keough, vice president and secretary.

The tales of procedure and dealing, between the executives and the defendants followed the pattern traced by the prior testimonies, except that George Browne faded from the visible scene and that Bioff was indicated as moving with more clerity, assurance and expedition as things went on. The scene changed slightly, in such details as moving the appointments from the Waldorf-Astoria to the more conveniently located Warwick in Sixth avenue up above the Times Square district. Also, in time some of the money seems to have been delivered by clerks and messenger boys, by special arrangement.

The interior accounting arrangements of the motion picture companies with these very special entries to handle on the books pursued the same order of devices the witnesses told about last week—"enhanced" expense accounts, entries for the entertainment of the press, cigarettes for Sing Sing and such incidental miscellany.

It was to be recalled that the testimony of Louis B. Mayer developed an interesting phase of the processes of payment in his account of arrangements by which one Norman Thor Nelson, brother-in-law of Bioff, was set up as an agent in the sale of DuPont film from Smith & Aller to the studio at a special commission of seven percent. John Wesley Smith, of Smith & Aller, had confirmed the payments to Nelson, and later to Harry Beatty, of IATSE, who replaced Nelson as sub-agent at the instance of Bioff. Nelson himself told how he had gone to Hollywood and delivered the commission, less a modest salary, to Bioff.

When the trial resumed on Thursday morning, October 16th, Nelson again took the stand to identify income tax reports filed by him under the instructions of Bioff. In preparing these reports he had been warned by the defendant to "keep this to yourself," Nelson said.

Nelson also told of an occasion when Bioff handed his mother-in-law $20,000 in cash at Kansas City during the summer of 1936 with instructions that Mrs. Nelson was to pay off obligations on the defendant's home.

In 1939, after serving for two years as Bioff's agent with Smith and Aller and after collecting $77,474 in commissions, Nelson said Bioff called him on the carpet and in the presence of Browne, said: "You're all through so stay away from here." The witness could give no explanation for his discharge since, he said, Bioff didn't give any reason "and I could never figure out why he acted that way."

A California doctor, W. Drew Chipman, who had flown from the coast at the behest of the government for a five minute session on the stand told the court that Harry W. Beatty, Nelson's successor as sub-agent with Smith and Aller, was too ill to answer a subpoena.

Seek Browne-Beatty Link

In the absence of Beatty the government sought to link him with Browne and Bioff through other means. Frank C. Olsen, secretary of the Chicago Theatrical Protective Union, affiliated with the IATSE, identified Beatty as a member of his union since March, 1902. Browne was also a member, he said, with a card issued August 16, 1915.

Florence Rose who identified herself as a bookkeeper for the main office of the IATSE for the past 17 years followed Olsen to the stand to say that Beatty had been a representative of the IATSE from August 4, 1936 to February 10, 1939. She added that Beatty, as did all other representatives, had received $110 weekly as salary.

Testimony on how 20th Century-Fox made its alleged payments to Bioff was given by Hugh J. Strong, a former Newark, N. J. detective, and personnel supervisor at 20th Century-Fox and personal aide to Sidney R. Kent since 1936. Mr. Strong and W. C. Michel, executive vice-president of the company, told of its payments, in the absence of Mr. Kent, who is too ill to testify.

Dr. Harry Gold, heart specialist, stated that Mr. Kent had suffered at least three heart attacks, the last just ten days previous, since 1939 and that he had never been entirely well since his first atack. Even depositions taken at Mr. Kent's bedside were out of the question.

Mr. Strong related how he had accompanied Mr. Kent to the Hotel Warwick. The witness fixed the time as March or April, 1937.

"When we reached the hotel, Mr. Kent picked up the telephone in the lobby and asked for Willie Bioff," Mr. Strong said. "A bellboy came down and took a package from Mr. Kent. The package contained money." He said he had seen Mr. Kent fill it with $100 bills.

Another trip, this time alone, to the Hotel Astor was made in September or October, 1937, the witness continued. "Mr. Kent called me to his office," Mr. Strong related, "and told me to take an envelope containing money to Bioff. I called the room number and asked for Willie Bioff. He told me to come up to

(Continued on following page)

BROWNE-BIOFF TRIAL PROVOKES SUITS

Three legal echoes of the Browne-Bioff extortion trial in New York Federal Court came this week as stockholders' suits in New York Supreme Court, filed Monday and Wednesday, naming officers and directors of Twentieth Century-Fox and Loew's, and the two defendants.

Helen Solomon, holder of 200 shares of Fox common, filed the Monday case through David Bernstein, 535 Fifth Avenue, New York, charging directors and officers of Fox with wasting company funds by "unlawfully paying for illegal and improper purposes".

The suits filed Wednesday were by Jerome Stein, against Fox, its officers and directors, and also against Browne and Bioff, charging that an unspecified amount was paid "not for corporate purposes", and asking the court to direct the defendants to give an accounting; and by Justus I. Landauer, against Loew's, officers and directors, and also against the two men, seeking repayment to the company of $500,000 because assertedly the money paid to the union leaders was extorted and entered upon the books falsely.

Mr. Stein did not state his holdings; Justus Landauer owns 80 shares of Loew's common.

Lawyers for Mr. Stein are Koenig & Bachner, 70 Pine Street, New York; for Mr. Landauer, Abraham N. Geller, 295 Madison Avenue, same city.

CHARGE CASH DEALS WITH BIOFF

(*Continued from preceding page*)

his room. I handed the envelope with the $100 bills to him. He opened it, saw that everything was alright and then I left." Mr. Strong was not cross-examined.

Mr. Michel, who followed Mr. Strong to the stand, said that on about April 23, 1936 Mr. Kent told him to "raise some cash." He said he secured $90,000 from 1936 to 1940 under the instructions of Mr. Kent. According to Mr. Michel, the Twentieth Century-Fox president gave him the orders on April 23rd or 25th, 1936. The method used was to put through executive expense vouchers totalling $93,392 of which $90,000 was turned over to Mr. Kent by the witness. He was not allowed to tell how the money was used.

It was the practice of Mr. Kent during 1936 to keep large sums of cash in a vault located in his office, the witness said. In a brief cross-examination by George Breslin, attorney for Bioff, Mr. Michel revealed that at times Mr. Kent would keep as much as $50,000 to $75,000 in cash in his vault.

Thursday afternoon the government called Major Albert Warner, vice-president and treasurer of Warner Bros. Pictures, Inc., to begin description of the payments made by his company.

Judge Knox overruled defense counsel's objection to a request by Mr. Correa that Mr. Warner tell how many persons held stock in Warner Brothers Pictures Corporation. The district attorney said the question was designed to show how many persons had been victimized by the alleged conspiracy. Mr. Warner replied that approximately 35,000 persons held stock in the company.

Cites $100,000 from Warners

Major Warner, on Thursday, had time only to outline the general operations of his company and report that he attended the basic studio labor pact meetings in 1936.

Major Warner returned to the stand Monday to tell for the government, with his brother Harry M. Warner, how the defendants took $100,000 from Warner Brothers Pictures Corporation.

About ten days after the basic pact meetings of April, 1936, Major Warner related, he had a conversation with Nicholas M. Schenck in reference to the defendants' demands. He testified that Mr. Schenck had told him "we are up against a pretty tough proposition." Mr. Schenck advised him of the demands made by Bioff and Browne, the witness said, and warned him that if he didn't pay he too "would be up against it."

"When I said that I would first have to speak to my brother Harry who was then in Europe," Major Warner continued, "he said 'I took the responsibility for my company and you'll have to take it for yours.'"

Several days later Bioff came to his office, Mr. Warner said, and declared: "You know what I'm here for, don't you?"

"I told him that I had spoken to Nick Schenck," the witness said, "and that he had informed me that we had to pay $50,000 or take the consequences." Major Warner described how he protested that he did not have that much cash available and had asked for time "to do a little thinking." When Bioff grew insistent, he said, he offered a first payment of $10,000. To this, Bioff countered: "By the time I get through splitting up $10,000 with the boys, it will be peanuts," Major Warner said.

At another meeting several days later which was attended by Sam Carlisle, comptroller and assistant treasurer of the company, Bioff refused to accept a check, the witness said. Both he and Mr. Carlisle argued the difficulty of raising sufficient currency to meet the demand, he added. Major Warner then told of a plan to raise the money by expense vouchers.

Bioff received his first payment of $10,000 towards the end of May, 1936, Major Warner said. The witness said he obtained an envelope of currency from Mr. Carlisle and left it with his secretary, Miss E. Forman, with directions to turn it over to Bioff. It was in this fashion that Bioff was paid sums of $10,000 again in August and December, 1936, he said. In February, 1937, Mr. Carlisle under his instructions turned over $20,000 to the defendant, Major Warner testified.

In April 1937, Bioff paid him another visit and asked for more money, Major Warner continued. He said he obtained $15,000 from Mr. Carlisle and gave it to Bioff.

Payments totaled $80,000 after Bioff collected an installment of $15,000 in May or June of 1937, Mr. Warner said. Browne accompanied Bioff on one of his visits, the witness testified.

Asked by Mr. Correa why he had paid, Major Warner answered: "I was afraid of what they would do. You see, they are pretty powerful people and they could have pulled the men from our theatres and paralyzed our business. We were in very bad financial straits at that time. We had just gone through four years of a depression and we had lost $30,000,000."

Mr. Warner said that he had not told his brother Harry of the payments immediately because Harry had had "trouble enough running the company and keeping it out of bankruptcy." Several months after the first payment he said he had to ask Harry on the Coast for money to meet new demands.

Monday afternoon Mr. Breslin sought to prove that Major Warner had established a friendly relationship with Bioff. The witness insisted that he had no social contacts with the defendant.

Harry M. Warner, president of the company, followed his brother Albert to the stand, Monday, to account for the payment of a balance of $20,000 to Bioff.

After his telephone conversation with Major Warner in which he was told of the situation, Harry Warner said, he had a voucher cashed for $7,500 at the studio, and sent it to Mr. Carlisle.

Direct negotiations with Bioff started in November, 1937, when Bioff came to the Burbank studio office, Mr. Warner related.

"He told me of the one day strike at the Columbia studio the previous week and asked me whether I knew about it. I said yes. Then he said that there was still $20,000 due him. I told him I had no money to give to him. He said, 'You know its not all mine. I have to give away a greater part to some people in Chicago.'"

"Chicken Feed" for Christmas

Mr. Warner said that in December, 1937, Bioff complained that "the boys need the money for Christmas presents and that he had to have it." Mr. Warner said that he considered the situation serious and so obtained $7,500. This sum was handed to Bioff in front of the studio building.

"He looked at it and said, 'That's chicken feed, but it'll help for Christmas presents,'" Mr. Warner said.

A further demand was made on Warner Brothers, the president said, a day after the New Year.

"Don't ever ask for anymore because you won't get it. I don't want anymore of that stuff," Mr. Warner testified he told Bioff. It was the last payment made by the company and brought the total to $100,000, the witness testified.

"First, I was afraid they might close the business and second, I was afraid of bodily harm," the witness answered when asked why he paid.

Mr. Warner was questioned by Mr. Breslin on his social relations with Bioff.

The witness admitted only one social visit by the Bioffs to the Warner ranch when the defendant and his wife were invited to see a film.

The prosecutor asked why Mr. Warner had treated Bioff as he did. "I considered Mr. Bioff as a man that shook down our company for $100,000. But on the other hand, I realized the power which he wielded and considered it a good policy to preserve a surface friendliness rather than make him an enemy," he replied.

"Did you at the time you knew Mr. Bioff take any precautions against bodily harm?" Mr. Correa asked. "Yes sir, I did," he was answered. "When I refused to give the $20,000 after the Columbia strike I was fearful of my personal safety. I went to Blaine Mathews, head of studio police. He assigned two men to follow my car for a couple of weeks to see what would happen."

Thomas J. Martin, an auditor for Warner Brothers, supplemented the testimony given by Major Warner. Mr. Martin told of receiving instructions from Mr. Carlisle to obtain $10,000 in currency in May, 1936. The money was secured from the company cashier through

(*Continued on page 53*)

CANADA "TELLS-OFF" AFM HEAD PETRILLO

Major Gladstone Murray, general manager of Canadian Broadcasting, declared in Ottawa, Ont., Wednesday that he had "told-off" James C. Petrillo, president of the American Federation of Musicians, and warned him that "Canadian music affairs are to be settled on a strictly Canadian basis without interference or pressure from any other organization outside the Dominion"; that Pettrillo's interference in Canadian radio affairs would not be tolerated.

The union is reported to have interfered with Canadian airforce bands, not only in attempting to keep airmen off the air, but charging the broadcasting corporation $12,000 for permission to record some programs for troops overseas.

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In New York, meanwhile, Mr. Petrillo was ordered to testify before trial on Friday of this week in connection with the suit of the American Guild of Variety Artists to restrain him from barring AGMA members from working in films, on the stage or in radio. The AFM chief was to be questioned by AGMA on his jurisdictional powers and alleged threats by him to prevent American Federation musicians from working with AGMA instrumentalists.

RKO RADIO PICTURES, INC.
TRADE SHOWINGS
OF FIVE 1941-42 PRODUCTIONS

EXCHANGE CITY	PLACE OF SHOWING	ADDRESS	WEEKEND FOR THREE		OBLIGING YOUNG LADY		A DATE WITH THE FALCON		FOUR JACKS AND A JILL		PLAYMATES	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Rm.	1052 Broadway	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Atlanta	RKO Projection Rm.	191 Walton St. N.W.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Boston	RKO Projection Rm.	122 Arlington St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Buffalo	Fox Projection Rm.	290 Franklin St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Charlotte	Fox Projection Rm.	308 So. Church St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Chicago	RKO Projection Rm.	1300 So. Wabash Ave.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 16th St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Cleveland	Fox Projection Rm.	2219 Payne Ave.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Dallas	Fox Projection Rm.	1803 Wood St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Des Moines	Fox Proj. Rm.	1300 High St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Detroit	Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 11/3	1:30 P.M.	Mon. 11/3	2:45 P.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Indianapolis	Fox Proj. Rm.	326 No. Illinois St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandotte St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Los Angeles	RKO Radio Proj. Rm.	1980 So. Vermont Ave.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Milwaukee	Fox Projection Rm.	1016 No. 8th St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Minneapolis	Fox Projection Rm.	1015 Currie Ave.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
New Haven	Fox Projection Rm.	40 Whiting St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
New Orleans	Fox Projection Rm.	200 S. Liberty St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
New York	RKO Radio Proj. Rm.	630 9th Ave.	———	———	Mon. 11/3	10:30 A.M. 2:30 P.M.	Wed. 11/5	10:30 A.M. 2:30 P.M.	Wed. 11/5	11:45 A.M. 3:45 P.M.	Thur. 11/6	10:30 A.M. 2:30 P.M.
Oklahoma City	Fox Projection Rm.	10 No. Lee Ave.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Omaha	Fox Projection Rm.	1502 Davenport St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Philadelphia	RKO Radio Proj. Rm.	250 No. 13th St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Pittsburgh	RKO Radio Proj. Rm.	1623 Blvd. of Allies	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Portland	Star Preview Room	925 No. W. 19th St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 11/4	10:30 A.M.	Tue. 11/4	11:45 A.M.	Wed. 11/5	1:00 P.M.	Wed. 11/5	2:15 P.M.	Thur. 11/6	1:00 P.M.
Salt Lake City	Fox Projection Rm.	216 E. 1st So. St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
San Francisco	RKO Radio Proj. Rm.	251 Hyde St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Seattle	Jewel Box Preview Rm.	2318 2nd Ave.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Sioux Falls	Theatre Supply Co. Proj. Rm.	220 W. 10th St.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 11/3	10:30 A.M.	Mon. 11/3	11:45 A.M.	Wed. 11/5	10:30 A.M.	Wed. 11/5	11:45 A.M.	Thur. 11/6	10:30 A.M.

CIO AIMS TO ORGANIZE N.Y. 'WHITE COLLARITES'

All Film Offices Are the Real Objective, Head of Office Workers Tells CIO Local

The CIO will organize all "white collar" workers in the motion picture industry, according to the president, Lewis Merrill, of the CIO's union for that category, the United Office and Professional Workers of America.

This objective was made known in the course of Mr. Merrill's speech last Friday evening, October 17th, at New York's Fraternal Clubhouse. Mr. Merrill, in accompanying ceremonies, had presented a charter to the CIO's first screen union in the East, Local No. 109, the Screen Office and Professional Workers Guild.

Thus, further, progresses the CIO's "invasion" of the film industry, an American Federation of Labor domain until now. Local 109 now comprises the Screen Readers Guild, consisting of union employees of the story reading departments of the majors' New York home offices; and employees' guilds in the Loew and Columbia offices.

The Screen Publicists' Guild, comprising advertising and publicity workers in those offices, has been importuned to join this CIO union by its officers.

The Local No. 109 charter was accepted Friday night by David Golden, the local's temporary chairman. Several hundred persons were reported present. Mr. Golden resigned from Fox's story department last week, to pursue his union course.

While "white collar" workers in majors' home offices thus were being made the objective, already partly attained, of the CIO, the office workers in the Hollywood studios appeared lost to that union; for, last week, the Screen Office Employees Guild, recently granted collective bargaining contracts at five studios, affiliated with the International Brotherhood of Painters, of the American Federation of Labor, becoming local 1391.

Warner Workers Slated to Vote

Warner home office employees were to vote Thursday, under the auspices of the National Labor Relations Board, on representation by the Warner Brothers Associated Office Employees of Greater New York, which is described as independent.

Officers of this union are Thomas Turkington, president; E. G. Arnold, vice-president; J. H. Newman, treasurer; Florence Richmond, recording secretary; Arthur Allisot, sergeant-at-arms.

Meanwhile, negotiations, for new contracts, between producers and nine studio locals of the International Alliance of Theatrical Stage Employees, appeared to hinge this week on reaction by union members to producers' counter proposals, taken back to Hollywood last week and this by the locals' business agents. The latter had been conferring in New York offices of Pat Casey, producers' labor representative, with Mr. Casey, Fred Pelton, also a producers' labor agent, and representatives of the studios.

The New York local of the American Federation of Radio Artists has chosen a new executive board. William Adams, Ted de Corsia, Eric Dressler, Betty Garde, Mark Smith and Ned Wever were reelected from the actors' group and Clayton Collyer, House Jameson and Anne Seymour were the new members. With no opposition in the announcers' group, Ben Grauer, Ken Roberts, Sid Walton and Foster Williams were reelected, with Alun Williams the new member. Among singers, Everett Clark, Gordon Cross, Phil Duey, Felix Knight, Evelyn MacGregor, Alex McKee and Walter Preston were all reelected.

Pittsburgh exhibitors and other entertainment entrepreneurs are faced with possible shutdowns as result of a city-wide strike of all AFL unions workers in every business, threatened in protest against inroads on the building and construction field by non-union firms, particularly the Duquesne Light Co.

With unanimous support from the Central Labor Union, headed by president Leo Abernathy of the Billposters Union, Democratic candidate for Allegheny County sheriff, the AFL affiliates' strike would be one of the largest in the nation's history. It would practically suspend the city's business life, halting street car and bus transportation, truck shipments of food, operations of office buildings, numerous defense projects, and other commercial and civic activity, as well as theatres, night clubs, and other amusement centers.

The United Scenic Artists Union, New York, is asking every Broadway legitimate show to employ a "maintenance man" at $90 per week. He would repaint faded scenery. Producers have labeled the job, and the salary, as "preposterous."

In Detroit, negotiations for new projectionists' contracts are virtually over, with the operators asking no increased wages. The unusual attitude is reported part of the projectionists' feeling the other categories of theatre workers, lately taken into the IATSE, should receive higher wages, to which the city's exhibitors have agreed.

RCA Connects Free French

Brazzaville, Free French Equatorial Africa, has become a new link in United States worldwide radio radio communications, with the opening by RCA Communications of a direct radio-telegraph circuit between New York and the Free French stronghold.

Exhibitor Rescued

Fred W. Rowlands, owner of theatres in Columbus, Ohio, was rescued with three others when a speed boat overturned during a Lion's Club outing on Buckeye Lake last week. Two other men were drowned.

Astor Gets Small Films

Edward Small Productions has arranged with Astor Pictures, in New York, to release two more Small pictures, "Trans-Atlantic Merry-Go-Round," starring Jack Benny, and "The Melody Lingers On," with Josephine Hutchinson.

Coast Meeting Columbia's Last

Columbia's third and last sales meeting will get under way Friday in San Francisco for a two-day session at the Hotel Sir Francis Drake, with A. Montague, general sales manager, presiding. Rube Jackter, assistant sales manager, also will represent the home office.

Jerome Safron, western division Manager, will head the following delegates comprising branch managers and salesmen from the six exchanges in the western division:

Los Angeles—branch manager, Wayne C. Ball; salesmen, L. Kennedy, S. Fisher, H. M. Lentz, N. Newman.

San Francisco—branch manager, L. E. Tillman; salesmen, C. Scott, P. Weinstein, E. Roberts, M. M. Klein, L. L. Savage.

Seattle—branch manager, Neil Walton; salesmen, R. A. Ackles, W. K. Beckwith, W. Kostenbader.

Salt Lake—branch manager, Wm. G. Seib; salesmen, K. Lloyd, M. Gustaveson, H. Green, A. L. Campbell.

Denver—branch manager, Robert C. Hill; salesmen, B. M. Shooker, S. Dare, S. Cramer, T. J. Robinson.

Portland—branch manager, James R. Beale; salesmen, C. E. Tillman, W. T. Withers, L. S. Metzelaar.

Four Film Companies Form in New York

Michael F. Walsh, Secretary of State, has issued papers of incorporation at Albany to four motion picture firms to conduct business in New York state. They are:

Upstate Films, Inc., Buffalo, 200 shares of stock, directors being Sidney B. Pfeifer (Secretary of the Western New York MPTO Association), Leo Stein and Mildred Ruth, all of Buffalo. Pfeifer was also the filing attorney.

Microfilm Corporation, 800 shares, 100 preferred at $100 each and 700 common, no stated par value, directors being Irwin Zlowe, Rosaline Zabow and Helen Joseph. Papers were filed by Ralph B. Randall, 527 Fifth Avenue, New York.

Al O. Bondy, Inc., 200 shares, no par value, by Joseph Schwartzman, Jacob Grohman and Estelle Dorsover, 551 Fifth Avenue, New York. Filing attorney was Joseph Schwartzman.

A. B. C. Theatres, Inc., New York, with 200 authorized shares of stock. Directors are Samuel Zarkin, S. Allan Alper and Abraham Wilk. Alper, 152 West 42nd Street, New York, was the filing attorney.

Concourse Theatre, Inc., originally incorporated on papers submitted by Phillips, Nizer, Benjamin and Krim, 1501 Broadway, New York, has been granted papers of dissolution.

Morris Park Amusement Corp., Bronx, has filed a classification of its shares with the same office through Levy, Gutman and Goldberg, 363 Seventh Avenue, New York, while United Broadcasting System, Inc., has filed a reservation of name.

Commonwealth Gets More Theatres

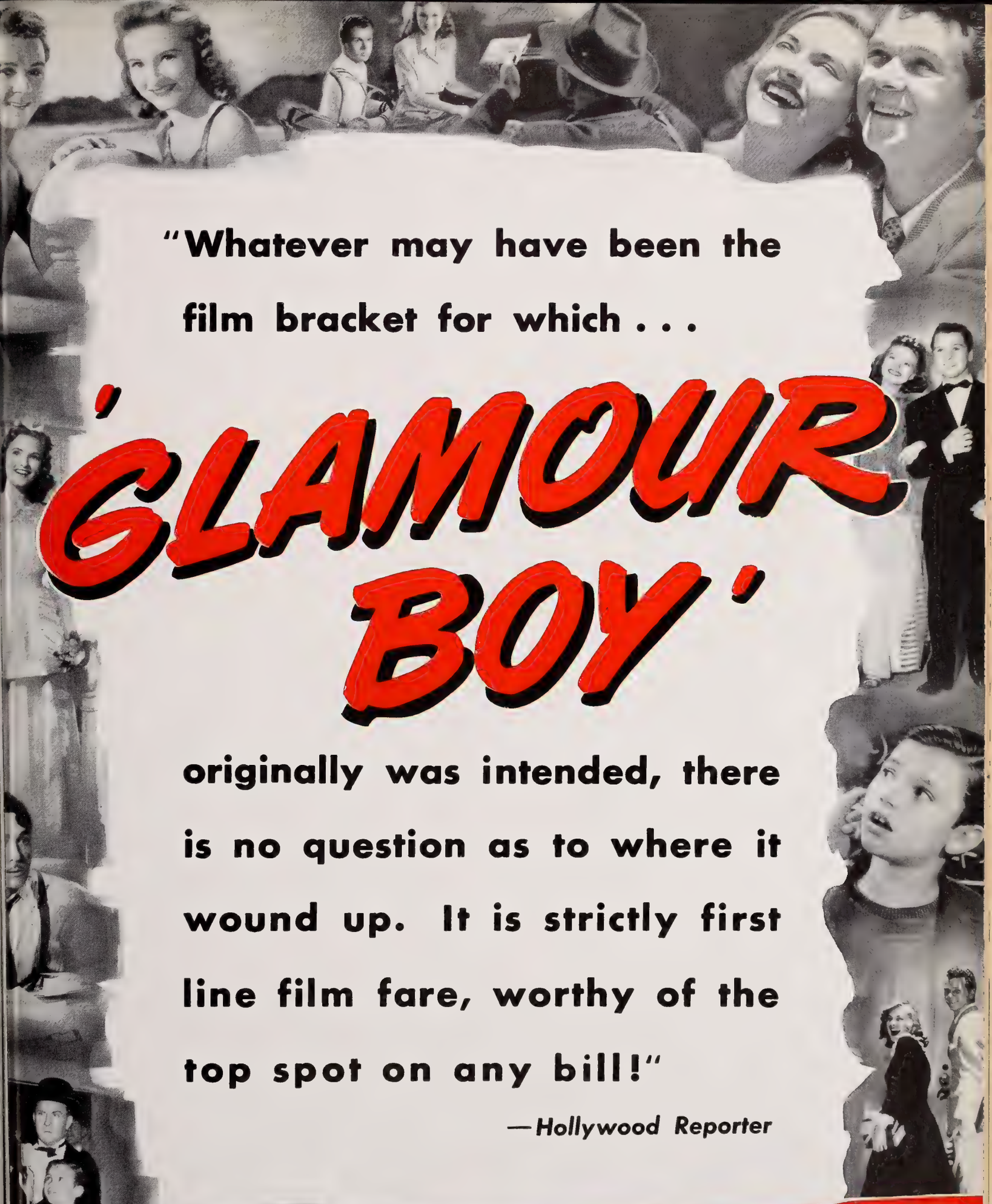
Commonwealth Theatres of Kansas City, have taken over the Baxter and Ritz theatres at Baxter Springs, Kans., from J. W. Grantham. The circuit has also acquired the Elite in Baxter Springs from Homer Garber. Ray Holmes will manager the three for Commonwealth.

Todd Signs Powell

Michael Todd has signed Dick Powell for a role in Mr. Todd's new musical show, "And So to Bedlam," which will go into rehearsal shortly in New York.

Zifrin with Wurtzel

Lester Zifrin, writer at Twentieth Century-Fox studios in Hollywood, has been made general assistant to Sol M. Wurtzel, executive producer.

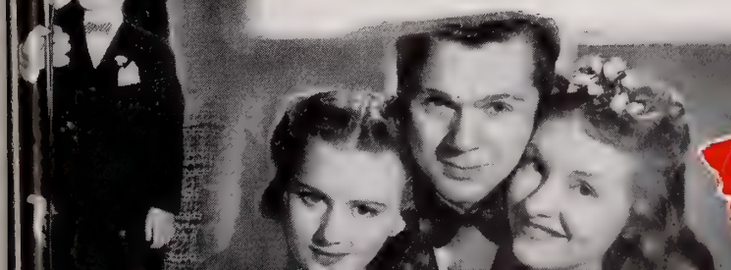


"Whatever may have been the film bracket for which . . .

'GLAMOUR BOY'

originally was intended, there is no question as to where it wound up. It is strictly first line film fare, worthy of the top spot on any bill!"

—*Hollywood Reporter*



Here's how a real showman created a super-selling stunt on a super-entertaining picture...and cashed in plenty.



EDGAR GOTH,
Director of Advertising and Publicity, Fabian Staten Island Theatres, N. Y.



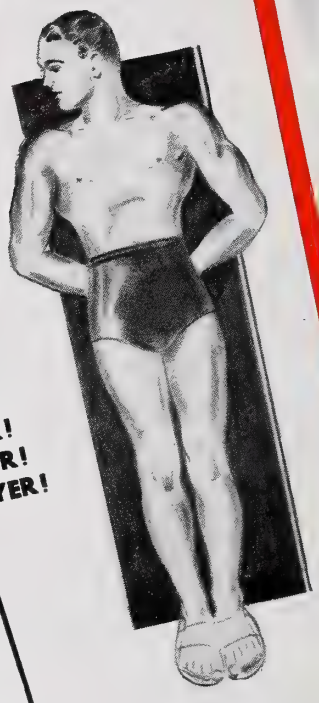


HERE'S THE IDEA IN A NUTSHELL!

ST. GEORGE

Doors Open 6 P. M.
FREE LIST SUSPENDED

TONITE ONLY
ON OUR STAGE
"GLAMOUR BOY" Contest

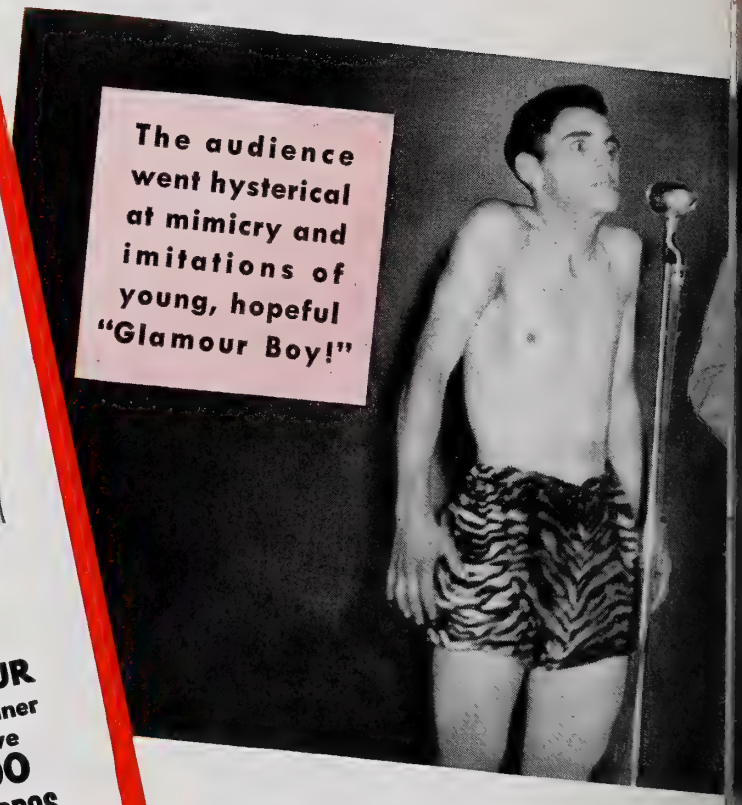


HAS HE? The Physique of WEISSMULLER!
The Looks of ROBERT TAYLOR!
The Charm of CHARLES BOYER!

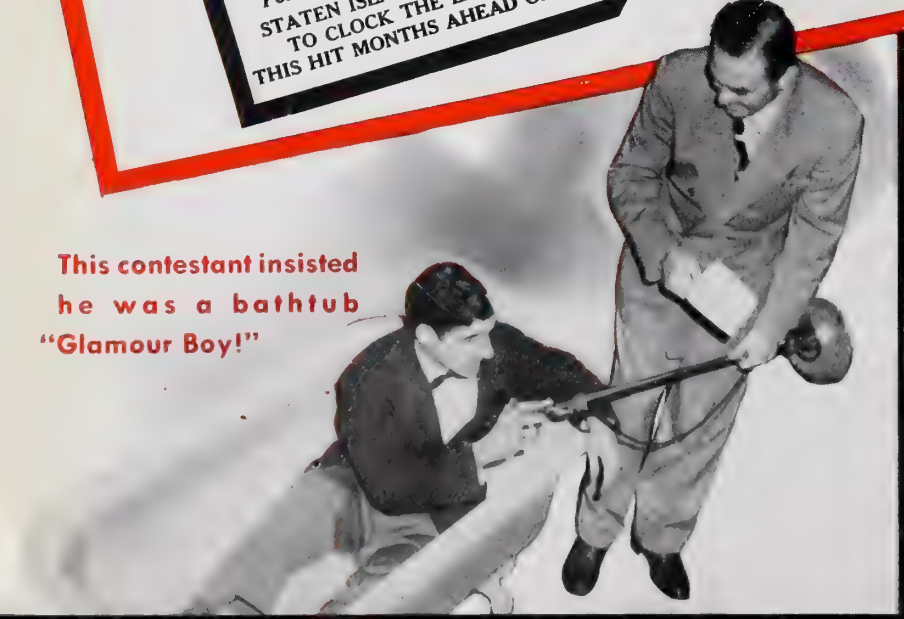
ON THE SCREEN
Special Surprise Preview!
— *Paramount Presents* —
JACKIE COOPER
SUSANNA FOSTER in
"GLAMOUR BOY"

Positively First Public Showing Anywhere!
STATEN ISLAND HAS BEEN SELECTED TO CLOCK THE LAUGHS!..... SEE THIS HIT MONTHS AHEAD OF SCHEDULE!

Tonite's "GLAMOUR BOY" winner will receive $100.00 in GARBER BROS. Merchandise



The audience went hysterical at mimicry and imitations of young, hopeful "Glamour Boy!"



This contestant insisted he was a bathtub "Glamour Boy!"



GIANT LOBBY set-piece two weeks in advance. Note tie-up with largest men's store in town.

28 contestants lined up on stage for judging. (Due to stage and time limitations, 15 applicants were turned away.)

ntestant who boasted jit-
ug abilities dances with
unteer from audience

REAMS OF PUBLICITY BREAKS!

These are only a few that poured in from every paper. Front page breaks! Columnists' items! Sport page stories!

et the Glamour Champs



iss Madeline Nix, who recently was chosen "Staten
land Glamour Girl for 1941" holds the crown over the
eads of Henry Falco and Harold (Buddy) Weber, who
share the "Glamour Boy" title.

Glamour Boy Contest Set

Fabian Theatres will stage a Glamor Boy contest Wednesday night, Sept. 10, at the St George Theatre

It is possible a world premiere showing of the movie, "Glamor Boy," will be held in connection with the contest. Edgar Goth, director of publicity for the Island theatre chain, conferred with Paramount Pictures executives yesterday and was told the picture would be shown at the St George Theatre Sept. 10 if it is finished before scheduled time The film teams Jackie Cooper and Susannah Foster.

Contest entries are being a cepted at the St. George The tre. Merchandise valued at $1 will be given the winner

wo Split 1st Place Honors n Glamour Boy Competition

itle Bestowed on Students at Curtis High and Fordham

Staten Island doesn't have a glamour boy. It has two of them —That is what an enthusiastic capacity audience at the St. George Theatre decided last night when it chose Henry Falco and Harold Buddy) Weber as the "most glamorous" from among 30 contestants.

Just what makes a boy glamorous isn't quite certain, the contestants from all parts of the Island tried every possible description, and wore either street clothes or swimming trunks.

Falco, a Fordham University student, is 18, blond, and lives at 162 Ocean avenue, South Beach. The wavy-haired youth wore a tan gabardine suit last night—and he proved to the audience that he can sing quite nicely

Weber Wears Trunks

Weber, a public school diving champ, appeared in swimming trunks. Only 17, he is a student at Curtis High School. Weber, who lives at 48 Crescent avenue, New Brighton, has dark, straight hair. "The youths had one thing in ... They were crowned b... who was recently named "Staten Island Glamour Girl for 1941" in a Fabian contest

The winners will share a $100 clothing prize offered by Garber Brothers, Port Richmond clothiers.

The audience's decision came only after each contestant had been brought out on the stage, introduced and asked to contribute some entertainment. Many of the "glamour boy" aspirants showed talents ranging from jitterbugging to singing.

One of the more ambitious youths offered a version of "Singing in the Bathtub" with the aid of a tub dug out from among the theatre's props

Dons Leopard Skin

Another contestant appeared in a leopard skin and presented some excellent imitations. Still another jitterbugged with a volunteer partner—a blonde—from the audience.

A special preview of the mo... picture, "Glamour Boy" was in connection with the conte...

Starring Jackie Cooper a... sanna Foster, "Glamour ... the story of a young man, ... country's No. 1 child s... makes a comeback after ... movie oblivion.

Telegrams from Cooper ... Foster congratulating ... winners were read to t...

'Glamour Boy' Preview at St. Geo...

New Film on Night Contest

Paramount executives announced today that the movie, "Glamour Boy" will be completed on time to be shown at a special preview at the Fabian St. George Theatre together with the stage attraction for that night, the Island-wide "Glamour Boy" Contest The showing of the film, "Glamour Boy" at the St. George Theatre, September 10th is months ahead of the national release date of the picture, and a special prmt is being flown East to make it available ... ood film people who saw ... of the film in the studio ... unanimous in their ... picture as one of ... ording and enter ... "Glamour Boy" ... Jackie Cooper and Susan... ber her as the young Miss ... who scored such a success in "Magic In Music." Her role in "Glamour Boy" definitely sets her right at the top of Hollywood's young stars Jackie Cooper takes the part of a young man, now forgotten, but who at one time was the country's No. 1 child star. The exciting story of how he comes back and regains stardom, makes for an exceptionally entertaining evening. Of course in real life, Jackie Cooper was also a child star, but his career has slipped, as he has always had great demand.

"The Glamour Boy" ... the stage Wednesday nig... first competition of this ... ran on a theatre stage. Gi... had a chance to show their ... in bathing girl contests and ... sonality girl" events since ... immemorial. Now it's the m... chance to show their manly p... siques. Just as with the girl co... petitions, many prizes and oppor... tunities are in store for the ... "Glamour Boy" contestants. Ar... rangements have been made with Garber Brothers, to give the winner $100 worth of merchandise from their regular stock. This may include any items of his own choosing such as suit, overc... shoes, shirts, and other haberd... ery. It is expected there will many film moguls present judge audience reaction to the pre... view of "Glamour Boy." The pres... ence of these men in the audience ...

Staten Island girls ... chance to strut their ... how it's the men's op... refer to the Glam... Contest set for Sept. ... St. George Theatre ... tributes will count most ... ding . . . Add Perry ...

Audience To ... S. I. 'Glamou...

A special preview ... mour's "Glamour B... held at the St. Geor... Staten Island, Wed... ning, Sept. 10, with ... Island Glamour G... The picture fea... Cooper and Susan... antics of Hollyw... generation. ... boy" will be cho... vote.

STATEN ISLAND, N. Y., WEDNES...

Glamour Boy Contest Ton... On Stage of the St. George

STATEN ISLAND ADVA...

Special Preview of Film To Tie Up with Contest

Glamour Boy Competition Arranged for Wednesday

The motion picture, "Glamour Boy," now in production in Hollywood, will be completed in time to be shown at a special preview next Wednesday night at the St. George Theatre, in connection with the scheduled "Glamour Boy" contest.

The showing of the film is months ahead of the national release date, and a special print will be flown East to make the preview possible.

"Glamour Boy" is a story of a young man, now forgotten, but who at one time was the country's No. 1 child star. He makes a comeback and regains stardom. Jackie Cooper and Susanna Foster head the cast in the film.

Entries are still coming in ... the Glamour Boy ... St. George ...

Glamour Boy Contest to Be Tomorrow

Unusual Spectacle at St. George Theatre

The Island will enjoy the unusual spectacle of a male bathing beauty contest tomorrow evening at the St. George Theatre when 30 young men, office workers, longshoremen, machinists and school boys will compete for the "Glamour Boy" title.

Harry Black, genial Island head of ... Fabian theatres, will be ... ceremonies and ... the contestants ... will appear in ... $100.00 worth ... a Port Rich... given to the ...

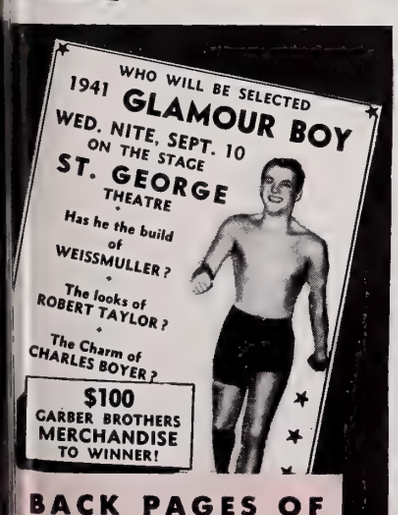
TWO WELL KNOWN local athletes are numbered among the entrants in Staten Island's Glamour Boy contest, on the stage of the St. George Theatre tomorrow night. They are Harold "Buddy" Weber of 53 Josephine street, New Brighton, and Frank Amatrudo of 48 Crescent avenue, New Brighton, star diver on the Curtis High School swimming team, having taken top honors in many competitions. Amatrudo is formerly of Clifton and has been a swimming star for ... years. Weber is the ... Foster, ... new film ... starring Jackie Cooper and ... shown in addition to the contest. ... film moguls are ... to be in the audience to ... check over the examples of Island male pulchritude with a possible ... the doors of ...

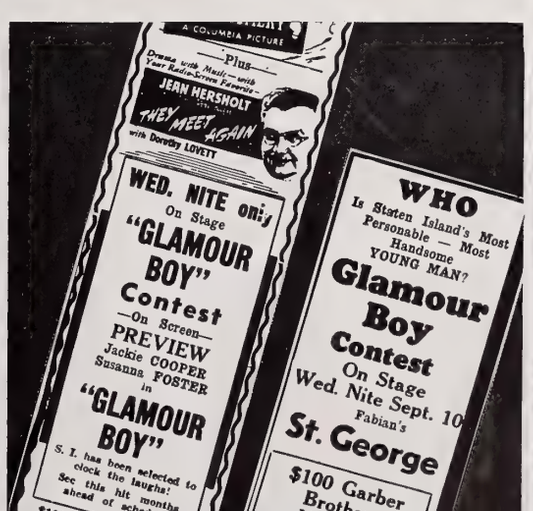
Special Mov... Is Also ... Progr...

MORE THAN 25 ... compete in the ... contest on the stag... George Theatre toda... A special preview ... picture, "Glamour B... shown as a tie-up wit... The showing of the ... ahead of the national ... and a special print wa... to make the preview ... Starring Jackie Coop... sanna Foster, "Glamour ... story of a young man, ... ten, but who at one tim... country's No. 1 child ... makes a comeback an... stardom. ... The winner in the stag... will be given $100 w... merchandise from a Port R... clothing store. This is the ... competition of this type ... held on the Island ... Miss Madeline Nix, who ... recently named "Staten Islan... Girl for 1941," will ... "King" tonight. ... is expected several film ... will be on hand to ... once reaction to the previ... "Glamour Boy" film. ... tants who have signed u... contest so far include Ha... Weber, Frank Amatr... Martini, Al Rone... Schlarone, Johnny ... Arthur Dichiara, Robert ... Louille DiSogra, Walter ... John William Rauh, ... bert Kovalsky, Raymo... on Carbone, Frank F... Joseph ...







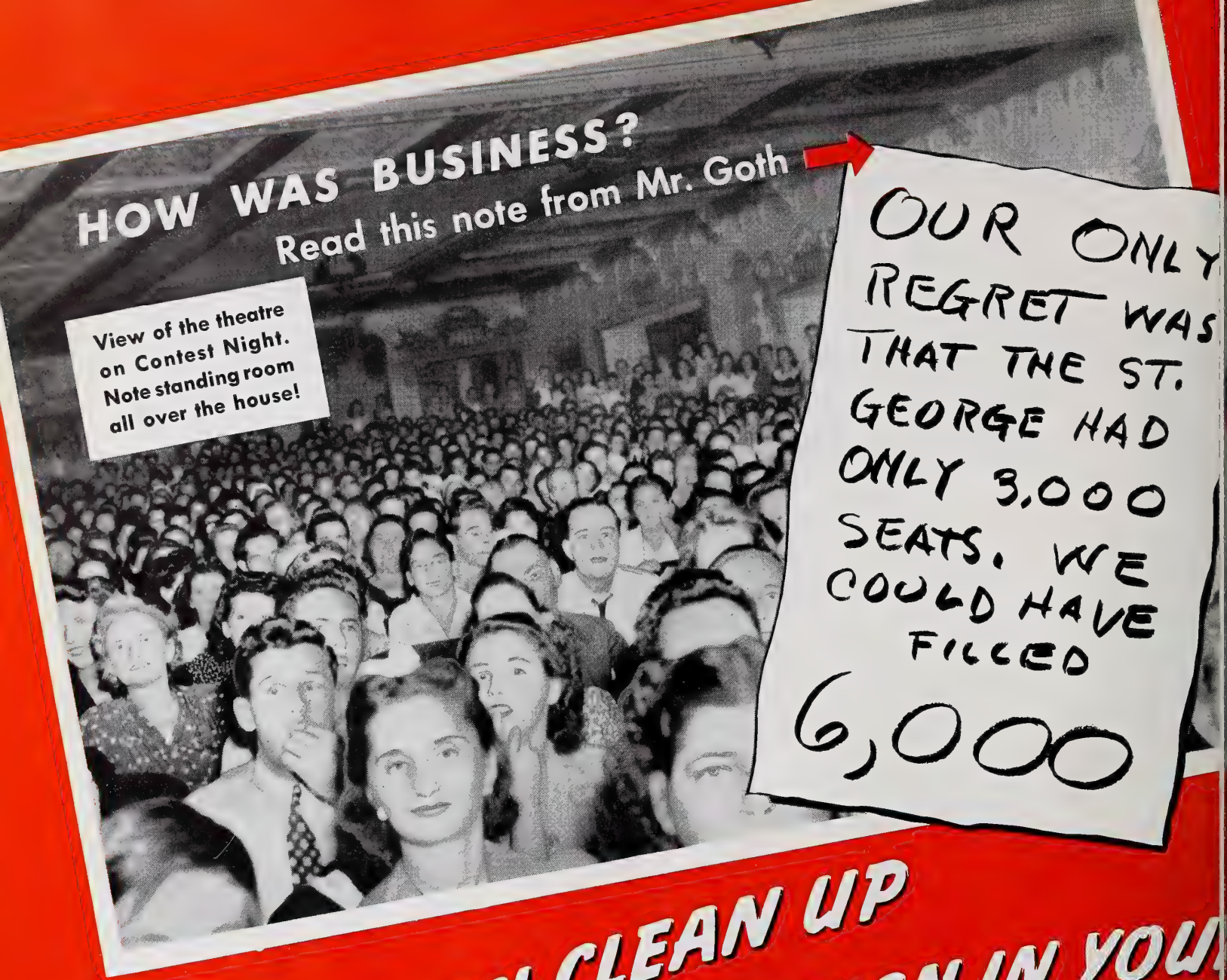


BACK PAGES OF WEEKLY PROGRAMS —distributed among seven theatres. Special trailer was also created.

SPECIAL ADVANCE ADS built up interest and audience!

HOW WAS BUSINESS?

Read this note from Mr. Goth



View of the theatre on Contest Night. Note standing room all over the house!

OUR ONLY REGRET WAS THAT THE ST. GEORGE HAD ONLY 3,000 SEATS. WE COULD HAVE FILLED 6,000

YOU, TOO, CAN CLEAN UP WITH THIS SAME CAMPAIGN IN YOUR TOWN! IT'S EASY TO WORK! IT PAYS OFF PLENTY! LET'S GO, SHOWMEN!

See the big pressbook for complete details of this great ballyhoo stunt!

Paramount Presents

"GLAMOUR BOY"

JACKIE COOPER with SUSANNA FOSTER

WALTER ABEL · DARRYL HICKMAN

ANN GILLIS · WILLIAM DEMAREST

Original Screen Play by Bradford Ropes and Val Burton

Directed by RALPH MURPHY

ENGINEERS TOLD WAY TO EVADE FIXED FOCUS, INCREASE REALISM

SMPE Convention, Marking 25th Birthday, Brings New Techniques, Plus Denunciation of Industry's Detractors

by GEORGE SCHUTZ

Editor of Better Theatres

Refinements in the technologies of sight and sound for the screen, going deep into the esoteric lore of the electron, all addressed at a bigger and better motion picture art, screen and theatre, occupied the sessions of the fall convention of the Society of Motion Picture Engineers at the Hotel Pennsylvania in New York this week. There were implied forecasts of revolutions in those hidden processes of camera and microphone of which the public never hears, save in terms of enhanced product. And with it all, the organization recognized its arrival at the significant age of 25.

The engineers also heard the Washington Senatorial inquisition denounced and suggestion made for an investigation of the investigators who are investigating to see if an investigation should be had. This came from Sol A. Rosenblatt, film industry lawyer and former administrator of the defunct NRA, and from Newbold Morris, president of the city council of New York.

There was also a suggestion from a later speaker that engineers might help the development of "the new order" by entering the arena of public concerns with their influence and using and advancing scientific methods and principles.

More than 200 picture and sound engineers attended the convention, which began Monday, included a banquet Wednesday evening, and ended Thursday.

Enlarging Action Area

Challenging among the technical papers was one from Dr. Alfred N. Goldsmith. consulting engineer of radio and screen, and inventor, who described his "IR" or "increased range" system of photography. This method has been developed to permit actors to move about freely on a set without fear of moving out of camera focus, the system removing the limitations of fixed focus which characterize every lens, and substituting a virtually unlimited range.

"The human eye has this increased range," Dr. Goldsmith explained. "That's why in a theatre we can follow the actors all over the stage, from the footlights to the backdrop, without having them move out of the focal range of our eyes. The motion picture has been limited in this respect since its earliest days, for directors have been forced to keep their actors within the narrow focal range of the camera. Much has been lost in creating the illusion of true, flowing motion. Instead, we have had to substitute a succession of glimpses of the action."

Dr. Goldsmith's system was described as automatically compensating for the fixed focus of the camera lens by lighting, first the foreground, then the middle distance, and then the background of each scene each time a single exposure of the motion picture film is made. At the same time, the camera focus is kept in step with the lighting by means of a series of compensating plates revolving behind the lens. Thus, whichever part of the set is being photographed is in perfect focus.

"The action of the system is so rapid that the illumination may be divided into four or even more areas if necessary, although in many cases only two areas may be required," the inventor said. "For each complete single exposure of the moving film, the entire set has been lighted by stages, as it were."

Lens Coating Wins Award

A new type of reflector which, when installed in a motion picture sound recorder, permits more accurate monitoring of the sound being recorded, and therefore contributes substantially to improved sound reproduction in the theatre, was described by Glenn L. Dimmick, sound research engineer of the RCA Laboratories in Indianapolis. He explained that scientists have long known that certain crystals transmit light of one color and reflect light of another color, and that some thin metallic films also exhibit the same phenomena. By evaporating alternate layers of different types of film on glass, he said, it is possible to produce a surface having pre-determined transmission and reflection characteristics, while absorbing no appreciable amount of light.

When this new reflector is employed in sound recorders, he pointed out, nearly all the light is transmitted to the sound film for recording, while certain portions of the light spectrum are reflected to a photo-cell for monitoring purposes. With a more accurate means of determining exactly what sound is being recorded at the instant it takes its place on the sound track, the sound engineers are better able to record exactly the quality, volume and tone of sound which they want, and better records result.

Mr. Dimmick received the Society's Progress Medal given for outstanding contributions to the science of motion pictures. He is the second RCA engineer to win the medal. The first was Dr. E. W. Kellogg, in 1937.

Following a "get-together" luncheon on Monday, Lt. Col. M. E. Gillette, in charge of the Training Film Production Laboratory of the U. S. Signal Corps, at Fort Monmouth, N. J., told of the uses of motion pictures in Army training. He said much valuable time is being saved in the rearmament program by the more graphic way in which many of the subjects which trainees are required to learn may be presented on film. Similar testimony was given by Floyde E. Brooker, of the U. S. Office of Education at Washington, who spoke on "Film Production for Education."

Calls Probe a "Putsch"

At the luncheon, Newbold Morris pointed up the interrelation of freedom of speech on screen and in the press. He called the Washington inquiry "ill-considered" and said such investigations might destroy democracy. Mr. Rosenblatt termed the inquiry "the first Munich putsch against the freedom of expression in the United States" and asked an investigation of the investigators.

Other speakers at that luncheon were Francis Harmon, executive assistant to Will Hays, president of the Motion Picture Producers of America; and Claude Lee, director of public relations for Paramount.

Mr. Harmon outlined the co-operation the industry gives the War Department, for production of army training films, through the Research Council of the Academy of Motion Picture Arts and Sciences.

Mr. Lee genuflected towards the engineers of the industry—men, he asserted, who have allowed the stars, writers and directors to take the bows for the industry's achievements. He contrasted the store shows and arcades of early days with the picture palaces of the present. Chiding the engineers for having failed to explain their accomplishments to the public, he said, "When we convey this understanding to the public, we will inspire a more enduring respect, a fuller appreciation of our problems and a greater confidence in our motives."

A lightsome contribution to the program came at the opening session from Barry Buchanan, stage producer, professor of dramatics, writer and lexicographer, currently engaged in preparing a dictionary of show lingo. He told how the studio world has come by such words as "gobo," "grips" and "gimmicks." He indicated that the parlance of the motion picture is the linguistic heir of the circus, stage and carnival. His great contribution was his explanation that the word "ham," denoting the over-acting actor, came from that ancient day before cold cream when the players used a rind from the posterior of a pig in lieu of modern foundation creams for make-up.

Speaking at the same session, Terry Ramsaye, editor of MOTION PICTURE HERALD, presented to the engineers a suggestion that "the customers are part of the machinery of the machine age, and they seem to need some adjustments under the new order." He urged that the methods of science and the laboratory might be carried out into social practise and exploration. (See editorial page of this issue)

Mr. Ramsaye's expression brought a second from the floor in remarks from Captain John G. Bradley of the National Archives, Washington, who urged the importance, in these trying days, of "straight line thinking," rather than wishful thinking.

Meaning of Fine-Grain Film

At Wednesday's session on fine-grain film problems, V. C. Shaner, of the Eastman Kodak Laboratories, Hollywood, outlined the benefits of the new type of fine grain film, recently introduced for general use of the motion picture industry after several years of application to special needs of the art. Pointing out that motion picture film is made up of clumps of silver in a chemical solution, he said that the finer the grains of silver, the better the picture and the clearer the sound.

"It's something like the screening method used to make newspaper and magazine pictures," he explained. "The finer the dots which go to make up the picture on the paper, the clearer the picture. With motion picture film, the silver grains become the dots, so that the finer the grains, the sharper the picture."

Mr. Shaner revealed that the new type film has been adopted by the Paramount studios to the exclusion of older types, and that 50,000,000 feet have been consumed in release print manufacture. Meanwhile, research looking to the production of still finer grained film is already underway, he said.

Other contributions to the fine-grain film symposium were C. R. Daily, of Paramount Pictures, Hollywood, who spoke on "Production and Release Applications of Fine-Grain Films for Variable-Density Sound-Recording," and J. R. Wilkinson and F. L. Eich, also of Paramount, who presented a paper entitled "Laboratory Modification and Procedure in Connection with Fine-Grain Printing." Another Paramount engineer, L. L. Ryder, told of recent advances in equipment and processes which are "Streamlining the Sound Plant" of modern studios.

At the session on motion picture sound de-

(Continued on following page)

REPORTS COLOR TELEVISION TESTS

(*Continued from preceding page*)

velopments, two discussions were devoted to recent improvement in control tracks to control the reproduction of sound in theatres. Sound may thus be controlled in volume automatically, adding appreciably to the realism and entertainment value of movies. Such a control track made possible the RCA Fantasound system used in the Disney-Stokowski "Fantasia," it was said.

J. G. Frayne and F. P. Hernfeld of Electrical Research Products, Hollywood, described the control tracks now available on standard motion picture film, located between the picture and the sound tract, with no special processing required during recording, and the system fully automatic in the theatre.

R. R. Scoville and W. L. Bell, of the same laboratories, discussed the use of control tracks and other devices in reducing the amount of extraneous noise in film recording. W. A. Posner, of Sound-Film Enterprises, New York, told of advances in the splicing of film so as to eliminate noise when the spliced area passes through the reproducer.

A new type of light valve for use in variable density recording was discussed by W. J. Albersheim and L. F. Brown of Electrical Research Products, New York.

Robert Russell, of the Army Training Film Production Laboratory, Fort Monmouth, N. J., proposed a "dynamic screen," to cover the entire front wall of a theatre, eliminating the fixed frame of the conventional theatre image.

Color in Television

Improvement in the already remarkably realistic images which are being flashed through the air by television has been achieved by the introduction of color into television, according to Dr. Peter C. Goldmark, chief television engineer of the Columbia Broadcasting System. Dr. Goldmark said that color television images show small objects to be more easily perceptible than in black and white images, and that outlines in general seem to be more clearly defined, and that a certain perception of depth is introduced.

Dr. Goldmark said that initial experimentation with color television showed such possibilities that extensive investigation into that field has been undertaken with the objective of producing a practical color television system. On June 1, CBS inaugurated daily color television transmissions in field testing the new development. The three primary colors employed are red, blue and green.

Numerous advantages which accrue to television studios when portable camera and other pick-up equipment is moved indoors for a sort of semi-permanent installation, was told to the engineers by four engineers of the Allen B. DuMont Laboratories, R. L. Campbell, R. E. Kessler, R. E. Rutherford and K. V. Landsberg.

Seat Preference Survey

Dr. Goldsmith, chairman of the Theatre Engineering Committee, reported the results of a recent study by the committee of seating area preferences. Eleven checkers were used at the Surrey theatre in the Bronx, New York City. The checkers entered at 6:30 p.m. and stayed until 9 o'clock, with each man assigned a portion of the auditorium to watch. As each person entered the theatre, it was carefully noted where he sat.

They discovered that the most popular area of the theatre was a section not less than four times the width of the screen from the front, nor more than eight times the width of the screen from the front. The front seats were taken last, being occupied only after the side seats located at a sharp angle from the screen had been filled.

Film Preservation Report

Fear was expressed by the Committee on Preservation of Film, that shortage of raw stock due to the defense program might lead to the use of reclaimed film. The committee, headed by John G. Bradley, director of The National Archives in Washington, expressed belief, based on experience following the first World war, that reclaimed film is too perishable for the needs of the national film library.

The Bradley group heard reports on most of the 12-point program on film preservation which has guided it since 1936. One of these dealt with film storage of all kinds, in projection rooms as well as vaults, and declared not only that all nitrocellulose film should be vented to the outside air, but that instead of the 14 square inches of vent area allowed by insurance underwriters, this area should not be less than 20 square inches.

As to the life of nitrocellulose film under varied atmospheric conditions, it has been definitely determined that relative humidity as high as 50 per cent at a temperature of about 90 degrees, starts film deteriorating in only seven days. It was also stated that camphor and similar "restoratives" have no appreciable effect in retarding the loss of film flexibility when placed in containers.

It was also announced that The National Archives has begun to transfer subjects to acetate stock to relieve the storage problem, which has become acute with the increase in the number of films selected for preservation.

Honored by Society

The SMPE Journal Award was carried off jointly by J. G. Frayne and V. Pagliarulo, of the Electrical Research Products, Inc., of Hollywood. The award, given for the best paper published in the SMPE Journal during the year, was made, as were all others, at the banquet. The winning technical discussion, printed in the June, 1940, issue, was "The Effects of Ultraviolet Light on Variable-Density Recording and Printing."

The citation of Mr. Dimmick's engineering accomplishments was read by Otto S. Schairer, vice president of the Radio Corporation of America in charge of RCA Laboratories.

W. C. Kunzmann of the National Carbon Company, Cleveland, convention vice president for many years, received a testimonial certificate, reading: "In recognition of his long and faithful service as a member of the Society since 1916, as a member of the Board of Governors since 1929, and as Convention vice president since 1933, the Board of Governors of the Society, by unanimous action, present this certificate to William C. Kunzmann as a testimonial of their appreciation and esteem."

The newly-elected members of the Board of Governors were introduced to the delegates by Emery Huse, president of the Society. They are Frank E. Carlson, General Electric Company, Cleveland; J. A. Maurer, J. A. Maurer, Inc., New York; and E. M. Honon, Electrical Research Products, Inc., Hollywood.

Mr. Huse briefly reviewed the history of the Society at the banquet, and introduced the remaining members of the original 26 who founded it, in New York, in October, 1916, following incorporation in Washington, D. C., in July of that year. The organization now has 1,500 members.

The late Edwin S. Porter, associate of Thomas A. Edison, and credited with the first moving picture story, "The Great Train Robbery," was added to the Society's honor roll of deceased picture pioneers.

Herbert Griffin, vice president of the International Projector Corporation, and executive vice president of the Society, was chairman of the technical committee at the convention's first session. In opening the meeting, he said, "This exchange of ideas—co-ordinating, planning, establishing standards, and encouraging men to do better work—is the great accomplishment of the Society of Motion Picture Engineers during the past twenty-five years and is the real purpose of the Society."

Among the reports and papers read at the technical sessions were the following:

"A New Electrostatic Air Cleaner and Its Application to the Motion Picture Industry," Henry Glitterman, Westinghouse, New York; "A Precision Direct-Reading Densitometer," M. H. Sweet, Agfa Ansco, Binghamton, N. Y.; "Iodine Analysis in an MQ Developer," R. M. Evans, W. T. Hansom, Jr., and P. K. Glasoe, Eastman Kodak Company, Rochester; "Synthetic Aged Developer by Analysis," by the same authors; "Effect of Composition of Processing Solutions on Hypo Removal from Motion Picture Films," by J. I. Crabtree, G. T. Eaton and L. E. Muehler, Eastman Kodak; report on safety devices by W. Scanlon, Larry Strong, Inc., Chicago; a talk on new arc lamps by H. D. Behr, New York; paper on a new device for assuring smooth film motion in the projector by W. Hotine, Rotovex Corporation, Newark.

E. L. Boecking and L. W. Davee of the Century Projector Corporation, New York, told of new developments in projection mechanism design. Color quality on the screen was the subject of a technical paper by M. R. Null, W. W. Lozier and D. B. Joy, of the National Carbon Company, Fosteria, Ohio.

Other papers were "Work Simplification, Essential to Defense," by A. H. Morgensen, of New York; "Some Equipment Problems of the Direct 16-mm. Producer," by L. Thompson, Kansas City; "A Review of the Question of 16-mm. Emulsion Position," by William H. Offenhauser, Jr., Precision Film Laboratories, New York.

Four Officers Re-Elected

Four officers of the Society whose terms expire at the end of the year, were re-elected. They are D. E. Hyndman, engineering vice president; A. S. Dickinson, financial vice president; P. J. Larson, secretary; and George Friedl, Jr., treasurer. Dr. Alfred N. Goldsmith, past-president and a member of the Board of Governors, was elected chairman of the Atlantic Coast Section.

Officers of the Society whose terms have another year to run are: E. A. Williford, past-president; Mr. Griffin and A. C. Downes, editorial vice president. James Frank, Jr., is chairman of the membership committee.

The convention activities were in charge of committees headed by R. O. Strock, reception and local arrangements; W. C. Kunzmann, registration and information; George Friedl, hotel and transportation; Oscar F. Neu, banquet; Mrs. O. F. Neu and Mrs. R. O. Strock, ladies' reception; H. F. Heidegger, convention projection; and Julius Haber and Howard Gilbert, publicity.

Curfew Now Effective

Pottsville, Pa., last week started enforcing a curfew for all persons under 16 years old. Mayor Claude A. Lord has ordered police to take into custody all children found in the streets alone after the fire whistle is blown at 9 p.m.

Interstate Plans Two

Interstate Theatre Circuit plans to build two more neighborhood theatres in San Antonio, Texas. One will be located on Fredericksburg Road and the other on Zarzamora Street.

MINNESOTA HAILS MAJORS TO COURT, CHARGES ANTI-DECREE LAW VIOLATION

RKO, Paramount and 20th-Fox Specifically Cited for Selling Small Blocks Contrary to Law Requiring Offering of All Films

Minnesota's anti-consent decree law will again be the subject of a constitutionality test, as a result of charges by the state that some of the distributors are breaking the anti-blocks-of-five law now on the statute books.

On Monday, Paramount, Twentieth Century-Fox, and RKO were cited and their district managers in Minneapolis exchanges were ordered to appear in Ramsey County Court, St. Paul, Wednesday morning.

At that hearing, the three firms pleaded not guilty; and Joseph Findley, St. Paul attorney, speaking for Paramount, said it would fight the law "to a finish." David Shearer, Minneapolis lawyer, represented the other two companies. All waived preliminary examination, and the case was to continue Thursday, with arrangement as requested of the companies' district managers.

The complaints were issued by James F. Lynch, attorney for Ramsey County, and cited deals made by RKO and Paramount with a theatre in White Bear Lake, a suburb, and a deal by Fox with the Gem Theatre, that city.

It was in Ramsey County Court a month ago that Judge Hugo Hanft, after long deliberation, refused the requests of the decree-bound majors, and United Artists for a temporary injunction against the law, and declared it constitutional.

The law compels film companies to offer their entire season's product for sale, allowing a 20 per cent cancellation privilege. In essence, it restores the conditions obtaining before the decree, and represents the official desire of Northwest Allied, chief exhibitor organization of the territory.

Since Judge Hanft's decision, the majors' sales executives in New York have been conferring among themselves, and with attorneys, over future actions. Those actions appeared a week ago, to be well defined: applications to the New York Federal Court, for relief from the decree, so majors could sell in Minnesota; selling of new product in Minnesota, from offices outside of it, if that method were found legal, or, the closing of exchanges in Minneapolis, and absolute refusal to sell in the state.

Take Companies by Surprise

The new court action came as a surprise, apparently, to Northwest Allied, spokesmen of which had been indicating they might attempt to force the majors to sell in the state according to the law.

Fred Strom, executive secretary of the Allied unit, said Monday Mr. Lynch's service of complaints upon the three majors was unexpected by his unit, and that his executive and legislative committees would meet this week.

The Ramsey County attorney's complaints were served upon Ben Blotcky, Paramount district manager; Louis E. Goldhammer, RKO district manager; and J. M. Podoloff, Twentieth Century-Fox district manager.

The new test is considered better than the test afforded by the recent appeal for an injunction. The present case charges criminal violation of the law, a ruling resulting from it is expected to be more decisive than that gained from the injunction petition, Minneapolis industry circles feel.

What the majors will do, in the period during which this test will resolve, was still a question in New York, this week, however.

United Artists, not decree bound, but unable to operate under the Minnesota law because of its individual film selling policy, was the first major to announce its withdrawal from the state. Its Minneapolis exchange was to close Saturday. However, on Tuesday, the New York home oce stated it would remain open on a "week-to-week" basis.

All the other film companies, except Paramount, have stated they will observe the state law. These statements, from their sales executives, presumably mean they will not sell there—because the companies have shown no indication of seeking relief from the decree.

However, none of the others have said they will close their Minneapolis offices.

Paramount, on the other hand, in New York, preparing a petition to the New York Federal Court for relief form the decree, so that it might sell in Minnesota.

The petition was expected to go before Federal Judge Henry W. Goddard this week.

The company added it "firmly believes that the statute" is "unconstitutional and invalid—and it intends to defend vigorously" its attitude, in the criminal proceedings instituted Monday.

What the majors had feared, as a result of the success, thus far, of the Minnesota statute, appeared forthcoming: efforts by exhibitor organizations in other, nearby, states, to obtain similar legislation thwarting the decree.

A sign of this trend came this week from Allied Theatre Owners of Iowa and Nebraska, which issued a bulletin, over the signature of Leo Wolcott, president, calling for anti-decree action in the legislatures of the two states.

Mr. Wolcott called the decree a failure. It has increased economic pressure upon the small exhibitor, he said, adding it also has lessened picture quality, and is virtually a "return to enforced block booking."

Of the system of selling an entire season's product, with a 20 per cent cancellation privilege, he remarked: "In view of years of experience, it appears to us this is the only way we'll ever get good pictures; when they must be made good enough, exhibitors will not want to cancel them."

He continued: ". . . It is freely predicted the five-picture selling plan will be dropped in June, 1942 or before. What selling plan will replace it? We recommend that of the new Minnesota law which is based on the plan developed in the Trade Practice Conferences.

"Reports from all over the country state exhibitors are not buying at the prices and terms demanded now, preferring to wait to bargain until they can buy right rather than buy now and go broke quick. This much is true, if exhibitors want to continue buying film in blocks of five or less without cancellation privileges, all they have to do is buy those now being offered at higher prices and terms than paid in previous years. That will fix it, for good! The same thing applies to the many 'clucks' now being offered.

Mr. Wolcott also complained about 'stiff' percentage terms currently obtaining, and noted that a small exhibitor's business comes mainly at weekends.

Reported the first Minesota house to close because of the product shortage was the Everett Dilley theatre at Northfield. Mr. Dilley refused to reopen the theatre after the summer lull, because he could not obtain pictures.

Of this, Mr. Strom, Northwest Allied executive secretary, remarked that another Dilley house in Northfield is operating; and he said no other theatres had closed, admitting however, that if selling does not begin, by the five majors and United Artists, by November 1st, that theatres actually will close.

The state's leading circuit, Minnesota Amusement Company, is reported not affected by inability of the majors to sell there. Being a Paramount affiliate, it is able to obtain product of that company under Section 17 of the consent decree which allows a major to sell to an affiliate in any desired manner; and it has an MGM franchise, and has deals with Universal and Columbia.

UNSIGHTLY BILLBOARDS ORDERED FROM ROADS

Harold L. Ickes, U. S. Secretary of the Interior, has decreed that "unsightly billboards" or those constituting traffic hazards be banished from public lands. At the same time he directed that a fee of 20 cents a square foot a year, with a minimum of $5, be charged for commercial signs considered not unsightly and permitted to be erected on public lands.

More Briefs Filed In Crescent Suit

A 178-page brief by the Department of Justice, and briefs from five defendants, were filed in Nashville Federal Court last week, in the Departments' anti-trust "field" suit against Crescent, its affiliates, and United Artists.

The briefs contain findings of fact and conclusions of law. All defendants are to file briefs by November 15th; and final arguments in the trial are expected to begin December 1st, in that court, before Federal Judge Elmer Davis.

Universal and Columbia have already been dismissed as defendants, upon motions filed in the case during September, when its trial sessions ceased.

Testimony was presented, during the trial, by the Government, that Crescent and affiliates expanded at the expense of independents, and were in collusion with the majors on certain deals affecting those indepedents.

In the Government's "findings of fact," implementing the evidence and testimony it presented during the case's active phase, United Artists is charged with "knowingly aiding" Crescent and its affiliates in suppressing independent theatre competition in three specific locations, and with eliminating competition, generally, by licensing agreements.

Universal Film Exchanges, Inc., is cited as aiding defendant theatre companies to eliminate independent competition in Union City, Tennessee.

United Artists' licensing agreements with defendants, the Government findings state, presumably referring to 73 and 61-situation deals, "fix a flat sum for all of the situations operated by all of said defendants and show on their face that no consideration whatsover was given to the rentals which competing independent theatres could pay for these films."

Crescent asked the court to conclude that after films arrive at the point of delivery, "the showing of the pictures and operation of the theatre is purely a local matter," and in no

(*Continued on following page, column 3*)

"MIRROR" PICKS UP STAR POLL WHERE "NEWS" QUIT

Mirror Tabloid Starts Public Ballot for Favorite After News Found Stuffed Ballot Boxes

Tabloid newspaper polling of the public's motion picture talent preferences has been resumed in New York, with the *Daily Mirror* picking up where the *Daily News* left off some time ago when it discovered that its "King and Queen" ballot boxes had been "stuffed" in behalf of a topnotch player.

Errol Flynn and Bette Davis were voted winners in public film popularity poll conducted by the New York Sunday *Mirror*, with Clark Gable and Deanna Durbin second in their respective fields. "Gone With the Wind" was the *Mirror* readers' choice for first film place and "I Wanted Wings" was second for the 1940-41 film season.

The two star winners will each receive the newspaper's "Motion Picture Medal of Merit" at a presentation ceremony now being arranged and which will be broadcast over a coast-to-coast hookup. Two bronze placques will also be awarded to David O. Selznick and Metro-Goldwyn-Mayer, respectively producer and distributor of "Gone With the Wind," and to Paramount Pictures for "I Wanted Wings." The Sunday *Mirror* has an approximate circulation of 1,500,000 copies.

Vote on 262 Stars

Readers sent ballots in support of 262 actors and actresses; a total of 195 films were nominated for the "best pictures."

In the three years previous the New York Daily *News* and its affiliated syndicate with a circulation totaling approximately 22,000,000, conducted the "Movie King and Queen" popularity poll. However, this tabulation was discontinued in 1940 because counterfeit and fraudulent balloting was uncovered.

These "fake" ballots originated in several key cities, the Daily *News* told MOTION PICTURE HERALD (MOTION PICTURE HERALD, January 18th, 1941, page 16) and all bore the name of a particular star high in the "King and Queen" popularity listing. A majority of the "planted" votes originated in Chicago it was said at that time, and were numerous enough to affect the poll's outcome.

Following this revelation, Captain Joseph M. Patterson, publisher of the *News*, ordered discontinuance of the annual poll, which had started in 1937.

Voters Warned

Kenneth McCaleb, film critic of the Sunday *Mirror*, explained that if more than one member of a family wished to cast a ballot in the *Mirror* poll a facsimile could be made. However, he pointed out, all ballots had to have the name and address of the voter to be valid. Mr. McCaleb also prewarned the voters: "No stuffing the ballot boxes for your favorites!"

In the *Mirror's* tabulation Errol Flynn led the poll with 16,714 points, 937 points ahead of Clark Gable. Bette Davis was voted the leading actress with 6,465 points ahead of her nearest competitor, polling 22,010 points to the 15,545 scored by Deanna Durbin.

The voting for the first 12 actors and the 12 actresses in each division with the number of points received were tabulated as follows:

ACTORS

1.	Errol Flynn	16,714
2.	Clark Gable	15,777
3.	Tyrone Power	12,587
4.	Spencer Tracy	10,351
5.	Nelson Eddy	9,672
6.	Gene Autry	9,410
7.	Mickey Rooney	9,284
8.	Ray Milland	8,529
9.	Robert Taylor	7,781
10.	Cary Grant	7,496
11.	Gary Cooper	7,089
12.	Bob Hope	6,852

ACTRESSES

1.	Bette Davis	22,010
2.	Deanna Durbin	15,545
3.	Judy Garland	11,322
4.	Ginger Rogers	10,575
5.	Alice Faye	10,182
6.	Irene Dunne	9,084
7.	Jeannette MacDonald	8,190
8.	Lana Turner	7,798
9.	Dorothy Lamour	7,780
10.	Vivian Leigh	6,919
11.	Olivia De Havilland	6,872
12.	Betty Grable	6,567

Herald-Fame Exhibitors' Choice

Following is the combined results of last year's MOTION PICTURE HERALD-*Fame* poll in which independent and circuit exhibitors throughout the country selected their Money Making Stars, compared with the stars selected by the readers of the tabloid *Mirror*.

Herald-Fame Tabulation	Mirror Tabulation
1. Mickey Rooney	1. Bette Davis
2. Spencer Tracy	2. Errol Flynn
3. Clark Gable	3. Clark Gable
4. Gene Autry	4. Deanna Durbin
5. Tyrone Power	5. Tyrone Power
6. James Cagney	6. Judy Garland
7. Bing Crosby	7. Ginger Rogers
8. Wallace Beery	8. Spencer Tracy
9. Bette Davis	9. Alice Faye
10. Judy Garland	10. Nelson Eddy

Columbia Transmitter Opened on Long Island

The new WABC, key station of the Columbia Broadcasting System on "Columbia Island" in Long Island Sound off New Rochelle, went into action Saturday morning at 10 A.M. with broadcasts from London, Hollywood and New York.

On a cue from New York, Hollywood went on the air with radio presentation from Bob Burns, Orson Welles, Louella Parsons and others. Alexander Woolcott was heard from London by short wave and in New York Mayor F. H. LaGuardia, Robert L. Ripley and others spoke.

Minnesota Hails Majors to Court

(*Continued from page* 49)

way is an interference in interstate commerce, or a monopolization of the distribution of films.

The Government brief asked the following relief, specifically, in addition "to such dissolution and general injunction as to all of the exhibitor and distributor defendants against further violation of the act, is necessary to make individual theatre competition possible against the theatres in the Sudekum circuit" outside of Nashville, Tenn., which was excluded in the pleadings:

1. Invalidation of the existing franchises.
2. Invalidation of the existing agreements not to compete in the future.
3. An injunction which will prevent each of the exhibitor defendants from conditioning the licensing of films in any theatre situation outside of Nashville where independent competition now exists or later occurs upon the licensing of film in any other theatre situation.
4. An injunction which will prevent each of the exhibitor defendants from acquiring a financial interest in additional theatres outside of Nashville, except after an affirmative showing by them that the effect of such acquisition will not be to restrain competition unreasonably.

Finske with Paramount Theatre Department

L. J. Finske, division manager of J. H. Cooper Enterprises in Colorado, is being brought to New York where he will join Paramount's theatre department. Pat McGee, recently with the Schine circuit in Ohio, will succeed Mr. Finske in Colorado.

Mr. Finske has been associated with Paramount and Publix since 1927 when he attended the managers training school. For many years he was manager of Publix enterprises in Kansas City and the west.

Fox Signs Kimbrough

John Kimbrough, All-American football star when he played in Texas A. and M's backfield last season, has been signed to a term contract by Twentieth Century-Fox, after studio official's had seen rushes of Zane Grey's "Lone Star Ranger," in which the grid-star makes his screen debut. Mr. Kimbrough is now playing professional football with the New York Americans of the American Football League.

Secretary Luncheon Held

The Hollywood film industry tendered a luncheon on Wednesday, for the National Association of Commercial Organization Secretaries, at its 27th annual convention in Los Angeles. The event was held at the MGM studio with Louis B. Mayer and Y. Frank Freeman as hosts.

Milberg Joins PRC

Sam Milberg, formerly a Republic salesman and now operating the Ritz theatre in Scotia, N. Y., has been appointed salesman for Producers Releasing Corporation, and will travel out of Albany.

Littman on Tour

Mack Littman, special sales representative for Guaranteed Pictures, has left New York on a tour of cities extending to Dallas. He expects to be gone from three to five weeks.

"PARDON ME FOR POINTING!"



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THE BRIDE WHO WOULDN'
STAY FOR BREAKFAST



A joyous reunion of the stars of "THE LADY EVE"

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You belong to Me

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ROGER CLARK · RUTH DONNELLY · MELVILLE COOPER

Screen play by Claude Binyon · Directed by WESLEY RUGGLES

A COLUMBIA PICTURE

COLUMBIA PICTURES

Payments to Bioff Told of in Trial

(*Continued from page* 40)

vouchers for cash, the witness said. He said he witnessed a payment to Bioff in Mr. Carlisle's office.

The auditor identified the stack of vouchers which he had testified were used to raise money for the defendants. He identified slips for entertainment, travel and exploitation expenses in sums ranging from $200 to $19,827.

"Christmas gifts for the press," "special gifts for feminine critics," "advertising and promotion disbursements," "and press reception at Chicago convention" were among the entries described by Mr. Martin.

Two thousand dollars out of a special $2500 check to buy Christmas cigarettes for Sing Sing prisoners was also used to cover payments to the Bioff fund, he said. Exploitation expenses for the film "Goldiggers of 1937" likewise were utilized he said.

On cross-examination Mr. Martin estimated that between 200 and 300 vouchers crossed his desk each month. The witness also said that Warner Brothers in 1936 maintained a safe deposit box in the Manufacturers Trust Company with a maximum of $50,000 in cash stored at times.

Austin C. Keough Testifies

Austin C. Keough, general counsel, vice-president and a director of Paramount pictures then took the stand to testify for the fourth of the film companies which the government charges were victimized.

The witness said that he had attended the 1936 labor pact meetings.

"Shortly after the last session of the meeting I received a telephone call from a man who said he was Mr. Bioff. He said he was at the Warwick Hotel, gave me the room number, and suggested that I come over to see him. I asked him what it was about and he said he would tell me when he saw me," Mr. Keough said.

"I met Mr. Bioff in his room. He asked me if anyone had talked to me about any arrangement. I said no. He told me that a two year deal whereby each of the larger companies were to pay $50,000 yearly and the smaller companies less, had been made. He said his people had been out of the studios for a long time and had considerable expense which they must now make up. He told me I could check on that with Mr. Sydney Kent or Mr. Nicholas Schenck. Our meeting then ended."

Mr. Keough said that immediately after his talk with Bioff he phoned Mr. Kent at his office and then went to speak to him personally.

Mr. Keough said that following the talks with the 20th Century-Fox executive Bioff again summoned him to the Warwick.

"He asked me whether I had spoken to my people in Paramount. I told him I had. I said we would make the payment, but that I didn't know when the money would be available. Bioff said he didn't need it all in one payment, but that he must have some money right away and it must be in cash.

Mr. Keough said that a few days before May 28, 1936 he again saw Bioff. The defendant told him that he must have a payment on account right away, Keough said. He replied that he did not know when he could have it ready.

Mr. Keough then said he raised $7,500, obtaining $4,000 from Y. Frank Freeman, head of the Paramount studios, who obtained the money from the Paramount Theatre Service Company. Mr. Keough said he could not remember the sources of the other $3,500.

The $4000 was charged to expense vouchers to be accounted for later, he explained.

Mr. Keough said that on May 28, 1936, he called Arthur Israel, Jr., attorney at Paramount and instructed him to go to Chicago with a package containing money and to deliver it to Bioff at the Bismark Hotel.

Continuing, Mr. Keough said he again had a demand for money from Bioff at New York on September 6, 1936.

He arranged with Walter Cokell, treasurer of Paramount, he said, to supply $20,000 through a petty cash voucher marked "disbursements for production." On September 15th, Mr. Keough said, he handed the money to Bioff at the Hotel Warwick. Bioff told him that he was going to the coast to establish headquarters there.

Later in 1936, Mr. Keough said, he informed Harry Herzbrun, studio attorney for Paramount of the arrangement and of paying $27,500 out of a total of $100,000 to Bioff. He instructed Herzbrun to arrange to pay the balance in installments and said the remainder of the first year's $50,000 should be paid in cash quickly, and confidentially.

Mr. Keough said he informed Mr. Cokell and George Bagnall, assistant treasurer, that Mr. Herzbrun was to make the payments to Bioff. On the same day he introduced Bioff to Mr. Herzbrun.

In August 1937, he said, Mr. Herzbrun asked that $12,500 be sent to him. This was done.

In the later part of January 1938, Bioff was in New York and asked for money, Mr. Keough said. He arranged to obtain $10,000 through a petty cash voucher. This was delivered by Mr. Keough, who told Bioff that this was the last payment of the $100,000 due from Paramount. Bioff, he said, replied "Yes, that's right."

Asked why he had made the payments, Mr. Keough said "I regarded the making of these payments to Mr. Bioff and to such others as were associated with him as necessary to preserve my company against possible and very probable financial disaster."

Mr. Herzbrun, formerly employed by Paramount but now in independent practice in Los Angeles verified the instructions from Mr. Keough. He said that Mr. Keough ordered him to pay the difference between $100,000 and the $27,500 already paid by Mr. Keough.

Mr. Herzbrun said he obtained a Paramount check for $50,000. This check he took to a Hollywood bank, accompanied by A. C. Martin, studio comptroller, cashed it and opened a joint safe deposit box in which they put $27,500. The other $22,500, on January 23, 1937, Mr. Herzbrun said, he paid to Bioff at the IATSE office in Hollywood.

Charges Bioff Demanded Still More

On May 10, 1937, Mr. Herzbrun said he took another $20,000 and gave it to Bioff. When Bioff demanded a further $20,000, Mr. Herzbrun, who had only $7,500 in the bank obtained the additional $12,500 from Mr. Keough and gave it all to Bioff at his home.

Mr. Martin, corroborating the payments said the $50,000 check issued by George L. Bagnall bore the notation "This covers option on real estate property which we have taken and which for obvious reasons I do not wish to disclose on this check."

Arthur Israel, Jr., home office attorney, described his trip to Chicago with money given him by Keough. He said he paid it to Bioff at his hotel room.

With Mr. Israel's testimony, Mr. Correa rested. Motions to dismiss were to be heard Thursday and the defense is to start Friday morning.

Convicted IATSE Officers Appeal

John P. Nick, ousted 'czar' of the IATSE motion picture operators' union, Local 143, in St. Louis, and Clyde A. Weston, former business agent, have appealed to the U. S. Supreme Court for a review of their convictions on racketeering charges. Writs of certiorari and transcripts of the District Court trial have been filed at Washington.

The U. S. Circuit Court of Appeals recently sustained sentences of five years in prison and fines of $10,000 imposed on the pair.

Fox, Sentenced To Jail, Appeals

After supplying the bulk of evidence for the U. S. Government's bribery suits against retired U. S. Judge J. Warren Davis, Philadelphia, and Morgan S. Kaufman, Scranton lawyer—two suits ending in jury disagreements—62-year-old William Fox, once a movie magnate, was sentenced, Tuesday, in Philadelphia Federal Court, to one year and one day in the Federal penitentiary, and fined $3,000.

The sentence was for "conspiracy to obstruct justice and defraud the Government," to which Fox had originally pleaded guilty, and concerned Mr. Fox's unsecured "loans" of $27,500 to the judge while the latter sat in the U. S. Circuit Court in that city, in Fox bankruptcy litigation. Mr. Kaufman was the alleged intermediary.

The cases against Davis and Kaufman will not be tried again; they go free. Judge Guy K. Bard, who sentenced Mr. Fox, said he realized the latter's assistance to the Government, but his case was "so serious" he felt compelled to sentence him as he did.

Mr. Fox's attempt on Tuesday to plead not guilty and obtain a jury trial, was rejected.

Mr. Fox, allowed free on $15,000 bail, will appeal to the Federal Circuit Court.

Transatlantic 'Phone Call for Exploitation

Reported as the first personal transatlantic telephone call since the declaration of war was the highlight of the showmanship promotion arranged by Fanchon and Marco's Les Kaufman, for "A Yank in the R.A.F.," at the Fox Theatre, St. Louis. After a four-day search, a St. Louis father was located whose son is serving in the R.A.F. It was arranged to put through a call from the theatre stage to the lad overseas. Advertised well in advance, the call, placed at 8.30 on Saturday night ahead of the opening, brought a capacity audience.

Monogram Pays Off Pathe Obligation

Monogram Pictures has paid off in full its $110,000 obligation to Pathe Laboratories, W. Ray Johnston, president of Monogram, disclosed in Hollywood last week. The due date was in December, he said. The company has signed Tom Keene for a group of four outdoor action pictures for 1941-42. The first will be "Lone Star Law," with Robert Tansey producing and directing.

Test Blue Laws

Francis White, city alderman in Asheboro, N. C., and operator of two theatres there, said he would appeal a conviction for violation of the "blue law" which bans the showing of Sunday films, because of requests from a large number of patrons.

Nelson on Leave

Chauncey B. Nelson, personnel director of Fanchon and Marco, Inc., in St. Louis, has taken a leave of absence to become director of the Berkeley Hall "prep" school in Beverly Hills, Cal.

Revision of FCC Operations Put Off Until January

Congressional revamping of the Communications Act of 1934 will be deferred until this winter, it was decided last week by the House Interstate Commerce Committee, at Washington.

With the issue revived by the recently announced network regulations of the Federal Communications Commission, the House committee met to determine what action should be taken with respect to measures which have been introduced to "streamline" the FCC basic law and more clearly define the authority of the commission.

It was decided to defer consideration of the legislation until January, when Congress embarks on its new session, with the probability that hearings will be called sometime after January 15th at which the whole situation will be thoroughly explored.

The delay will give time for the new regulations to "shake down" and for the lower courts, at least, to decide on the legal actions to be taken by National and Columbia broadcasting systems to enjoin enforcement of the rules. Since less than two months of the current session of Congress remains, it was pointed out, it would be impossible to make much headway with new communications' legislation before the year-end recess and adjournment.

Legislation for modernization of the 1934 law is pending in both House and Senate and is expected to be one of the major matters to come up for debate next year.

Mutual Defends FCC

Meanwhile, Mutual Broadcasting, in a 20-page statement, entitled "Mutual's Second White Paper," released Monday, defended the FCC's network monopoly regulations. Fred Weber, MBS general manager, warned network affiliated stations to refrain "from any commitments which will bind them to a course of action inconsistent with the regulations after November 15th (the effective date), including the exercise by networks of their existing 28-day options."

Press Chiefs Testify

Appearing at FCC hearings on press-radio relationships in Washington last Thursday, were Herbert Moore, president of Transradio News Service and Joseph V. Connolly, president of King Features, of which International News Service is a subsidiary. Both Mr. Moore and Mr. Connolly attested the importance of radio in the dissemination of news.

Mr. Connolly reported that sales of news to radio stations had risen rapidly as newspaper publishers' objections to such sales "diminished and disappeared."

Mr. Moore told the commission that originally newspaper and press associations not only opposed, but did all in their power to prevent, the development of radio news services.

The Transradio president declared that in 1934, when his company was organized, and for several years thereafter, "all manner of hindrances" were placed in his way, ranking from efforts to exclude his reporters from news sources to pressure brought to bear on foreign news services to prevent their making agreements with him.

Mr. Moore further said that the feud between radio and press control of news finally was settled in 1937, in litigation, and with adoption of an "open-door policy" in the matter of news servicing to radio stations.

Mr. Connolly testified that the majority of newspaper publishers now believe that supplying news to radio stations promotes rather than retards circulation growth. He, too, pointed out, however, that the present attitude of publishers is the reverse of opinion in 1935, when International News began supplying news to stations.

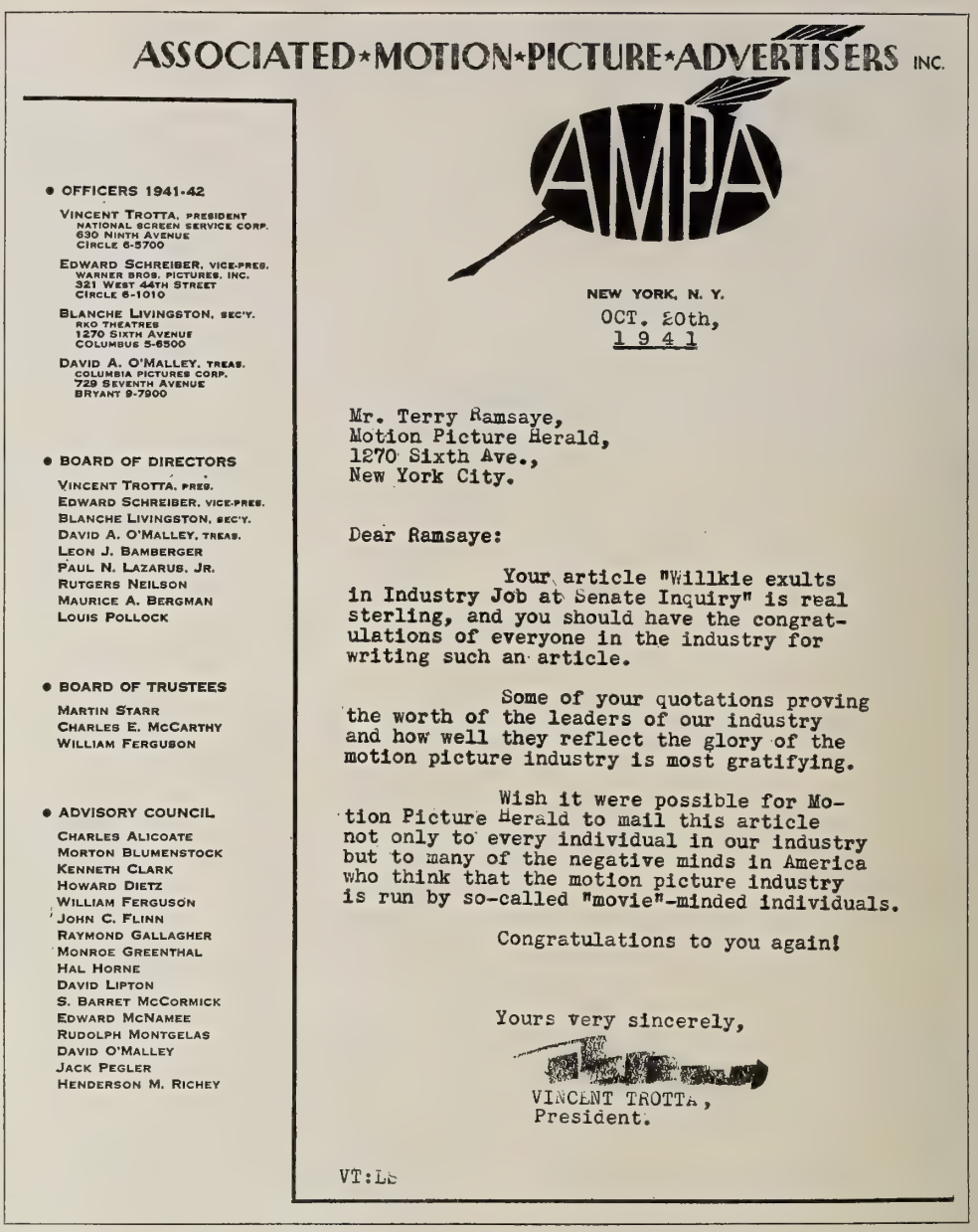
He further pointed out that action of the Associated Press in making its news the property of member publishers, available to radio stations "has practically dismissed any objections by newspapers to use of news on radio."

Moneyhun Becomes Botsford's Advertising Aide at Fox

Frank Moneyhun, with Twentieth Century-Fox's home office advertising department since January, 1939, has been named executive assistant to A. M. Botsford, director of advertising and publicity.

Mr. Moneyhun had been handling pressbooks and cooperative, and national advertising.

He has been in the industry since 1922, at which time he was assistant advertising manager of the Orpheum Circuit. Mr. Moneyhun remained in that post until 1929, then joining Paramount-Publix, working in Miami, Atlanta, and Buffalo. In 1933, he was associated with the Katz & Dalle circuit, Indianapolis; after five years there, he went to Fox.



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NEW YORK, N. Y.
OCT. 20th,
1941

Mr. Terry Ramsaye,
Motion Picture Herald,
1270 Sixth Ave.,
New York City.

Dear Ramsaye:

Your article "Willkie exults in Industry Job at Senate Inquiry" is real sterling, and you should have the congratulations of everyone in the industry for writing such an article.

Some of your quotations proving the worth of the leaders of our industry and how well they reflect the glory of the motion picture industry is most gratifying.

Wish it were possible for Motion Picture Herald to mail this article not only to every individual in our industry but to many of the negative minds in America who think that the motion picture industry is run by so-called "movie"-minded individuals.

Congratulations to you again!

Yours very sincerely,

VINCENT TROTTA,
President.

VT:LS

Gregory, Lee Take Mercy Western Chain

Midwest theatre operators, headed by S. J. Gregory and P. J. Lee, have acquired, under a six month operating option, the Frederick Mercy theatres in Walla Walla, Ellensberg, Toppenish, Kennewick, Pasco, and Sunnyside, in Washington. The Mercy operating company had been the Inland Theatres, Inc.

The option provides that Frederick Mercy, Jr., will be general manager of the theatres during its term, with headquarters in Walla Walla.

Not included in the agreement are the Mercy theatres in Yakima, which the elder Mercy will continue supervising.

Theatre, Radio Tieup

Station WMRF in Lewiston, Pa., is cooperating with the Rialto theatre in that city, in giving time to radio personalities when they make appearances at the theatre. Paul O. Klingler manages the theatre.

Sokley Promoted

John Sokley, Warner exchange head booker in Chicago, has been promoted to salesman.

"Ladies in Retirement

IS EVERYTHING A SHOWMAN COULD WANT!

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE 1201-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

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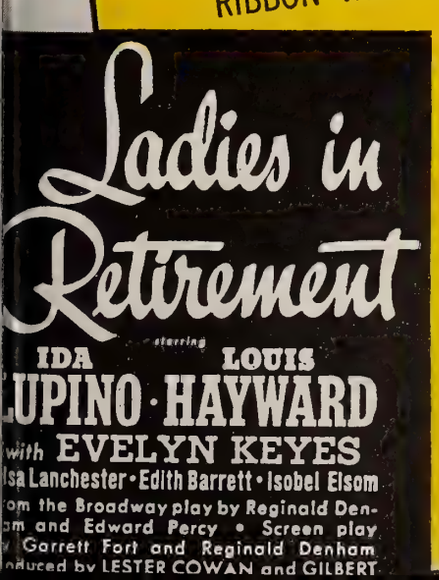
DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
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The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

COLUMBIA PICTURES CORP.
NEW YORK CITY

BETWEEN LAUGHS AND GASPS AUDIENCE REACTION TO "LADIES IN RETIREMENT" IS EVERYTHING A SHOWMAN COULD WANT. CRITICS WENT OVERBOARD IN PRAISE. NORMAN CLARK WROTE IN NEWS POST: "'LADIES IN RETIREMENT' IS ONE OF THOSE DRAMAS THAT GRAB YOU BY THE NECK AND GIVE YOU A GOOD SHAKING. YOU MIGHT THINK THERE ARE NO LAUGHS IN IT BUT THERE ARE. HOWEVER THE FILM IS MOSTLY RED MEAT AND STRONG DRINK WITH BRILLIANT PERFORMANCES BY IDA LUPINO AND LOUIS HAYWARD AND GRAND SUPPORTING CAST." GILBERT KANOUR EVENING SUN WROTE: "FORCEFUL SCREEN DRAMA. SURPASSES PLAY BOTH AS ART AND ENTERTAINMENT. WILL CHILL THE SPINE. PULL YOU TO THE EDGE OF YOUR SEAT AND TITILLATE YOU WITH MACABRE HUMOR. MERITS MY HIGHEST AWARD BLUE RIBBON WITH PALMS." AND DONALD KIRKLEY MORNING SUN WROTE: "'LADIES IN RETIREMENT' IS THAT RARE BIRD AN ARTISTIC FILM WITH BOX OFFICE APPEAL. IT LIFTS IDA LUPINO INTO THE FIRST DIVISION OF ONE OF THE SCREEN'S MOST VERSATILE AND GIFTED ACTRESSES. DOES CREDIT TO ALL CONCERNED IN ITS MAKING INCLUDING COLUMBIA STUDIOS."

I M RAPPAPORT MANAGING DIRECTOR
HIPPODROME THEATRE
BALTIMORE



NEW SPURT IN STAGE BOOKINGS AND NAME BANDS AT FILM THEATRES

Combination House Policies Still on the Increase, Despite Shortage of Talent and Resultant Skyrocketing of Booking Costs

Booking of stage shows into film theatres, both by major circuits and independents, continues at the pace set earlier in the season, as reported in MOTION PICTURE HERALD on October 4th, with "live-talent" presentations in motion picture houses increased this year over last by as much as 30 per cent.

RKO still has the lead over Paramount, Loew's and Warners' in extending shows to their film houses.

Two major snags for all circuit and independent bookers, however, are presenting difficulties, it is understood. First, there's a scarcity of good talent, and, as a result, competitive bidding for popular stage personalities in demand is expected to skyrocket salaries. Another problem is that local musicians in some situations, are demanding a wage increase as much as 15 per cent. It is felt that if vaudeville stages a "come-back" this season, musician's unions will be the first stumbling block in the way of achieving the maximum from the return of talent to film theatres.

Name-bands seem to be the top-billing in many houses. Some estimate that this year at least $5,000,000 will be paid out to orchestras by motion picture houses. Last year, approximately $4,000,000 was spent on name-bands. In addition, the playing time for bands this year is being increased. In 1940, there were about 20 weeks for orchestras getting from $3,500 per week to as much as $10,000. It is expected that this year, bands will get upwards of 30 weeks of playing time, almost as much as the 40-week routes of those "good old days" in vaudeville.

Name Bands Lead

In Philadelphia vaudeville accounted for a box office gross of more than $1,000,000 at Warner's Earle Theatre during 1940-1941. The only house in the central city district offering a film-stage policy, stage shows were returned to the Earle on Sept. 27th, 1940, after an impasse of more than a year with the local musicians' union. For the 52-week period ended Sept. 25th, 1941, the house grossed a total of $1,088,600.

The best grosses were registered by the name dance bands, their box-office appeal overshadowing by far the personal appearances of Hollywood luminaries. The season's best gross was garnered by Glenn Miller's orchestra for the season's final week, ended Sept. 25th grossing a near-record, $34,000 with "The Pittsburgh Kid" on the screen. The January 24th week was the only other week that brought in a gross over $30,000, combination of Erskine Hawkins and the "Four Ink Spots," with "Trail of the Vigilantes" on the screen, accounting for $32,500. The season's lowest mark was registered for the April 18th week, combination of Abe Lyman's orchestra with movieland's Alan Mowbray with "A Girl, A Guy and a Gob" on the screen drawing only $14,000, which is the house average on straight pictures.

During the coming season, emphasis on the Philadelphia stage bookings will continue to be entirely on name bands. Booked in for the remainder of the year are Sammy Kaye, Charlie Barnet, Tommy Dorsey, Kay Kyser, Jimmy Dorsey, Erskine Hawkins-Four Ink Spots, Ted Lewis, Artis Shaw and Woody Herman.

For the first time in 10 years, Columbus, Ohio's capital city, sees vaudeville return to the local boards every week. RKO's Palace inaugurated a policy of presenting stage bills with Harry Howard's "Beachcombers of 1942." The Palace, in recent years, offered spot bookings of top bands and touring units occasionally. The house heretofore has been playing double features in the afternoon and continuing with one of the features on a single bill in the evening.

Following a two-week shutdown, the Capitol in Atlanta, re-opened this week with a film-stage show policy. In Worcester, Mass., steady vaudeville has returned with stage bills offered at the Plymouth on Mondays, Tuesdays and Wednesdays. Second-run pictures also are shown on the same bill. The Plymouth nearly dropped stage entertainment when the management and the musician's union couldn't agree on how many performances a day the pit-band should play without extra pay. A compromise was reached, however, and the theatre assembled a stage show headed by Joe Venuti. Louis Prima's orchestra and Ted Lewis already have played the Plymouth, with Charlie Barnet and Tony Pastor's orchestra coming in October 27th and November 3rd.

Weekend Shows Set

At the Astor Theatre, Reading, Pa., vaudeville returned on October 3rd, with a stage show policy on Fridays and Saturdays. The house featured shows on week-ends last season when it was operated, on a lease, by the Warner circuit. It has since reverted back to its original owner, H. J. Schad.

Fabian's 3,700-seat Palace Theatre in Albany will continue its recently inaugurated policy of one vaudeville feature each month in conjunction with films.

The Palace played to good boxoffice with Glenn Miller and his orchestra earlier this month, following with the booking by division manager Louis R. Golding, of 20th Century-Fox's "Sun Valley Serenade," featuring the unit. The next vaudeville feature is a full week stage show headed by Bill Robinson, booked for the week of November 18th.

The Palace booked one of the longest stage acts of its film-house career. During the week of October 7th, the Andrews Sisters appeared with Joe Venuti's orchestra, with Carroll and Home and Spencer and Forman appearing on the bill. Jimmy Dorsey's band is due at the Palace later in the season.

Double Features Dropped

This week the Oriental, in Chicago, resumed its former combination policy of stage shows and pictures, dropped in the spring in favor of double features. Decision to change from doubles, which have been profitable, it is reported, was expedited by the cancelling of stage presentations at the State-Lake, a Balaban and Katz house, for an indefinite run of "Sergeant York." The Chicago theatre is the only other house in the downtown district using stage shows.

Admission prices at the Oriental, now 25 and 40 cents will be increased on week-ends to 35 and 50 cents. Stage attractions will be booked by Charles Hogan, who also books talent for the Warner housse in the Chicago territory. Ray Lange will conduct the pit orchestra.

Nate Platt, chief talent booker and production manager of Balaban and Katz, reported that following the run of "York" at the State-Lake, there is a possibility that stage shows will not be resumed, and that a straight picture policy may be adopted for the theatre.

Meanwhle, a stage unit, "Hollywood Sweater Girls Revue," is playing the Great States circuit in Chicago and other mid-west theatres. The revue features Cecilia Parker, Peggy Moran, Dick Baldwin, June Preisser and Mary Healy, screen personalities.

In Rochester, RKO's Temple, tested public reaction to stage shows this week with "Fats" Waller's band unit and pictures at 50 cents, for four days starting October 23rd. Regular house price is 28 cents. Two weeks later, "Life With Father," the Broadway show, comes into the Temple for four days at "legit" prices of $2.75 top. Manager Louis Mayer of the Temple, said he will book as many stage shows as possible, if the Waller unit is successful.

The Egyptian theatre in Boston, operated by Mullin and Pinanski, added stage shows to films last week. In Indianapolis, however, the Lyric ended its vaudeville show policy recently. The 2,000-seat house is operated by Greater Indianapolis Amusement Company.

The Rex theatre in Spokane, Wash., two weeks ago, changed its house policy by adding a burlesque stage show to film bills. This increased the admission prices but also doubled the box-office receipts. George Featherstone and Jack Birland operate the Rex.

Reports from the field indicate that legitimate stage play activity this year is continuing at a good pace.

Anita Louise, screen actress, will begin a 10-week tour with "Mr. and Mrs. North," in Baltimore, with Detroit and Chicago bookings set to follow. Owen Davis, Jr., will be her leading man. The length of the company's road tour will depend partly on release date of the screen version of the Broadway play, Miss Louise reported.

One of the most complete drama seasons in recent years has been slated this autumn and winter for the Lyceum theatre in Minneapolis, the season opening with "Meet the People" on October 19th.

Stars to Perform

Other road show attractions at the Lyceum will include the Jooss ballet: "The Doctor's Dilemma,"; "Boys and Girls Together," a Veloz and Yolanda dance show; "Hold Onto Your Hat," "My Sister Eileen," "There Shall Be No Night," the Robert Sherwood play; "Arsenic and Old Lace," "Life With Father," "The Corn Is Green" and "Macbeth."

Among the stars of these shows will be: Katherine Cornell, Ed Wynn, Al Jolson, Alfred Lunt and Lynn Fontaine, Ethel Barrymore, Maurice Evans and Flora Robson. Leo Murray, manager of the Lyceum, is reported to be negotiating for additional road show offerings.

Meanwhile, the new William Saroyan play, "Jim Dandy," had its world premiere on October 16th at the University theatre of the University of Minnesota. The play was released by author Saroyan to the National Theatre conference of which the University is a member.

In Providence, R. I., a new stock theatre company, to be known as the American Drama, Inc., will open at the Playhouse on or about November 3rd. The venture will be under the auspices of Associated Theatres and James H. Doyle. In recent years, Associated operated the Playhouse for infrequent road show and screen attractions. Mr. Doyle was at one time connected with the old Albee Stock Company.

Abe Spitz, president of Associated, and Mr. Doyle, were in New York last week, engaging players and booking legitimate stage shows. When the stock company opens, Providence will have more stage entertainment than in many years, and all dowtown houses will be in operation in that city, an unusual circumstance for the big factory town.

Fay's theatre in Providence, resumed its vaudeville-film policy last week by bringing in Duke Daly to handle the orchestra.

"LET'S HAVE MORE LIKE IT!"

enthuses Charles B. Moss, managing director of Loew's Criterion Theatre, Broadway in a rave letter about "Will Democracy Survive?"..third in Columbia's great "International Forum" Series . .

LOEW'S
Theatres Everywhere

FROM
LOEW'S CRITERION THEATRE
BROADWAY, 44TH & 45TH STS.
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October 9, 1941

F TIMES SQUARE"

Columbia Pictures
729 Seventh Avenue
New York City

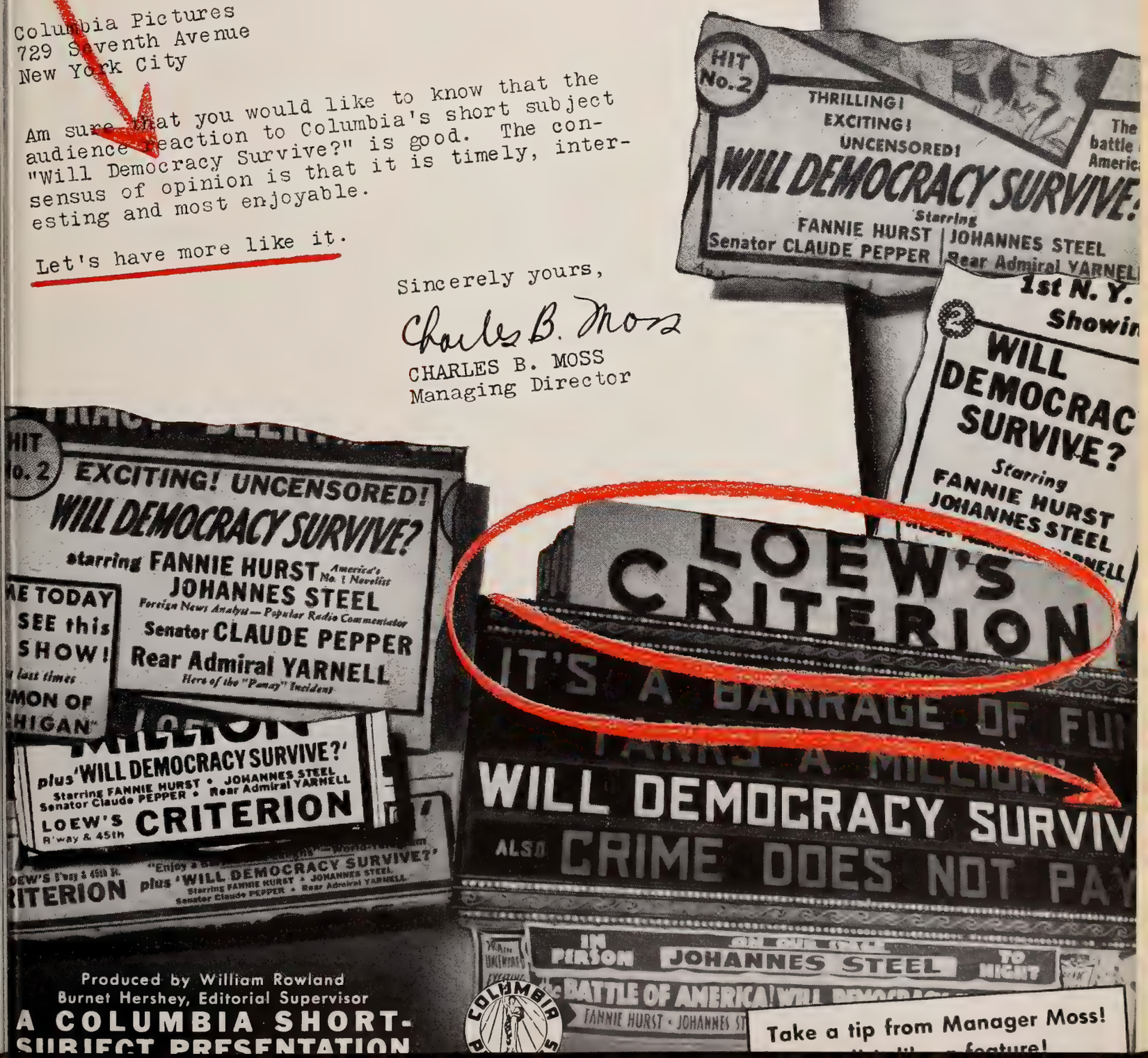
Am sure that you would like to know that the audience reaction to Columbia's short subject "Will Democracy Survive?" is good. The consensus of opinion is that it is timely, interesting and most enjoyable.

Let's have more like it.

Sincerely yours,

Charles B. Moss

CHARLES B. MOSS
Managing Director



Take a tip from Manager Moss!

ALLIED, IN PITTSBURGH, MOVES TO UNITE ALL OF INDUSTRY'S FACTIONS

Connecticut Allied Branch Meets to Reconsider Unity Proposal; H. M. Richey Addresses Pittsburgh Meeting

The fate of Allied's industry "liaison committee"—which is to cooperate with other sectors of the film industry to promote unity, and a joint committee to combat troubles in the industry and from without, was decided Wednesday by National Allied States Association's board of directors, in Pittsburgh, on the second day of the annual convention of Allied of Western Pennsylvania, with which the directors met concurrently.

All 15 regional Allied groups have approved the proposal to confer with representatives of other branches to form a national committee to confer on industry problems. A vote on a resolution to form a permanent organization for this purpose was passed 12 to 3.

H. A. Cole, Roy E. Harrold, Jack Kirsch, Sidney E. Samuelson and Martin G. Smith, Allied leaders, were appointed to the committee which will communicate with leaders of other branches of the industry on the joint conference plan. Taxation, the good name of the industry, institutional advertising, competitive amusements, protection of priority status, a distribution system to replace the consent decree "when it lapses" and a means of peacably adjusting differences between the several branches of the industry were among the proposed topics set for "unity" discussions.

The "liaison committee" proposal was first rejected at the national Allied convention at Philadelphia, in September. The officers resigned; but the Allied board refused the resignations, and, disregarding the convention vote as unrepresentative, mailed "plebescite" ballots on the committee plan, to individual units.

As the board met Wednesday morning in Pittsburgh, it had the statement from Colonel Henry Albert Cole, of Texas, national President; that the Texas unit, of which he is also head, and which was the last to vote, had also approved the plan. Meanwhile, Connecticut Allied, the only unit to reject the plan by the mail poll, met on Tuesday to reconsider its decision. Still not approving the plan, it decided, however, to follow the national organization's course.

Richey Backs Unity Plan

"Unity" in the industry, and, inferentially, the plan for the contact committee, was backed by Henderson M. Richey, director of public relations for MGM and a guest speaker at Tuesday afternoon's Pittsburgh convention open meeting. The meeting was preceded by registration, and luncheon in the blue room of the Hotel Roosevelt, Pittsburgh, site of the convention.

First, and chief, speaker at Tuesday's session was Abram F. Myers, national general counsel, who asserted three "issues" face exhibitors: "Shall we unite all trade organizations on a common front for solving problems arising from the consent decree; should the influence of organizations such as Allied be exerted towards conferring with the distributors on new selling methods; taxation."

Retiring president Fred Beedle attacked the consent decree, suggested revision of the national and local Allied constitutions, and assailed exhibitor apathy.

He also attributed the increase in rentals to the decree. He asserted: "We started out in the Fall of 1940 with the decree on our minds, and I think we all agree that we are finishing the Fall of 1941 with the decree on our backs, in our hairs, and standing by the boxoffice."

In suggesting revision of unit laws, he also suggested that all delegates at a national convention be allowed to vote.

Fred Herrington, executive secretary, assailed labor "racketeers." He reviewed the Harrisburg (state capital) legislative situation, noting three laws died, which would have hurt the industry: the three-man committee on theatre construction measures, the two men in a booth bill, and the children under 15 Sunday ban.

Thornton Kelly, field organizer, explained the National Screen Service cooperative short subject advertising plan, accepted by the New Jersey and Eastern Pennsylvania units. The first reel, a travelogue for the Champion spark plug company, is being shown, he said.

M. A. Rosenberg, a past president, and the convention chairman, commented the Western Pennsylvania board had rejected the plan because it didn't want to disclose boxoffice reports to NSS, and didn't want to put advertising on theatre screens. He promised reconsideration by the directors, however, if members wished.

Before the convention, speculation centered, not so much around the whole proposal for a "liaison committee," but about its third paragraph, which indicates Allied will enter an intra-industry joint committee. This paragraph has been assailed because regional leaders of Allied, such as Nate Yamins, of Fall River, active in opposition at the convention, believe such a joint committee would patently be dominated by the distributors' vote combined with the votes of their affiliates.

Myers Writes Yamins

In a letter to Abram F. Myers, Allied general counsel, Mr. Yamins said:

"I tried to make it clear, that not the intent but the effect of the resolution would be to emasculate the independence of Allied and result in making Allied into another MPTOA as was done in Toronto. I tried to make the point clear that the liaison committee was the entering wedge and the rest would follow."

He also added he had not, at the convention, meant to impugn the integrity of good faith of Allied's leaders.

Mr. Myers replied he knew Mr. Yamins' statements had not been maliciously intended; and he defended the legality of the special board meeting immediately following the convention, contending also that "by this action, Allied was extricated from a predicament which I believe would have proved fatal."

Mr. Yamins had stated, in the controversies following the convention, that the board cannot meet without due notice to all members.

The New England unit, of which Mr. Yamins is chairman of the executive committee, and which rejected the third paragraph, recalled this week in press release, that its unanimous vote of confidence in the national officers and board was prompted by Mr. Yamins. The release was issued as a "clarification" of the Fall River exhibitor's "attitude" toward the national leadership.

Henderson M. Richey, exhibitor relations director for Metro-Goldwyn-Mayer, speaking at the Allied of Western Pennsylvania meeting in Pittsburgh Tuesday issued a warning against too little talk and not enough action on industry unity proposals.

Declaring that unity can be like the weather, something about which everybody talks but nobody does anything, Mr. Richey observed that most exhibitors have indicated that they feel the time is at hand for an effective inter-industry organization.

In an examination of the first months of arbitration Mr. Richey reported that MGM has reached the conviction that the system of settling exhibitor-distributor disputes now in effect under the consent decree has been a constructive force. He said that the company would continue to assist in maintaining it.

"We don't believe that it is incumbent upon our managers to defend clearance cases, particularly if there is a question of doubt.

"All of our field men have been instructed to attempt to settle any differences that may arise without making it necessary for the exhibitor to resort to arbitration. Yet, arbitration is the only answer, we enter the arbitration without hard feelings hoping that it can be made a friendly forum where differences of opinion may be resolved speedily at a minimum of expense by a neutral arbitrator."

Mr. Richey also told the exhibitors that there is an increasing, and countrywide, attention being paid to motion picture merchandising. Selling to the public, he said, is the best answer to boxoffice troubles. Theatre owners, he said, are spending less time arguing over the prices and conditions of new product and more time selling to the public.

Better merchandising of motion pictures is the industry's most important problem, next to unity, he asserted.

Metro will sponsor a series of regional selling clinics, built around the "Show Builder" trailer Mr. Richey revealed, starting at Columbus, Ohio, on November 25th. The sales clinics, he said, have been planned for the benefit of small town and subsequent run exhibitors in search of new ideas in selling and merchandising.

Sell Film: Lee

Exhibitors should not merely sell their shows to the public; they should also sell the industry, Claude Lee, Paramount's director of public relations, told the convention Wednesday, and added:

"As we rise to the current awakening to the need for institutional selling in the motion picture industry, we must never lose sight of the fact that we are setting out on a job that knows no end. We must realize that any effort to enlighten the people to a consciousness of the virtues of this business, is one that must endure as a steady hygiene of doing business."

The Allied Theatre Owners of Iowa and Nebraska will meet "about November 24th," according to Leo Wolcott, president. Mr. Wolcott did not name the site, but it probably will be Des Moines.

In pre-convention bulletin, Mr. Wolcott said the theatre owners should "plan now" to enact laws for the following in legislatures of the two states:

1. For adequate and uniform theatre fire regulations.
2. Place school "activities" funds in the hands of the school boards.
3. For an anti-ASCAP law like Nebraska already has.
4. Minnesota's new law governing film selling.

Mr. Wolcott, remarking upon his unit's approval of the Allied "unity" plan, said it was "the only possible safeguard against the many

(*Continued on following page, column 3*)

Variety Tents Date Banquets, Other Events

The 13th annual banquet commemorating the founding of the Variety Clubs of America will be held at the William Penn Hotel in Pittsburgh, Sunday night, November 2nd.

Those making reservations are also going to the University of Pennsylvania-Ohio State football game on the preceding day. John H. Harris, National Chief Barker, will be the host at a party following the game.

Bill McGraw, former attorney-general of Texas and recently the toastmaster for the induction dinner of Tent No. 25 in Los Angeles, is among those scheduled to speak at the banquet.

Meanwhile, the Pittsburgh Variety club has elected the following to the board of directors: I. Elmer Ecker, Mort England, Sam Feinberg, William Finkel, Robert Fiske, Mark Goldman, Joseph Hiller, Harry Kalmine, M. N. Shapiro, Tony Stern and Al Weiblinger. Election of officers will be held shortly, C. C. Kellenberg, retiring chief barker, has announced.

Other Variety Activities

The 11th annual charity ball of the Variety Club of Kansas City will be held at the Pla-mor hotel, Friday, November 21st. Jerry Zigmond is chief barker of the club. General chairman for the ball is Earl Jamison. Sam Abend is treasurer of the general committee in charge of tickets. Arthur Cole is chairman for table reservations, assisted by Jim Lewis.

The opening night of the Kansas City engagement of "Ice-Capades," which arrived at the Pla-Mor on Tuesday night, October 21st, was sponsored by the Variety Club of that city.

The next attraction of the Variety Club of Texas, is the second Annual Hallowe'en Costume Party, which will be held on the Roof Garden of the Adolphus Hotel, Dallas, Hallowe'en night, Friday, October 31st.

The proceeds from the affair will go to the Variety's charity fund.

Los Angeles' Variety Club No. 25, newest of the nationally established Tents, is getting off to a $75,000 start.

Making a complete policy reversal, Charles P. Skouras, president of Fox West Coast, announced to the club in Los Angeles that FWC screens will be opened for commercial advertising. Estimated proceeds of $75,000 are to be given to Tent. No. 25.

The FWC opposed commercial advertising consistently on the basis that it fooled people who were seeking entertainment.

The Los Angeles Tent's new clubrooms will be opened early next month. The Tent membership embraces distribution, exhibition and production as no other tent does.

Variety Sponsors Dance

The Columbus, Ohio, Variety Club will sponsor an RCA-Victor Dance Caravan at the Columbus Auditorium, November 11th and 12th, at which the orchestras of Tommy Dorsey and Shep Fields will participate. All proceeds will go to the club's charities. Virgil A. Jackson, head of the Columbus Variety, is chairman.

Albany's recently reorganized Variety Club will effect permanent organization with the election of officers at the Hotel Ten Eyck in that city on October 29th.

The club, whose franchise as Tent Nine was recently restored at a meeting addressed by J. H. Balmer, Pittsburgh, national treasurer of Variety Clubs, will be housed in the Ten Eyck on November 12th.

Members of the committee planning for the club's first banquet, November 20th, include J. Meyer Schine, Schine Circuit, Gloversville, and Si Fabian, Fabian Theatre Enterprises, New York.

The Variety Club in Charlotte, N. C., will hold its first annual charity banquet at the Hotel Charlotte on November 8th. Scott Lee is general chairman and Philip Longdon vice-chairman.

The Philadelphia industry was to give double testimonial dinner on Thursday in honor of Fire Marshal Jacob Clinton, in recognition of the things he has done to reduce fire hazards in theatres, and for Louis Krouse, president of the IATSE, Local No. 307. The affair was to be held at the Ritz-Carlton Hotel. Ben Golder, attorney for the Warner exchange, was to be toastmaster, Ben Amsterdam, chairman of the arrangements committee, and David Beresin and Jack Beresin, in charge of securing honored guests.

Attendance is expected to reach 1,000 at the testimonial dinner Monday in honor of James P. Clark, sponsored by the Philadelphia Variety Club to mark his elevation to the position of Democratic City Chairman.

The Philadelphia Showmen's Club is sponsoring a vaudeville show for the benefit of the Welfare Fund Committee on November 16th, and a testimonial dinner the following evening for Jack Beresin, head of Berlo Vending. The vaudeville show will be presented at Fay's theatre. Sid Stanley, manager of the theatre, is chairman of the committee.

Twin City Charity Continues

The Twin City Variety Club in Minneapolis has added the establishment of a blood bank to its philanthropic projects, to be started at General Hospital and used primarily in the treatment of children's diseases. The club also sponsors the Minneapolis Milk Fund, has provided radios for the wards in the General Hospital and has provided sun lamps for Lymanhurst Children's Hospital in that city.

Over 100 guests attended the twice-postponed opening of the Baltimore Variety Club's new headquarters last week atop the Stanley theatre building.

Entertainment was provided from the Hippodrome theatres as part of a special opening night program. C. William Hicks is Chief Barker of the tent and other officers and governors include: O. D. Weems, Edward Perotka, Barry Goldman, Joseph Grant, Bernard Seaman, Edwin A. Sherwood, Lauritz Garman, Elmer Nolte, Jr., J. Louis Rome, Frank Durkee and Rodney Collier.

Steve Fitzgerald, manager of the Stratford Theatre, Chicago, has succeeded Al Blasko as president of the Warner Club of Chicago. Mr. Blasko resigned when he was transferred to the Wisconsin division, which is out of the club district.

The Reel Fellows Club of Chicago, composed of film salesmen working out of local exchanges, accepted nine applicants at their last meeting at the Congress Hotel, making the memebrship 62 out of a possible 65 in that city.

W. E. Weinscheinker, of the Universal exchange, and president of the Reel Fellows Club, has announced that the organization will hold its second annual dinner-dance in the Gold Room of the Congress Hotel on January 23rd, 1942.

The New Haven, Conn., Warner Club has elected C. G. Barrett president for the coming year. Other officers are Russell Clark, vice-president in charge of entertainment; P. Zimmerman, vice-president in charge of welfare and loans; Jeanette Shields, vice-president for membership; Sophie M. Gurian, secretary, and James A. Bracken, treasurer. Angelo Lombardi and Victoria Cusanelli were elected to the board of governors.

Penrod with Republic

Dan Penrod has joined the Republic branch in Indianapolis as a salesman and has been assigned to the northern Indiana territory.

Allied Pressing Plan for Unity In the Industry

(*Continued from preceding page*)

unfriendly outside interests who apparently seek to destroy us."

Of taxes, he said the end of Federal taxes "is not yet in sight"; that, instead, "a House committee is at work right now on a 'new 1942 tax bill.'"

He added: "This is becoming very dangerous, and will need the combined efforts of all of us to keep it within reason. . . . The immense fortunes the few have taken out of this industry make all of us the first target of higher taxes."

Arkansas ITO Meeting

The Motion Picture Theatre Owners of Arkansas, Tennessee and Mississippi convention closed Monday night, in Little Rock, with the annual banquet, at which chief speaker was the Attorney General of Arkansas, Jack Holt, who discussed legislation affecting the industry. Other honored speakers at the two-day meeting were R. X. Williams, president; and Edward L. Kuykendall, president of the national MPTOA.

December Ohio Convention?

The Independent Theatre Owners of Ohio will hold its annual conclave in late November or in December, according to a committee comprising P. J. Wood, executive secretary, Max Stern, and Leo Kessell.

The date is expected to coincide with the world premiere of "The Male Animal," if Warners decide to hold it in Columbus, in accordance with an invitation extended by the city through the Columbus Variety Club, and presented personally by Virgil A. Jackson, chief barker, on his recent visit to Hollywood.

December 7th Carolina Date

The Theatre Owners of North and South Carolina will meet for annual convention at Charlotte, N. C., December 7th and 8th.

St. Louis Legislature Kills Proposed Tax

A bill providing for a one per cent license on tax on gross receipts of theatres in St. Louis was killed by the Legislative Committee of the Board of Aldermen last week, by unanimous vote.

The proposal was introduced by Alderman Edward L. Duke, who told reporters he hadn't discussed it with city tax officials nor did he have any idea how much revenue it was designed to yield. The one per cent tax would have been in addition to a flat tax on theatre operations ranging from $25 a month to $150 for 12 months, now in effect.

Jail Becomes Theatre

The former women's jail at the Placer County Court House in Auburn, Cal., has been converted into a screening room. It will be used for showing films which first must be approved by the Superintendent of Schools before being shown in the city's schools.

Film Council Executive Named

Mrs. Frances J. Waindle has resigned as executive of the Better Films Council in Chicago and is succeeded by Mrs. L. S. Van Schoyck of Elmhurst, Ill. Mrs. Frank Buttsback has been named secretary.

Paramount Drive Plans Completed

Ninety-eight managers, department heads and executives of Balaban and Katz gathered at a luncheon-meeting at the Blackstone Hotel in Chicago, Thursday, October 16th, to inaugurate a nine-week drive for more business in Paramount theatres.

For the drive, which opens October 31st and ends January 3rd, the Balaban and Katz theatres have been divided into five groups, the Loop house, "A" houses, "B" houses, "C" houses and general release theatres. Winners of the drive in each of these groups will be given an all-expense tour to Hollywood.

It is expected that the campaign, arranged by Balaban and Katz executives will be used as a pattern for other Paramount affiliated theatres throughout the country.

The Loop prizes will be formated on effort and expense control, while the outlying classes will be based on the greatest spread between expense and profits over the same period last year.

Speakers at the meeting included J. J. Rubens, Great States Circuit executive; Walter Immerman, general manager of Balaban and Katz; John Balaban, president of the company, and W. K. Hollander, advertising head. Paramount president Barney Balaban called from New York and through loud speaker arrangements his conversation with John Balaban and his message was heard by the assembled guests.

Walter Immerman was made honorary chairman of the drive. Dave Balaban and Harry Lustgarten are chairman and co-chairman and A. J. Platt, Nate Platt, Jack Sampson and Dave Wallerstein were appointed committee members.

During the meeting, miniature golden keys were conferred on Balaban and Katz "Keymen." These, together with the drive's keynote, "Be a Keyman For Y. Frank Freeman" are the keystones of the nine-week drive. Room decorations were replete with cutout golden keys and the key symbol appeared in distributed literature and forms.

James R. Savage and Eddie Seguin, of the Balaban and Katz publicity department, will handle the drive campaign in Chicago.

Steiner Galleries Present Marx's Art Exhibition

A "one-man" art show with paintings by Milton Marx, Warner Brothers advertising department staff artist in New York, opened at the Marie Steiner Art Galleries, New York, on Monday. The exhibit, which consists of water colors depicting the New York scene—"New York—Past and Present", will continue through November 1st.

The 21 water colors include the following: "Grand Central Station," "Plaza Hotel," "Metropolitan Museum of Art," "Twin Houses—All This and Heaven Too," "No. 69 West 10th Street," "St. Pauls," "St. Peters Lutheran Church," "Collegiate Church Fifth Avenue," "Swedish Church Gramercy Park," "Fifty Fifth Street Synagogue," "Synagogue and Fire House," "Roof Top," "Third Avenue 'L'," "Manhattan Bridge Approach," "Manhattan Bridge," "Fulton Fish Market," "Wallabout Market, Brooklyn," "Tug Boat," "Jefferson Night Court" and "Bridgehampton House."

HERALD PEOPLE



By Staff Photographer

JAMES D. IVERS came to the Herald as a reporter in 1936—now runs the copy desk and is make-up editor. On Wednesday he hides in the nether reaches of the O'Brien Press in Lafayette Street and engages in the business of putting the Herald to bed, trying to remain out of reach except by involved long distance telephone or carrier pigeon.

He is an authority on the pronunciation of Fordham University football players' names, having started his career in journalism at that institution. Before joining the Herald he roamed Westchester for seven years, reporting and later editing for the Yonkers Herald and the Macy newspapers, an experience which he says induced an acute allergy for cocktail lounges and country clubs.

Mr. Ivers farms a versatile acre in north Jersey in competition with Japanese beetles and woodchucks and hopes soon to have the competition sufficiently under control to allow him time for the enjoyment of his secondary loves, sailing and amateur cinema.

National Decency Legion Classifies Eight Films

All the eight motion pictures classified by the National Legion of Decency in its listing for the current week were approved for general patronage. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Dumbo," "Jesse James at Bay," "Lone Rider Fights Back," "Never Give a Sucker an Even Break," "Smilin' Through," "Stick to Your Guns," "Twilight on the Trail" and "Two Latins from Manhattan."

Columbia Dance Set

The annual fall dinner dance of Columbia Pictures' Columbian Club will be held Friday at Ben Marden's Riviera, Fort Lee, N.J. More than 400 Columbians are expected to attend.

Joe Goltz Returns

Joe Goltz, general manager for United Artists in China, arrived in New York Monday, for home office conferences.

Three Drive-In Theatres Planned

Plans have been made for the construction of three new Drive-In theatres in Rochester, N. Y.; Dayton and Columbus, O., according to an announcement issued by Paul Wintner, president of the National Drive-In Theatres, Incorporated, with headquarters in Cleveland, Ohio.

The growth and operation of other drive-in projects was reported in last week's Motion Picture Herald, page 43.

This company now controls and operates the Buffalo Drive-In theatre in the Town of Cheektowaga near the Buffalo Airport and also the theatre in Maumee, Ohio, in the outskirts of Toledo, Ohio.

As planned by Mr. Wintner, the new theatres together with the ones already in operation will feature a "bleacher" section at the rear of the last ramp to accommodate 1,000 patrons who arrive on bikes, motorcycles and by foot. Each theatre will accommodate 1,200 cars.

The National Drive-In Theatres also plan the first drive-in night clubs to be a part of these Drive-In theatres. Patrons leaving the theatre as well as other motorists will drive directly into the night club, be served with drinks and refreshments while seated in their auto, and when the band strikes up, they can leave the car and partake of dancing on a specially built and patented Carl Heigaard outdoor dance floor. A floor show will be staged also.

Warner, RKO Ask Tax Assessment Reduction

Warner Brothers Pictures and subsidiaries, the Stanley-Mark-Strand Corp., and Intrastate Theatre Corp., have filed five petitions in the New York supreme court against the New York City Tax Commission for the reduction of the 1941-42 assessments. The petitions asked that an assessment of $3,420,000 on the Strand theatre by cut to $2,128,000; the $1,125,000 against the Hollywood theatre be reduced to $525,000; the $1,210,000 against the Warner New York exchange be reduced to $885,000; the $175,000 assessment on the home office building be cut to $150,000, and an assessment on the warehouse of $976,000 be reduced to $641,000.

RKO Radio Pictures in New York have also filed a petition asking that the assessed valuation of 415,000 placed on the Pathe Building, 35 West 45th Street, be reduced to $250,000.

Tampa Has Quiz Show

The Tampa theatre in Tampa, Fla., has inaugurated a weekly "quiz" show which is called the "Sol Q" program, Sol being the first name of the announcer. It is built and presented along the lines of the "Dr. I. Q." radio show. The program is sponsored by the makers of a soft drink and is broadcast over station WDAE.

Glatz with Fox

Melvin Glatz, recently with Midwest Scenic Company in Denver, has been named purchasing agent for Fox Intermountain Theatres.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Philadelphia Variety Club is thinking twice before turning over the dais to political figures for its annual banquet on December 11th. The membership and management is still trying to forget the 1939 banquet when the former Mayor Jimmy Walker of New York headed a contingent of political figures at the speakers' table. One of the leading lights at that time was Senator Wheeler. Oddly enough, at that time, the Senator found the film industry most praiseworthy in his speech. As a commentary on the present situation, it was brought to light that the Senator was the only political figure who was paid for his speech-making services at the 1939 banquet dais, where sat, among others, Senator Guffey, of Pennsylvania, former Governor Nice of Maryland and the now Mayor of New York, LaGuardia. For his 1939 remarks complimenting the film industry, the Philadelphia Variety Club paid Senator Wheeler $300 plus expenses.

▽

Wendell Willkie's representation of the organized motion picture industry in that Senate propaganda inquisition at Washington, has required our staff reporters to contact the former Presidential candidate frequently of late at his law offices in downtown New York. There you will learn that one must get by a telephone receptionist and three different secretaries before talking to Mr. Willkie. There is a secretary to a secretary to a secretary to Mr. Willkie.

▽

The Bureau of Licensing Employment Agencies of the Pennsylvania State Department of Labor and Industry has instructed Anthony C. Sharkey, its agent in Philadelphia, to order theatrical agencies in that area to remove all couches.

▽

General Electric Company has a new patent (No. 2,259,228) from the U. S. Patent Office, for a camera which, they say, can take 7,200,000 pictures per minute! They could probably shoot three "Gone With the Winds" in twenty minutes flat.

▽

Motion pictures in their queerest versions can hardly be compared to some of the 'entertainment' oddities on radio. On Sunday night, for example, Columbia's networks will have on the air from New York, Sentimentalist William H. Bayne, of Haskell, New Jersey, collector of wedding cakes, who has one cake 54 years old; also, James McCawley, of New York, who has a collection of unusual wills, headed by the bequest of a Boston man who left his wife a pair of pants, "because she always wanted to wear them in the family," and another gentleman, Samuel P. Mannix, Philadelphia author, who puts hot coals in his mouth and cooks bacon on the coals. As little sidelines, Mr. Mannix swallows neon lights and trains eagles to catch Mexican 'dragons'.

▽

And on the same CBS network, the other night, they placed a xylophone made from the bones of a long gone African tribesman.

THE Community Spirit and Spirit of Brotherly Love are really deep in some parts of the Hollywood-Los Angeles sector, extending far and wide, and frequently finding expression in the public prints, even to the insertion of cash-paid advertisements, such as the following appearing the other sunny Sunday morning in the "PERSONAL" columns of that esteemed Los Angeles *Times:*

I WANT to hear from men and women interested in forming an organization to DEFEND AMERICA BY FIGHTING anywhere any time. Also men 21-50, willing to VOLUNTEER for an A. E. F. Box F-130, Times.

YOUNG artist 5' 7", cultured, good looking, car, wishes to meet refreshing young lady under 30 interested in having fun. Must be attractive & not too tall. Box E-249, Times.

WANT sponsor. Must be highly intelligent, open minded, co-operate on publishing new theory of creation, this time based on this Cosmic key, possible only biological (relatively) basis. Very serious. Box D-6, Times.

LONELY?
Do you sincerely want a worthwhile sweetheart, husband or wife? Introductions quickly made. Hundreds desirable ladies & gentlemen to choose from (many wealthy), all ages, types, religions & circumstances. Local & nationwide. Old, reliable. Why not investigate the best!! Results guaranteed!! Plain sealed details sent FREE. Write
GOLDEN WEST CLUB
Lock Box 76SE, San Fernando, Calif

CASH paid for cartons. Inquire Toby's Liquor Store, 3824 Beverly Blvd.

ELDERLY PERSONS: For $1500 or ins. policy I will give you paid-up rent & meals. Money sec. by real estate. P. O. Box 136, Bell.

RACE fans—I've made $60 weekly for past 12 yrs. with $50 capital & my 85% REVISED System. Price $10. See me, 2569 Bentley Ave., West L. A.

BIRTH certificates! $2.50 total charge most States. Marks. Notary, 1415 Wilshire, Santa Monica. Ph. 54666.

SUSAN DRAKE'S in town. Meet your choice of friends. GR-6782.

MAN wants to meet woman suitable for life partner, who also likes children, mountains, to dance, to sing & would also like to share his hope with efforts to render practical service to all mankind. He is 5' 6", plays piano, has clean habits. Box E-108, Times.

LADY has 1 room to rent to SUBSTANTIAL GENT. Ph. VA-7670.

RACING FANS! WHY NOT PLAY the races successfully as we do? We give personal handicapping & our method of playing. Box 62, Met. Sta. L. A.

NICK HARRIS DETECTIVES
Trace and locate missing persons. Can verify or disprove suspicions. Uniformed guards. All occasions. PA-1155, 3671 W. 6 Open nite Sun.

PARTY from China, who traveled Cleveland to Calif. by bus Nov. 6-7, 1940. Wanted to change at Cincinnati. Identify self. Write Mark Van Horne, 306 Pearl St., Rochester, N. Y.

HOLLYWOOD gent., refined, educ., motion-picture bus. Lonesome, unenc., desires to meet attractive, affectionate, gentile lady for companionship. Box E-156, Times.

Theatre Arts magazine for November in an anonymous article entitled, "The Freest Theatre in the Reich," will tell of the existence of a wide circuit of underground, 'illicit' theatres running in German concentration camps.

What with hundreds of renowned poets and dramatists, stage, screen and cabaret actors swelling the list of talent, the prisoners, in their quarters, put on nightly shows which frequently bring the dreaded S.S. storm trooper guards. When they arrive, the scene is reminiscent of a Prohibition or gambling house raid with the prisoners jumping out of doors and windows in every direction.

Leo Peterson, for many years general manager of the Black Hills Amusement Company, in the Dakotas, arrived in New York this week with George Hopkins, the parachutist extraordinary, now under Mr. Peterson's managerial wing. Mr. Hopkins is the young man, recently of the RAF, Chinese and Brazilian Armies who parachuted from a plane to the peak of South Dakota's 1,250-foot, straight-up Devil's Tower a few weeks ago "to prove it could be done." Subsequent difficulty in descending the sheer walls of the pinnacle brought eight days of national news attention and much publicity to the trapped chutist.

Mr. Peterson, a pioneer showman, is guiding the jumper on a personal appearance radio and theatre tour. He explains that the original purpose of the leap was not publicity but to demonstrate that trained parachute battalions can pick their spot and land on it. Furthermore, he said, young Hopkins' eight rescuers, who climbed the mountain, were all paid for their efforts. Few have scaled the big rock.

An old time movie exhibitor in the Dakotas, Mr. Peterson has brought fame to other natives of his home state. Mary McClanahan, currently on the air waves and stage as drummer in the all-girl Phil Spitalny band beat out her first professional drum rolls with the family orchestra that played prologues at Mr. Peterson's Rapid City, South Dakota theatre.

Hopkins, now only 29, has made 2,300 parachute jumps from the air to-date. He has repeatedly shipped to England since the outbreak of World War II, to teach the British how to do it. He made his first jump when only 12 years old. That was when the pilot with whom he was riding in a noisy open cockpit, pointed earthward to show the youngster a big forest fire. Hopkins thought the pilot was telling him to jump, and away went the 12-year-oldster into space. Of course, he had a parachute strapped to his back, but further than that had only the most rudimentary instructions, to pull the rip cord.

He told us he made the drop to the almost-needle-pointed top of the 1,250 Devil's Tower —for which he made a $50 bet only to be stuck atop the place for five days—to prove to some air colleagues that a parchuter can guide his landing on the way down.

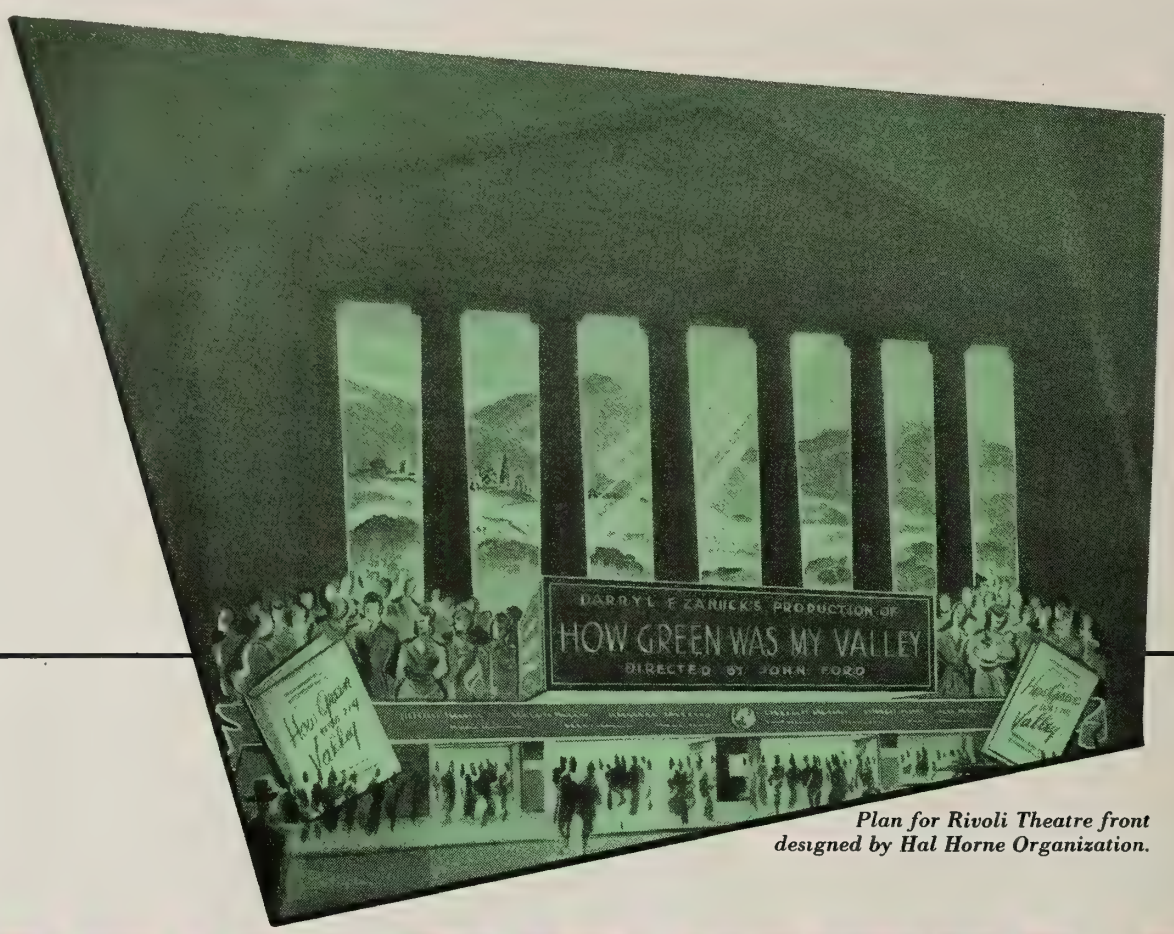
▽

The Nazis have a cheery little motion picture entitled "Ich Klage An" ("I Accuse"), favoring the "mercy killing" of all persons who are decreed to be incurably ill, thousands of such killings, by gas, having already been reported, unofficially, in Germany.

▽

A. J. Jeffries, manager of United Artists' exchange up in Toronto, took to the skies the other morning for a sales trip to Ottawa. Unfavorable weather conditions prevailed at Ottawa and the plane winged on to try for a landing at Montreal. There, too, landing was hazardous and the pilot had to hit out for the long eastern hop to Moncton, in New Brunswick before conditions permitted a landing. From there, Mr. Jeffries had to return to Toronto by train, riding 1,300 miles of detour, losing several days. And at that he didn't get to his customer at Ottawa.

OF EXTRAORDINARY INTEREST AND IMPORT



Plan for Rivoli Theatre front designed by Hal Horne Organization.

HOW GREEN W

WALTER PIDGEON • MAUREEN O'HARA • DO

JOHN LODER • SARA ALLGOOD • E

Produced by DARRYL F. ZANUCK

Screen Pla

A Masterpiece of 20th Century-Fox Entertainment That Will Be Her

E TO THE INDUSTRY AND TO THE NATION!

THE MOST DISTINGUISHED EVENT OF THE SEASON WILL TAKE PLACE TUESDAY, OCT. 28th, AT NEW YORK'S RIVOLI THEATRE

Brilliant World Premiere

RICHARD LLEWELLYN'S

AS MY VALLEY

LD CRISP • ANNA LEE • RODDY McDOWALL

RY FITZGERALD • PATRIC KNOWLES

Directed by JOHN FORD

ilip Dunne

From Chicago, Boston, Detroit, Philadelphia, Pittsburgh, St. Louis, Cincinnati, Cleveland, Baltimore, Washington, Buffalo, Omaha, Minneapolis, Des Moines, and other cities will come the motion picture critics of the nation's leading newspapers . . . to cover this great event!

20th CENTURY FOX

l With A Master-Stroke of 20th Century-Fox Showmanship!

SEPTEMBER BOX OFFICE CHAMPIONS



Alfred Santell, director

ALOMA OF THE SOUTH SEAS: Produced and distributed by Paramount Pictures. Monta Bell, producer, Alfred Santell, director. John Coonan, assistant director. Photographed by Karl Struss. Cast: Dorothy Lamour, Jon Hall, Lynne Overman, Dona Drake, Philip Reed, Katherine DeMille, Fritz Leiber, Pedro de Cordoba. Release date, August 29th, 1941.



Michael Curtiz, director

DIVE BOMBER: Produced and distributed by Warner Brothers. Hal B. Wallis, executive producer, Robert Lord, associate producer. Michael Curtiz, director, Photographed by Bert Glennon. Cast: Errol Flynn, Fred MacMurray, Ralph Bellamy, Regis Toomey, Herbert Anderson, Louis Jean Heydt, Craig Stevens. Release date, August 30th, 1941.



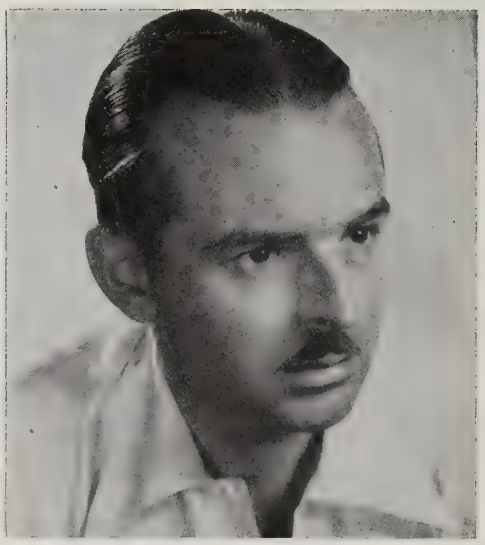
Victor Fleming, director

DR. JEKYLL AND MR. HYDE: Produced and distributed by Metro-Goldwyn-Mayer. Victor Fleming, director. Photographed by Joseph Ruttenberg. Recording director, Douglas Shearer. Montage Effects, Peter Ballbusch. Cast: Spencer Tracy, Ingrid Bergman, Lana Turner, Donald Crisp, Ian Hunter, Peter Godfrey. Release date, September, 1941.



Alexander Hall, director

HERE COMES MR. JORDAN: Produced and distributed by Columbia. Everett Riskin, producer. Alexander Hall, director. Photographed by Joseph Walker. Cast: Robert Montgomery, Claude Rains, Evelyn Keyes, Rita Johnson, Edward Everett Horton, James Gleason, John Emery, Donald McBride, Don Costello. Release date, August 21st, 1941.



H. Bruce Humberstone, director

SUN VALLEY SERENADE: Produced and distributed by Twentieth Century-Fox. Milton Sperling, producer, H. Bruce Humberstone, director. Lyrics and music by Mack Gordon and Harry Warren. Cast: Sonja Henie, John Payne, Glenn Miller, Milton Berle, Lynne Barri, Joan Davis, The Nicholas Brothers, William Davidson. Release date, August 29th, 1941.



Robert Z. Leonard, producer-director

WHEN LADIES MEET: Produced and distributed by Metro Goldwyn Mayer. Produced and directed by Robert Z. Leonard. Orville O. Dull, associate producer. Photographed by Robert Planck. Cast: Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall, Spring Byington, Rafael Storm, Mona Barrie. Release date, August 29th, 1941.

BRITISH EXHIBITORS FIGHT CURFEW PLANNED FOR WINTER BOMB SEASON

Government May Close Shows After Dark to Relieve Transport Facilities and Congestion; CEA Tells Members to Protest

by AUBREY FLANAGAN
in London

With the advent of the third Winter of the war, the possibility of a recrudescence of heavy bombing, and the certainty that transport will be restricted, British exhibitors are now facing a virtual threat from the Government of what will amount to a curfew on cinema hours—though probably only in congested and metropolitan areas. The threat is being resisted with considerable force by the Cinematograph Exhibitors Association in general and picture theatre owners throughout the country.

Although no specific or direct announcement has been made, it is obvious that the Government through three of its departments, the Ministry of Home Security, the Ministry of War Transport and the Ministry of Labour, has been discussing this question of a Winter curfew for cinemas, shops, restaurants and places of entertainment. Already a hint has been given, probably not accidentally, by the Minister of War Transport, Colonel Llewellin. The hint, though voiced in general terms, indicated that the Government were nursing the idea of closing all such places, at least in business areas, between the hours of 4 p.m. and 6 p.m.—the rush peak hour of travelling. Less overt feelers have been issued in the direction of a complete curfew—or close down—of such places from blackout onwards during the most "vulnerable" months of the year.

Consultation Demanded

Against such action, which is obviously speculative rather than deliberate, it has been difficult for the C.E.A. to take appropriate or forceful action. They have nevertheless jumped into the breach with a demand that no action of this kind, no matter what its shape or intention, be taken unless they are consulted first of all. At the moment of writing a meeting has been arranged between Colonel Llewellin and C.E.A. executives.

All over the country local areas have been dealing with suggested or prospective curfews and adjustment of closing hours, arrangement of programme times to meet with transport needs, etc. In some instances a harmonious solution has been achieved, in others the situation has reached a condition of stalemate.

Reasons behind the Government's step, for it can be taken that the Government intends to take some step or other, are probably twofold. It can never be assumed that this Winter is going to be as calm from the point of view of bombing as have been the last four or five months. The blitz may easily break out again with much dislocation of traffic, etc. Likewise, though it has not been stated officially, enlightened circles are aware that evening transport this late Autumn and Winter is to be cut down to the barest minimum. Economy in the question of coal and petrol has called for drastic action and it is known that buses will be taken off the streets after the peak traffic hours, and that home-going trains will be limited to the barest practicable minimum. The Government, obviously, with these things in mind, is determined to prevent as much congestion as it can on the railway, bus and tram routes.

Exhibitors, who have in general, under difficult circumstances, such as those of last year's blitz, been able to collaborate with the authorities on a co-operative and voluntary basis in solving the problem of transport and circulation during bombing periods, resent the Government's intentions and plans, not only on account of their interferences with trade and what they contend is inefficiency in dealing with a difficult problem, but even more so that discussions have been going on which involve the industry in a manner which can best be described as clandestine.

Transport Is Problem

The Government admit that discussions have been and are still going on, though they have not as yet, it would seem, reached a finalized stage. Chief objective in the Government's admission is the need to economize in transport and get as many people home before six o'clock (coincidentally after the usual hour for the first Alert last year). They suggest, however, that any curfews or adjustment of hours will be confined to the more congested areas, such as London and the larger provincial towns where people are employed, where entertainment centres exist and where people make their way homewards to outlying suburbs.

It is the exhibitor belief, assuming that the Government intends no more than to close cinemas between 4 p.m. and 6 p.m., that a two hour guillotine would be no solution of the problem at all, that it would in fact aggravate conditions considerably, that it would result not only in cutting down business and in some cases close the cinemas, but in some cases would result in such a congestion of traffic in the later hours as would be virtually impossible to deal with.

The Government apparently believe that there should be no temptation between 4 p.m. and 6 p.m. which would draw workers away from the primary business of going home to bed. Against this the exhibitors believe that if cinemas were closed between four and six those who had intended to go to the cinemas would merely stay around town until the picture houses were open again, consequently causing congestion in the metropolitan areas and London's West End, where restaurants, cafes, etc., would be packed and then bringing about a worse chaos in the homeward rush when picture houses closed for the night. Such a condition, if bombing were to start again, bringing people on to the streets during a blitz would have the very reverse effect to what the Government intended, might produce conditions of chaos which would be both unpleasant and undesirable.

It is exhibitor experience, too, that picture house audiences will not be guided from the accustomed hours in regard to cinema going, will not have their time of entertainment moved forward or backward. Readjustment of hours of patronage is virtually, they contend, an impossibility.

Probably the Ministry of Transport, which has been discussing the matter with the Ministry of Home Security, under whose aegis comes police administration and safety precautions, and the Ministry of Labour, upon whom rests the onus of persuading employers to stagger hours and let workers home earlier, would not, as a result of conversations with the C.E.A., impose arbitrary conditions. They are more likely to seek their collaboration in achieving some voluntary arrangement whereby cinema hours could be adjusted to suit the abnormal conditions of the forthcoming Winter.

During the first Winter of the war and last year a perfectly harmonious and equitable arrangement was made between exhibitors and the police of London on a purely voluntary basis. That voluntary system obtains and has met with no criticism from press or public and has been consistently praised by the police and Government authorities. Right through the year hours have been staggered or adjusted to suit the challenging hours of the black-out, but it has been done from within the industry itself, with the approval of the police, and not imposed from without.

In London, for instance, for the month of October hours have been agreed upon earlier than those which existed during the Summer months, when there were more light hours of evening than dark ones. For instance on Sundays alone whilst London in general was opening cinemas between 3 p.m. and 8.30 p.m., the West End hours, arranged between the police and the London C.E.A., were 2.30 to 8. Weekday and Sunday hours for the Winter would, in the normal way, be reviewed by joint conversations between the industry and the authorities.

Larger Towns Included

Provincially, as already suggested, any adjustment of cinema hours would apply to the larger towns. Already the matter has come up for discussion locally in such districts as Manchester, Sheffield, Liverpool, Leeds, etc.

In one town, for instance, cinemas have been compelled up to the present to close half an hour before black-out. Recently this clause has been deleted from contracts, although the Justices have expressed the hope that a scheme will be practicable whereby earlier closing will be agreed upon between the cinema and the local authorities.

In Sheffield cinemas will stagger their closing hours during the Winter so that all of them will turn out their patrons from one hour after black-out until 9.45, according to the time of the year. This will continue from the end of October until March 7th.

It can be understood that exhibitors, who already are finding difficulties in continuing trading in many instances, resent further interference with their business, interference which may not only have the reverse effect from that intended by the authorities, but greatly deperciate conditions which are already far from good.

Exhibitors in general are quite ready to do whatever is equitable and proper from the war point of view but will naturally object to being made virtual scapegoats and asked to pay penalties which other sections of the trading community are not compelled to contribute.

BRITISH MANPOWER REPORT REVISED

It is believed in London trade circles that the report on the manpower needs of the film industry will be drastically amended.

Industry representatives on the committee which conducted an exhaustive survey of industry employe needs have indicated their refusal to sign the initial draft, recommending calling up for military service virtually all eligible men. A milder version of the report may be prepared. The committee was to meet again this week when a final report was expected to be completed.

ALL FEMININE AMERICA WILL

And they'll GO for Boyer till they're

UNIVERSAL PICTURES presents

Charles BOYER *and* *Margaret* SULLAVAN

in

APPOINTMENT FOR LOVE

with

Rita Johnson • Eugene Pallette • Ruth Terry • Reginald Denny

J. M. Kerrigan • Cecil Kellaway • Roman Bohnen



Directed by

WILLIAM A. SEITER

A **BRUCE MANNING**

Production

Associate Producer, Frank Shaw







Screenplay, Bruce Manning • Felix Jackson
Based on original story, "Heartbeat,"
by Ladislaus Bus-Fekete

A
UNIVERSAL
Picture

'RY—"LET'S GLOW, GIRLS!"

acked to the foyer!



It's a thrill-sweeping romance!

SHE wanted the marriage to last!

HE wanted it to begin!

Nationally Released
OCTOBER 31

15 Pennsylvania Towns To Vote on Sunday Shows

Fifteen communities in Pennsylvania will conduct a referendum on Sunday movies question at the November 4 elections. The small number of towns bringing the matter to the attention of voters this year is accounted for by the fact that as a result of a change in the rules for the referendum by the State Legislature at its last session, 20 percent of the electorate vote is required to file a petition. Previously, only five per cent of the registered voters were required to file a petition.

East McKeesport, Aspinwall, Perkasie, Ramey, Morgantown Township, Mill Creek Township, Zerbey Township, Milford, Montrose, Benson Borough, Avernon, Scottdale, Suterville and York will vote on the measure this year, none of which have movies on Sunday. A petition had been filed also in Uniontown, but it was rejected by the city commissioners on the charges that many of the required signatures were not of registered voters.

The fight to defeat the Sunday measures will again be waged by Rev. Dr. William B. Forney, executive secretary of the Pennsylvania Lord's Day Alliance.

Two Theatres Planned

Two open-air theatres are scheduled to be opened in Philadelphia next spring by the E. M. Loew circuit. Larry Lasky, associate of Mr. Loew, was in the city closing real estate deals calling for the drive-in-lots to be established in the West Philadelphia and Northwest sectors. Car capacity for each open-air lot will range from 600-1000 with four-lane entrances.

Indiana Company Formed

The Indiana secretary of state's office has issued incorporation papers to American Film Associates, 406½ North College avenue, Muncie, Ind. Agent, Lemma A. Sullivan, same address; 300 shares without par value; production and distribution of motion pictures and advertising enterprises. Incorporators are Lemma A. Sullivan, Roger E. Gibbons and William McCabe.

Percy Taylor Promoted

Percy Taylor, United Artists salesman in Denver, has been appointed branch manager of the company in Salt Lake City, succeeding Tony Hartford, resigned. Alex Singelow will succeed Mr. Taylor at the Denver office.

AGVA Dance Planned

The Philadelphia chapter of the American Guild of Variety Artists will sponsor a charity show and dance December 4th at the Broadwood Hotel in that city for its welfare committee.

Day Named Fox Manager

Stanley Day has been temporarily named managing director for Twentieth Century-Fox in Mexico following the resignation of Gus Mohme.

RKO Signs William Hawks

RKO Radio has signed William Hawks to produce three films in addition to John Steinbeck's "The Red Pony," one to star Ronald Colman, one to be directed by Howard Hawks.

SHORT PRODUCT PLAYING BROADWAY

Week of October 18th

ASTOR

Water Bugs ..... MGM
Feature: Dr. Jekyll and Mr. Hyde ..... MGM

CAPITOL

Inside Passage—FitzPatrick.. MGM
Of Pups and Puzzles..... MGM
Feature: Honky Tonk..... MGM

CRITERION

Bomber ..... U. S. Defense
Pampas Paddock ..... RKO Radio
Feature: Married Bachelor... MGM

MUSIC HALL

Henry St. Settlement Trailer. Henry St. Settlement
Feature: All That Money Can Buy ..... RKO Radio

PARAMOUNT

What's Lacrosse? ..... Paramount
It's a Hap-Hap-Happy Day. Paramount
Feature: Hold Back the Dawn Paramount

RIALTO

Breezy Little Bears..... Paramount
The Old Oaken Bucket..... 20th Cent.-Fox
Playing with Neptune..... 20th Cent.-Fox
Feature: Ellery Queen and the Murder Ring ..... Columbia

RIVOLI

The Little Whirlwind..... Disney-RKO Radio
George Washington, Country Gentleman ..... Universal
Feature: This Woman Is Mine. Universal

ROXY

Ice Carnival ..... 20th Cent.-Fox
Aristocrats of the Kennel... 20th Cent.-Fox
Bomber ..... U. S. Defense
Feature: A Yank in the R.A.F. 20th Cent.-Fox

STRAND

Snow Time for Comedy.... Vitaphone
University of Southern California Band and Glee Club. Vitaphone
Bomber ..... U. S. Defense
Feature: Sergeant York..... Warner Bros.

New RKO Exchange

The new RKO exchange in Philadelphia was officially dedicated on October 20th. Considered the most modern exchange center in the country, emplyoyees moved into the building last month, but full completion of the new quarters was held up because of national defense priorities.

Viking Theatre Reopens

The Viking theatre in Astoria, Ore., closed for the past three years, has been renovated and reconditioned and has opened for business. The theatre will be operated by the J. J. Parker interests in conjunction with the Riviera and Liberty theatre in that city.

MGM Switches Salesmen

Ralph W. Maw, MGM's Buffalo, New York, branch manager, has announced transfers of three salesmen in that territory. Emanuel M. Woronov goes from Buffalo to Syracuse, A. T. Harris from Syracuse to Rochester and Alex Weissman from Rochester to Buffalo.

New York Film Groups Plan Art Exhibit

The New York Public Library, the Schools Motion Picture Committee and the National Board of Review will hold an exhibit of sketches, drawings and models used in the production of motion pictures, in the Nathan Straus Branch of the New York Public Library, during the week of October 27th, dedicated "to better films for young people."

On October 30th a conference will be held at the branch for young people. Speakers will be: Julien Bryan, film director; Bosley Crowthers, film editor of the New York *Times*; Frederick M. Thrasher, director of the Educational Film Institute at New York University; Miss Mabel Williams, superintendent of work with schools, of the library; Mrs. Alonzo Klaw, chairman of the Schools Motion Picture Committee; Tom Prideaux, *Life Magazine,* and William Boehnel, film critic of the New York *World-Telegram.*

Milwaukee Theatre to Reopen

The Riverside theatre, Milwaukee's fifth first run downtown house, reopens October 24th, under the direction of the Standard Theatres Co. after being dark for three months. E. J. Weisfeldt, managing director of the house for the past eight years, will again preside over its operations. The former vaudeville and film policy will be continued with Henry Busse's band scheduled for the opening.

Comerford Drive Ready

The annual managers' drive of Comerford Theatre Circuit is to get underway at the end of October. Four meetings were held during the past two weeks in Wilkes-Barre, Sunbury and Scranton, Pa., and in Binghamton, N. Y., with district and house managers attending. An all-circuit meeting is expected to be held prior to the start of the drive.

Ainsworth Files Brief

Robert A. Ainsworth, Jr., has filed a brief asking the Interstate Commerce Commission in New Orleans to modify a finding by one of the examiners on an application by Motion Picture Delivery, Inc., for authority to operate a daily film delivery in Louisiana, Mississippi, Alabama and Florida.

Levant Contract Extended

Oscar Levant, who had a featured role in Paramount's "Kiss the Boys Goodbye," has been given a long-term contract by the studio. His next picture will be "You Go Your Way," which Edward H. Griffith will produce and direct.

Lawrence Acquires Paramount

The Paramount theatre, Salt Lake City first-run, which has been closed for nearly a year, will be reopened shortly by Joseph N. Lawrence. The theatre has been operated by Intermountain Theatres, Inc.

Mutual Takes Theatre

The Maxine Elliott theatre, a legitimate stage house on West 39th Street, New York City, has been leased by the Mutual Broadcasting System and will be converted into a studio for network shows. This is the network's first acquisition of a theatre.

Six New Films Open with Key Promotion Tieups

Extensive promotional and exploitation plans, including network radio tie-ups accompany the current presentations of six new pictures: "Sundown," "Dumbo," "The Chocolate Soldier," "How Green Was My Valley," "Target for Tonight" and "Birth of the Blues."

Walter Wanger's "Sundown," to be released through United Artists, made its bow at a "typical" Hollywood opening last Thursday. Stars, directors, producers, writers and visitors to the film capital turned out at the Four Star Theatre. Top-names took part in a radio broadcast over Mutual network.

"Chocolate" Debut

MGM's new musical, "The Chocolate Soldier" will have its world premiere at the Astor in New York on Tuesday. The film, based on Ferenc Molnar's "The Guardsman," co-stars Nelson Eddy and Rise Stevens, the latter of the Metropolitan Opera, who makes her screen debut in this picture. The same popular priced, continuous-show policy now in effect at the Astor with "Dr. Jekyll and Mr. Hyde," will prevail.

"Dumbo" Bows

Presented under the auspices of the Vocational Service for Juniors, a philanthropic organization, Walt Disney's newest feature cartoon, "Dumbo," opened in New York Thursday, with a host of social and theatrical leaders in attendance. "Dumbo" was dramatized on Bob Emery's Rainbow House program over WOR in New York last Saturday, with a second broadcast scheduled for this Saturday.

"How Green" Opening

Proceeds of the premiere of "How Green Was My Valley," Twentieth Century-Fox, will go to the Navy Relief Society. The picture opens at the Rivoli in New York Tuesday. Naval officials are to attend the debut, which also marks director John Ford's retirement from films to go into Navy service as a Lt. Commander. "How Green" also marks his 25th year as a director.

"Target" at Globe

"Target for Tonight," the R.A.F.'s own film story of one of its recent raids on Germany, had its American premiere last Friday at the Globe Theatre, New York. Warner Bros. is distributing the film in the United States with the cooperation of the Royal Air Force and the Crown Film Unit which produced it.

"Blues" Debut Settled

Following the "tilt" between New Orleans and Memphis for first claim as the birthplace of America's "blues," and for honors to first show Paramount's new "Birth of the Blues," a trio of judges, Buddy De Sylva, Irving Berlin and Betty Jane Rhodes, have "decreed" that the opening should be shared by both Louisiana and Tennessee, on Friday evening, October 31st. The Bing Crosby-Mary Martin musical will open simultaneously at the Malco in Memphis and the Saenger in New Orleans.

Governor Sam H. Jones of Louisiana, sent Roark Bradford, writer, to Hollywood to argue the case for New Orleans, and Harry Martin, representing Tennessee, also appeared before the Hollywood tribunal of three. All of which made exploitation copy for the Paramount picture.

Ambidextrous

The Los Angeles Hearst papers are not accepting advertising on "Citizen Kane", that RKO-Orson Welles picture—because, you'll be remembering, of the intimation in some quarters that the picture story had revelancy to some phases of the career of a very certain publisher. But, ambidextrously, those same papers, the Los Angeles Examiner, morning, and Herald-Express, evening, is taking advertising from the



Hawaii theatre on Hollywood boulevard, which seems to be playing "Citizen Kane." The reproduction above is typical of the copy.

Incidentally, "Citizen Kane" opened at the Hawaii theatre on Hollywood boulevard last week, Thursday, to stand-out business, which increased steadily through Friday, when an extra show had to be run to accommodate a patient queue, and paralyzed traffic in the region over the weekend. Al Galston, owner-manager, who predicted "the picture will run here through Christmas", converted an obstacle into an asset when he constructed his advertising campaign in such a manner that the blind ads in the Hearst papers served as novelty teasers, or reminders, redirecting attention of the populace to the big display ads published in the non-Hearst newspapers in Los Angeles and surrounding towns, and to the 356 billboards on which he shouted the news of the picture's opening. Thus, he said, the Hearstian reluctance to name the film in print "operated more for than against the success of the engagement". Parallel psychology funcitioned in the case of publicity stories in the Hearst periodicals which, like the ads, omitted mention of title or star.

Parenthetically, the Hawaii ads scrapped the "It's Terrific" theme used for the film elsewhere and stressed the romance in the narrative.

Six "Winslow" Openings

"Don Winslow of the Navy," Universal's new chapter-play, will have six simultaneous pre-release 'world premieres,' it was announced Tuesday by Bernard Kreisler, company short subjects' manager in New York. The openings will take place on the nationally proclaimed "Navy Day" on Monday, at the Granly Theatre, Norfolk, Va.; Alhambra, Cleveland; Senate, Harrisburg, Pa.; Ambassador, Indianapolis; State, Long Beach, Cal., and Telenews, Los Angeles. Don Terry, who plays the lead in "Winslow," will fly from Hollywood to Norfolk to make a personal appearance.

Paramount Chiefs Meet

Paramount's exploitation chiefs, in special conference at Hollywood's Hotel Ambassador, for five days, this week, discuss merchandising plans for the company's forthcoming productions, "Sullivan's Travels," "The Remarkable Andrew" and "The Great Man's Lady." The keynote was a special cooperation of the distributing company with individual theatre operators.

Following screening of "Louisiana Purchase," which concluded the sessions, Paramount exploiters left Hollywood to return to their home cities. The meetings, under supervision of Robert M. Gillham, director of advertising and publicity, were attended by Barney Balaban, Neil Agnew, Leonard Goldenson and Sam Dembow, Jr.

Two Film Firms Form in New York

Michael F. Walsh, New York, secretary of state, has issued papers of incorporation to L. D. H. Productions, Inc., for theatre purposes and Champion Aero & Metal Products. Inc., Brooklyn, makers of broadcasting apparatus.

L. D. H. Productions, Inc., with 100 shares of stock, no stated par value, listed Edna Weiss, Isabel Kahn and Frances Stern, 11 East 44th Street, New York, as directors with William J. Bratter the filing attorney.

Champion Aero & Metal Products, Inc., Brooklyn, incorporated with $10,000 capital stock for broadcasting apparatus, listed Belle Epstein, Miriam Ullman and Miriam Markoe, 2 Lafayette Street, New York as directors. Attorneys filling were Barshay, Frankel and Rothstein.

Rettig RKO Treasurer

Earl Rettig has been appointed treasurer of the RKO Radio studio in Hollywood, a new post created because of the increase in studio personnel. His appointment will not affect that of G. B. Howe, who will continue as comptroller.

New RKO Writing Department

Harry Chandlee, screen writer, has established the new Junior Writing Department at RKO Radio. He will direct Charles O'Neill, Hilda Vincent, Ardel Wray and John Humphries in handling practical story problems at the studio.

Montague to Coast

Abe Montague, general sales manager of Columbia, is in San Francisco to attend the company's third regional sales meeting to be held in that city Friday and Saturday. Rube Jackter, assistant sales manager, will also attend.

Thomson Re-elected to A.B.C.

P. L. Thomson, director of public relations of Western Electric was re-elected president of the Audit Bureau of Circulations at the A.B.C. annual meeting in Chicago, last week. Mr. Thomson has served as head of A.B.C. continuously since 1927.

Named Universal Booker

Harry Wiesenthal has been shifted from Boston to Philadelphia and will be the booker for Universal in that city filling the post of John Scully, Jr., a reserve officer, who has been called to active duty.

Alexander Korda announces a Comedy

starring

Jack Benny

and

Carole Lombard



"To Be OR NOT To

irected and produced by Ernst Lubitsch



Be"

Released thru United Artists

HOLLYWOOD PRODUCERS BUY 50 PROPERTIES FOR FILM PRODUCTION

Two W. Somerset Maugham Novels Acquired by Paramount and Loew-Lewin Unit, Respectively; 31 Originals Bought

During September Hollywood acquired screen rights to 50 properties for 1941-42 production. These acquisitions included 31 original stories, two plays, 12 recent and forthcoming novels, three published magazine stories, one comic strip of some few years ago, and one silent film.

Highlight of the September purchases was the acquisition of a W. Somerset Maugham novel. Paramount purchased the screen rights to "The Hour Before Dawn," a novel by Mr. Maugham which will be published first as a serial in the *Red Book Magazine*. Edward H. Griffith will produce and direct the film for the studio with Vera Zorina and Ray Milland in co-starring roles.

The properties acquired during the month of September with all available credits follows:

ABOVE SUSPICION, a novel by Helen McInnes, acquired by Metro-Golden-Mayer as another of the comedy mystery vehicles for William Powell and Myrna Loy.

AMATEUR DETECTIVE, an original story, purchased by Hugh Herbert.

AND THIS, TOO, IS LOVE, a *Cosmopolitan* magazine story by Helen Manard, acquired by Twentieth Century-Fox.

ANYTHING FOR A LAUGH, an original story, purchased for production by Universal.

1901 Play Acquired

ARE YOU A MASON?, a legitimate stage farce of 1901, adapted from the German play by Leo Ditrichstein and filmed by Paramount in 1915 with John Barrymore in the leading role. The story has been revived by that studio as a vehicle for Jack Benny.

BORN BAD, an original story acquired by Metro-Golden-Mayer, which will be directed by Fred Wilcox, former short subject director for the studio.

CHANNEL FLOAT, No. 18, an original story of the rescue buoys anchored in the English Channel to provide a refuge for fliers shot down by the Nazis. Twentieth Century-Fox has acquired the property for screen production.

CHINA SKY, a novel by Pearl S. Buck, which formerly appeared as a magazine serial. The story has been purchased by RKO and deals with two American doctors, a man and a woman, who operate a hospital in bombed China.

CONDUCTOR, THE, an original story acquired for screen production by Universal.

FRENCHMAN'S CREEK, Daphne du Maurier's new and unpublished novel of the Napoleonic era, purchased by Paramount for a reported $125,000.

GARGANTUA, LTD., an original story purchased by Alfred T. Mannon for independent production.

GOLD IMPORTANCE, a novel of Alaskan adventure by Robert Ormond Case, which was published last fall. The story has been acquired by Republic as a vehicle for Ray Middleton and will be produced by Armand Schaefer.

HAIRBREADTH HARRY, an original story based on the comic strip of that title a few years ago. The property has been acquired by Paramount as a vehicle for Eddie Bracken.

HOUR BEFORE DAWN, THE, a forthcoming novel by Somerset Maugham, purchased by Paramount.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
October, 1940	29	11(a)	5	45
November	20	8	5	33
December	30	16(b)	9	55
January, 1941	30	14(c)	7	51
February	36	11(d)	8	55
March	31	19(e)	5	55
April	17	11(f)	6	34
May	20	24(g)	4	48
June	39	9(h)	2	50
July	18	11(i)	2	31
August	9	7(j)	1	17
September	31	17(k)	2	50
TOTALS FOR 12 MONTHS	310	158(l)	56	524

(a) Including 1 newspaper comic strip, 1 musical composition and 1 film.
(b) Including 4 published magazine stories and 2 radio scripts.
(c) Including 5 published magazine stories and 1 newspaper serial.
(d) Including 3 published magazine stories and 1 newspaper comic strip.
(e) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(f) Including 2 published magazine stories and 1 radio script.
(g) Including 4 published magazine stories and 2 radio scripts.
(h) Including 3 published magazine stories, 1 musical composition and 1 radio script.
(i) Including 1 published magazine story and 1 newspaper comic strip.
(j) Including 1 radio script.
(k) Including 3 published magazine stories, 1 newspaper comic strip and 1 film.
(l) Including 27 published magazine stories, 7 radio scripts, 3 films, 2 musical compositions and 5 newspaper comic strips.

HUSBANDS ARE FUNNY PEOPLE, an original story purchased by Metro-Golden-Mayer.

JACKDAWS STRUT, a novel by Harriet Henry which was produced as a motion picture in 1931. Twentieth Century-Fox acquired the property for production this season.

JUKE GIRL, a magazine story by Theodore Pratt, purchased by Warner Brothers. The story concerns a nickel phonograph operator in the beer halls of the Florida back country.

L'EMPREINTE DU DIEU, a French novel by Maxance de Meersch, bought by Metro-Goldwyn-Mayer.

LITTLE BIT OF LARCENY, A, an original story purchased by Republic.

LITTLE PINKS, an unpublished story by Damon Runyon which he will produce as the first picture under his recently signed contract with RKO.

LOOK FOR THE WOMAN, an original story purchased by Republic.

MARRIAGE IS A PRIVATE AFFAIR, *Harper's* prize winning novel for 1941 by Judith Kelly, purchased by Metro-Goldwyn-Mayer for production by Pandro S. Berman.

MARSHAL FROM HELLDORADO, THE, an original story bought by Twentieth Century-Fox.

MELODY LANE, an original story acquired for production by Universal.

MOON AND SIXPENCE, THE, a novel by Somerset Maugham, reputedly based on the life of Gaugin, famous French painter. The story has been bought by David Loew and Albert as a possible vehicle for Paul Muni.

MY FAVORITE BLONDE, an original story purchased by Paramount for Bob Hope and Madeleine Carroll.

NEVER LOVE A STRANGER, an original story purchased by Metro-Goldwyn-Mayer.

NIGHT BEFORE THE DIVORCE, THE, an original story acquired by Twentieth Century-Fox.

NO MURDER TO GUIDE HER, an original story purchased by Universal.

NOTHING VENTURED, an original story purchased by Metro-Goldwyn-Mayer.

NO TIME FOR LOVE, an original story acquired by Paramount as a possible vehicle for Fred MacMurray and Susan Hayward. The plot involves a romance between a sandhog working in a tunnel and a girl photographer assigned to photograph the project.

PIED PIPER, THE, a forthcoming novel and magazine serial purchased by Twentieth Century-Fox.

PLAGUE ON YOU, A, a novel by Carroll Graham which will be published this fall. The story concerns a retired chorus girl who manages a boarding house. RKO will produce the picture.

PUBLIC ENEMIES, an original story acquired for screen production by Republic.

RECRUIT, THE, an original story purchased by Metro-Goldwyn-Mayer.

ROAD TO MONTEZUMA, an original story acquired by Universal.

SHANGHAI KATE, an original property purchased by Metro-Goldwyn-Mayer.

Clare Booth Story Purchased

SIX FROM COVENTRY, an original screen story by Clare Booth purchased by Paramount at a reported price of $25,000. It deals with the American adventures of six refugee children from Great Britain.

SKY OVER CHINA, an original story purchased for production by Paramount.

SLED TRAIN, an original story of modern Alaska purchased by Paramount for production by Sol. C. Siegel.

SONG OF BERNADETTE, a new novel by Franz Werfel dealing with the miracles of Lourdes. The story has been purchased by International Artists, a unit of RKO, for a reported price of $75,000. William Dieterle will produce and direct the screen production.

SPECKLED BAND, THE, a Sherlock Holmes mystery novel by Sir Arthur Conan Doyle, acquired by Warner Brothers.

SPY WOMAN, an original story of modern espionage acquired by Republic.

STAGE STAGE, a *Collier's* magazine story by Ernest Haycox purchased by Metro-Goldwyn-Mayer.

STOPOVER IN NEW ORLEANS, an original story acquired by Universal.

TEMPORARILY YOURS, an original story purchased by Universal.

THIRD ALARM, THE, a silent film melodrama produced in 1923 and again in 1930, has again been purchased this time by Republic.

TRUE TO THE ARMY, an original story purchased for Judy Ganoza, Allan Jones and Jerry Colonna by Paramount.

TWO BROTHERS IN AMERICA, an original story acquired by Metro-Goldwyn-Mayer.

UNTITLED MUSICAL, an original story purchased as a vehicle for the Andrews Sisters by Universal.

What's Your Temperature

The motion picture is a business. It seems well to say this, because so much that we may read, hear, and see tends to an impression that it is a fever.

The United States has been built by business, ever improving business—conducted with sane diligence, working for profits and ultimately successful in just the degree with which it has rendered service with a level-eyed policy of producing and selling on terms that have delivered margins of satisfaction at each step from plant to customer—consistently, continuously.

Republic Pictures Corporation is a business.

This corporation was founded for the sole purpose of making reasonable profits for a long time. To make profits for a long time requires a consistent delivery of satisfaction to the customers. That calls for product that can be counted on, so made that it can be sold at prices consistent with the market, delivered on a policy which recognizes the mutual interests of buyer and seller, on the long pull.

Republic intends always to make money out of its customers, and expects to do that always because the customers have taken profits out of Republic product. Six years of Republic experience show that a great many showmen like to buy profits, that more every year recognize sound, staple product made on performance, even if the field does glitter with gilded promises.

Business is the American way of constructive service of the whole people. It is the American way to pay and get what it pays for.

Republic is a business because it serves, enables the theatre to be a business. There is no substitute for profits

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LATE REVIEW

For other Showmen's Reviews see Product Digest Section, page 93

Weekend for Three

(RKO Radio)

Comedy of Marital Errors

Following this year's trend for gay and fanciful comedies with the camera accent on the boudoir, Tay Garnett has produced a film which makes no claim to distinction but which should draw its share of chuckles from a mature audience. Under the directorial guidance of Irving Reis "Weekend for Three" is an innocuous little comedy of a prosperous young husband who becomes so wrapped up in his business he forgets the niceties which flatter the feminine ego. It is upon this theme that the story evolves when the wife uses the foil of jealousy to regain the romance of pre-marital days.

Dennis O'Keefe is cast in the role of the prosperous young husband and Jane Wyatt his wife. Philip Reed is seen as the former beau and current house guest whose nerve-wracking exuberance nearly ruins the marital life of the couple. Edward Everett Horton, after a long absence from the screen, returns as the much-married executive whose outlook on femininity has soured, while Marion Martin, as the gay divorcee who spreads a little sunshine as she passes through life on her way to Reno, handles her small but entertaining share of the comedy competently.

For exhibitors who have found previous films of the type profitable "Weekend for Three" should attract the patrons who enjoy the lighter form of entertainment.

Reviewed in the Radio City Music Hall projection room attended only by the writer, who found many entertaining moments in the offering.—GEORGE SPIRES

Release date, December 12th, 1941. Running time, 66 minutes. PCA Certificate No. 7472. Adult audience classification.

CAST

Jim Craig.....Dennis O'Keefe
Ellen .....Jane Wyatt
Randy .....Philip Reed
Stonebreaker.....Edward Everett Horton
Zazu Pitts, Franklin Pangborn, Marion Martin, Hans Conreid, Mady Lawrence

ASCAP-Radio Deal Seen Near

The American Society of Authors, Composers and Publishers, following discussions with the new Independent Broadcasters, Inc., ASCAP announced, last Friday, that the "final hurdle" had been cleared in negotiations for return of its music to the NBC and CBS networks.

"Complete agreement," it was said, had been reached on objections previously presented by the independent broadcasters, many of whom had signified their reluctance to sign the ASCAP contract recently approved by the National Association of Broadcasters and the Independent Radio Network Affiliates. Both the Society and the two major networks have been waiting for approval of the majority of their affiliates before formally closing the air-music contract.

Meanwhile, it is understood that ASCAP is considering new avenues of revenue from music performance rights to help offset decreased radio network returns, with particular glances toward "juke boxes" and television. No increase of rates to theatres is being considered, it was said. Juke boxes could return to the Society $3,000,000 annually on the basis of a license fee of $10 per machine, per year, it was estimated.

—

Another major "headache" hit the NBC and CBS networks last week when the American Federation of Musicians issued a strike call, halting all music on non-commercial programs of both chains. The strike was quickly settled on Friday, however, two days after James C. Petrillo, AFM president, sent out the order.

McKay Named NBC Press Manager

John McKay, public relations and special events director for station WFIL in Philadelphia, on Friday, October 17th, was named manager of the NBC press division in New York to succeed William Kostka, who resigned a month ago. Earl Mullin, assistant manager, will continue in the same capacity.

Mr. McKay spent the past eight years as publicity director and public relations counsel for various firms. Previously, he was with the San Francisco *Bulletin* for ten years. He is a law school graduate.

Boston Film Frolic

Nearly 1,000 people attended the annual Motion Picture Frolic at the Hotel Bradford in Boston on Tuesday. Entertainers from various night clubs and Vaughn Munroe's orchestra were part of the evening's gala program. Jack Martin was general chairman of the committee in charge which included Clara Decone, Lorretta Duffy, Alvin Fucillo, Bertha Harris, Elmer Foster, Matthew Moriarty, Michael Hochberg, Samuel Eisenberg and Joe Barrilla.

Archibald to Midlands Post

George Archibald, former joint managing director with Edward T. Carr of United Artists in England, has been appointed Civil Commissioner for the Midlands region. It was first supposed that he would take a post with the RAF.

Reduced Theatre Prices Sought for Naval Men

Reduced admissions for members of the U. S. Merchant Marine, and those of the merchant marines, naval and military forces of nations benefited by the U. S. "lease-lend" bill, are being asked in the House of Representatives by New York Representative Hamilton Fish, as amendment to the new admission provisions of the Federal tax law which became effective October 1st.

The bill would authorize theatres to sell such persons tickets at reduced rates, taxable only on amounts actually paid. The arrangement would thus resemble that obtaining for members of our armed forces and the Civilian Conservation Corps.

During the recent Washington Senate and House committee hearings on the new tax bill, exhibitor leaders reiterated an old contention, that competitive non-theatrical performances, in churches, schools, clubhouses, and elsewhere, should also be taxed. Apparently, Congress agreed for these places were included in the bill.

However, last week came a measure, via Representative Martin J. Kennedy, of New York, proposing to repeal that section of the new tax law, 501 D, which imposes an admission tax on the mediums mentioned.

Admission Taxes Drop But Keep Lead Over 1940

U. S. revenue from Federal ticket taxes fell off between August and September but remained well ahead of the corresponding period last year, it was reported Wednesday by the Internal Revenue Bureau, at Washington.

Collections for September were $6,444,950, a decline of some $890,000 from the August figure of $7,330,284, but an increase of nearly $600,000 over September, 1940's total of $5,851,655.

All but $50,000 of the loss from August to September was centered in the Third New York (Broadway) District, where collections dropped from $1,590,584 to $739,831, the latter figure being under the September, 1940, total of $936,486.

For the first quarter of the current fiscal year national collections from admission taxes totaled $20,536,095 against $11,908,915 a year ago, and for the first nine months of the calendar year they were $59,183,648 against $23,076,747 for the corresponding period in 1940.

Solomon Sues MCA

Sidney Solomon, former owner of the Central Park Casino, New York, has filed suit in Supreme Court against Music Corporation of America for $100,000, claiming that the MCA induced Carmen Cavallaro, orchestra leader, to break an agency representatives' contract which he had with Solomon. The complaint was filed by Rudolph Allen, theatrical attorney. Mr. Solomon, after giving up the Casino, started business as a manager for musical artists and orchestra leaders.

Peninsula Studios Bought

Lester Park, commercial film producer, has purchased the Peninsula Studios in San Mateo, Cal., and plans to modernize and solicit Government film orders.

LEGAL NOTICE OF TRADE SHOWINGS

Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

ALBANY—

Oct 29	"Target for Tonight"	(Warner)	79 N. Pearl St.	10 am
Oct 29	"Blues in the Night"	(Warner)	79 N. Pearl St.	11 am

ATLANTA—

Oct 29	"Target for Tonight"	(Warner)	191 Walton St.	10 am
Oct 29	"Blues in the Night"	(Warner)	191 Walton St.	11 am

BOSTON—

Oct 29	"Target for Tonight"	(Warner)	115 Broadway	10 am
Oct 29	"Blues in the Night"	(Warner)	115 Broadway	11 am

BUFFALO—

Oct 29	"Target for Tonight"	(Warner)	290 Franklin St.	10 am
Oct 29	"Blues in the Night"	(Warner)	290 Franklin St.	11 am

CHARLOTTE—

Oct 29	"Target for Tonight"	(Warner)	308 S. Church St.	10 am
Oct 29	"Blues in the Night"	(Warner)	308 S. Church St.	11 am

CHICAGO—

Oct 29	"Target for Tonight"	(Warner)	1307 S. Wabash Ave.	10 am
Oct 29	"Blues in the Night"	(Warner)	1307 S. Wabash Ave.	11 am

CINCINNATI—

Oct 29	"Target for Tonight"	(Warner)	Palace Thea. Bldg.	10 am
Oct 29	"Blues in the Night"	(Warner)	Palace Thea. Bldg.	11 am

CLEVELAND—

Oct 29	"Target for Tonight"	(Warner)	2300 Payne Ave.	10 am
Oct 29	"Blues in the Night"	(Warner)	2300 Payne Ave.	11 am

DALLAS—

Oct 29	"Target for Tonight"	(Warner)	1803 Wood St.	10 am
Oct 29	"Blues in the Night"	(Warner)	1803 Wood St.	11 am

DENVER—

Oct 29	"Target for Tonight"	(Warner)	21st & Stout Sts.	10 am
Oct 29	"Blues in the Night"	(Warner)	21st & Stout Sts.	11 am

DES MOINES—

Oct 29	"Target for Tonight"	(Warner)	1300 High St.	10 am
Oct 29	"Blues in the Night"	(Warner)	1300 High St.	11 am

DETROIT—

Oct 29	"Target for Tonight"	(Warner)	2310 Cass Ave.	10 am
Oct 29	"Blues in the Night"	(Warner)	2310 Cass Ave.	11 am

INDIANAPOLIS—

Oct 29	"Target for Tonight"	(Warner)	116 W. Michigan	10 am
Oct 29	"Blues in the Night"	(Warner)	116 W. Michigan	11 am

KANSAS CITY—

Oct 29	"Target for Tonight"	(Warner)	1720 Wyandotte St.	10 am
Oct 29	"Blues in the Night"	(Warner)	1720 Wyandotte St.	11 am

LOS ANGELES—

Oct 29	"Target for Tonight"	(Warner)	2025 S. Vermont Ave.	10 am
Oct 29	"Blues in the Night"	(Warner)	2025 S. Vermont Ave.	11 am

MEMPHIS—

Oct 29	"Target for Tonight"	(Warner)	362 S. Second St.	10 am
Oct 29	"Blues in the Night"	(Warner)	362 S. Second St.	11 am

MILWAUKEE—

Oct 29	"Target for Tonight"	(Warner)	212 W. Wisconsin Ave.	10 am
Oct 29	"Blues in the Night"	(Warner)	212 W. Wisconsin Ave.	11 am

MINNEAPOLIS—

Oct 29	"Target for Tonight"	(Warner)	1114 Currie Ave.	10 am
Oct 29	"Blues in the Night"	(Warner)	1114 Currie Ave.	11 am

NEW HAVEN—

Oct 29	"Target for Tonight"	(Warner)	70 College St.	10 am
Oct 29	"Blues in the Night"	(Warner)	70 College St.	11 am

NEW ORLEANS—

Oct 29	"Target for Tonight"	(Warner)	200 S. Liberty St.	10 am
Oct 29	"Blues in the Night"	(Warner)	200 S. Liberty St.	11 am

NEW YORK—

Oct 29	"Blues in the Night"	(Warner)	321 W. 44th St.	11 am

OKLAHOMA—

Oct 29	"Target for Tonight"	(Warner)	10 N. Lee Ave.	10 am
Oct 29	"Blues in the Night"	(Warner)	10 N. Lee Ave.	11 am

OMAHA—

Oct 29	"Target for Tonight"	(Warner)	1502 Davenport St.	10 am
Oct 29	"Blues in the Night"	(Warner)	1502 Davenport St.	11 am

PHILADELPHIA—

Oct 29	"Target for Tonight"	(Warner)	1220 Vine St.	10 am
Oct 29	"Blues in the Night"	(Warner)	1220 Vine St.	11 am

PITTSBURGH—

Oct 29	"Target for Tonight"	(Warner)	1715 Blvd. of Allies	10 am
Oct 29	"Blues in the Night"	(Warner)	1715 Blvd. of Allies	11 am

PORTLAND—

Oct 29	"Target for Tonight"	(Warner)	1947 N.W. Kearney	10 am
Oct 29	"Blues in the Night"	(Warner)	1947 N.W. Kearney	11 am

SALT LAKE CITY—

Oct 29	"Target for Tonight"	(Warner)	216 E. First S. St.	10 am
Oct 29	"Blues in the Night"	(Warner)	216 E. First S. St.	11 am

SAN FRANCISCO—

Oct 29	"Target for Tonight"	(Warner)	221 Golden Gate Ave.	10 am
Oct 29	"Blues in the Night"	(Warner)	221 Golden Gate Ave.	11 am

SEATTLE—

Oct 29	"Target for Tonight"	(Warner)	2318 Second Ave.	10 am
Oct 29	"Blues in the Night"	(Warner)	2318 Second Ave.	11 am

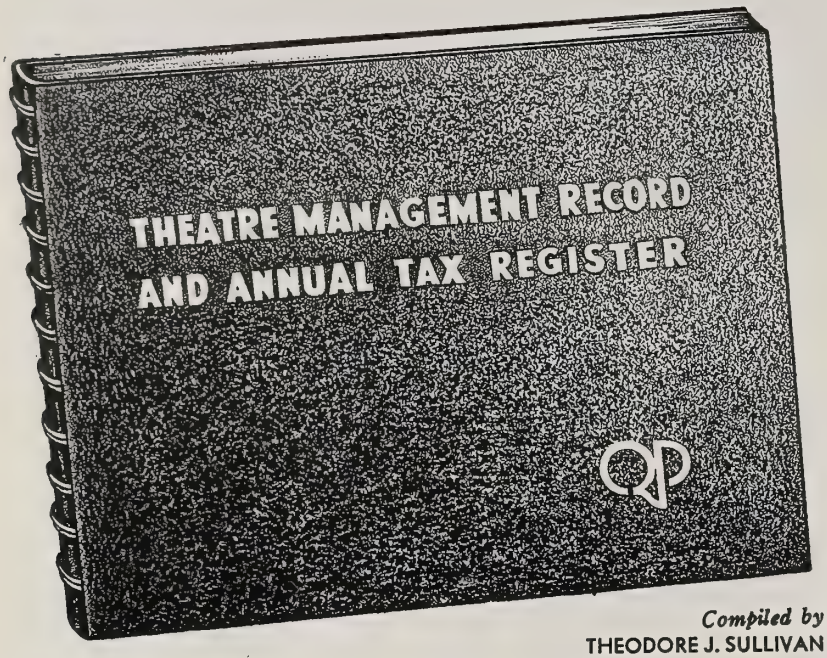
ST. LOUIS—

Oct 29	"Target for Tonight"	(Warner)	3143 Olive St.	10 am
Oct 29	"Blues in the Night"	(Warner)	3143 Olive St.	11 am

WASHINGTON—

Oct 29	"Target for Tonight"	(Warner)	13th & E Sts., N.W.	10 am
Oct 29	"Blues in the Night"	(Warner)	13th & E Sts., N.W.	11 am

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FROM READERS

WHEN LIGHTNING STRUCK THE DISTILLERY

To the Editor of the Herald:

I've just finished reading the article in your October 11 issue of Motion Picture Herald titled "Studios' Tapping of Ready-Made Fame of Air Shows at New High." I think you've got something there.

I read the article with an extra special interest, because it was striking so close to home for me, as Uncle Slub said when lightening struck the distillery. That's why I'm writing you. Me and the Arkansas Traveler . . . we feel sorta left out.

We've had a lot of fun . . . the Arkansas Traveler and I . . . since we first hit radio back there a few years ago. We were with Vallee and Whiteman and around and then we joined Bing Crosby, then Paramount made a picture called "The Arkansas Traveler" and now the Traveler is on the air in his own series for Campbell's Cream of Potato Soup. Not only that, but Paramount's planning another picture to start right away using the character of the "Arkansas Traveler."

But we're not mad. No, Sir! I reckon we're like my Cousin Wafford who walked all the way from Van Buren to St. Louis, about 350 miles, to enlist in the Army. The draft board turned him down. Said he couldn't march because he had flat feet. But he wasn't mad . . . just disappointed.

Yours truly,

BOB BURNS,
Hollywood, Calif.

AN S.O.S. FOR THE 'PRODUCT DIGEST'

To the Editor of the Herald:

Something happened, either in your mailing department or the mail service of the New Deal—for we *missed* the issue of October 4th.

The 11th came to hand today.

But there are nine missing pages in our Product Digest (pages 296 to 305) because we did not get the Oct. 4th number of the Herald, and this is very bad.

This Digest business is the best idea you folks have ever sprung, and we already find the section extremely useful.

If you cannot mail us the Oct. 4th issue, at least *please* send us the Digest sheets which were used that week.

Yours truly,

N. W. HUSTON,
Liberty Theatre,
Columbus, Kansas.

Harry Lee Book Published

"More Day To Dawn," an appreciation of Thoreau, written by Harry Lee of Warner's home office publicity department, has been published by Duell, Sloane & Pearce. Brooks Atkinson, New York *Times* drama critic wrote an introduction for the book.

Wiesenthal Succeeds Scully

Harry Wiesenthal, coming from Boston, is the new booker at the Universal exchange in Philadelphia, filling the post of John Scully, Jr., a reserve officer, who was called up for active Army duty.



MERCY ISLAND

RAY MIDDLETON · GLORIA DICKSON

OTTO KRUGER

DON DOUGLAS • FORRESTER HARVEY • TERRY KILBURN

WILLIAM MORGAN—DIRECTOR • Screen play by Malcolm Stuart Boylan

From the novel "Mercy Island" by Theodore Pratt

A REPUBLIC PICTURE

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WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE IN SOCIETY: Penny Singleton, Arthur Lake, Larry Simms, "Daisy"—Best of all "Blondie" series so far. Crowd enjoyed this one immensely. Will do good on a double bill. Running time, 77 minutes. Played October 5-8.—James Hoffman, Star Theatre, Hoisington, Kan. Small town patronage.

HARMON OF MICHIGAN: Tom Harmon, Anita Louise—No good but will please the high school kids and since it is good football, ought to be played, I think. Played October 3.—Henley and Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

TIME OUT FOR RHYTHM: Ann Miller, Rudy Vallee, Rosemary Lane, Three Stooges—Ran this with "One Night in Lisbon" to a fair-sized crowd. The story and acting in general is not so hot. Some of the specialties are good and the Three Stooges are always enjoyed here. No one said anything but the general attitude was so-so. Running time, 75 minutes. Played October 10th.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

BARNACLE BILL: Wallace Beery, Marjorie Main, Virginia Weidler—Better than average business but reaction of patrons not so good. Beery very popular here but Miss Main failed to show that she is capable of teaming up with him. Running time, 91 minutes. Played October 7-8.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman, Lana Turner—We certainly didn't break any house records with this picture, proving conclusively that the buying public don't want a lot of heavy drama and long hair acting as a picture diet. Not worth much to any small town and no one would ever miss it if you didn't run it. The acting is swell, the picture on a par with any previous efforts, but it just won't make any money for you.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman, Lana Turner—Very good, but no draw. Did the poorest Sunday-Monday-Tuesday business in two months. Running time, 122 minutes. Played September 28-30.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

DR. KILDARE'S WEDDING DAY: Lew Ayres, Lionel Barrymore, Laraine Day, Red Skelton—This was swell entertainment as usual, but I wonder if it will hurt the series from now on as Miss Day is definitely out of the series from now on. We shall see later. Played October 10.—Henley & Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

LADY BE GOOD: Eleanor Powell, Ann Sothern, Robert Young, Lionel Barrymore—The kind of picture you like to stand at the door and have your patrons tell you about. Running time, 110 minutes. Played September 21-23.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

LIFE BEGINS FOR ANDY HARDY: Lewis Stone, Mickey Rooney, Judy Garland—As good as all the others, but I guess the people are getting tired of them here, as the last two we played have failed to do over average business. Played September 24-25.—Henley & Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

PENALTY, THE: Edward Arnold, Lionel Barrymore, Marsha Hunt, Robert Sterling—This picture pleased those who saw it, but so few came to see it. Business was way below average. Played September 29-30.—Miss Clea Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

PEOPLE VS. DR. KILDARE, THE: Lew Ayres, Lionel Barrymore, Laraine Day—An excellent production that did better than average business for us. The entire series has been well received here. All members of the cast deserve credit. Running time, 77 minutes. Played October 1-2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WASHINGTON MELODRAMA: Frank Morgan, Ann Rutherford—Just program, double-bill rating. It would be interesting to learn how double bills could be discontinued if such pictures continue to be made. Running time, 80 minutes. Played October 3-4.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WHISTLING IN THE DARK: Red Skelton, Conrad Veidt, Ann Rutherford—This picture is really funny but what picture isn't that is full of spook stuff and a good comedian? Patrons were loud in their praise of the picture and some came the second night to see it again. Hardly strong enough for Sunday but worth a date on any other night of the week. Not a high allocation in my town.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Monogram

FATHER STEPS OUT: Frank Albertson, Jed Prouty, Lorna Gray—Good little comedy feature, a little slow in places, perhaps, but should do with another feature. Trailer on this is very poor. Running time, 63 minutes. Played October 5-8.—James Hoffman, Star Theatre, Hoisington, Kan. Small town patronage.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall, Lynne Overman—A very beautiful picture and will please nearly all. Running time, 88 minutes. Played September 14-16.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall, Lynne Overman—Terrific. Pleased 100 per cent and did grand business. Paramount tops the field for my money. Played September 21-23.—E. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall, Lynne Overman—A very good picture with beautiful color and music. Business above average. Play it. Running time, 77 minutes. Played October 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLYING BLIND: Richard Arlen, Jean Parker, Nils Asther, Marie Wilson—Good action picture. My idea of a swell programer. Running time, 65 minutes. Played October 3-4.—E. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

FLYING BLIND: Richard Arlen, Jean Parker, Nils Asther, Marie Wilson—Good little action picture which pleased the week-end crowd. Running time, 70 minutes. Played October 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—A good picture with excellent airplane scenes but too darn long. Too many of the pictures nowadays are far too long. Length cannot make a picture good. Attendance was far below normal. Most of my crowd had already seen it in their home towns. Veronica Lake's dresses contained plenty of suspenseful moments. Running time, 135 minutes. Played October 9.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—Drew fairly well against a night football game but not what we expected by a long, long ways. It seems that the title is misleading, many expecting to see some kind of a service picture, then are soured on the feature and think they don't like it, but the picture is fairly good. Played October 10-11.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ONE NIGHT IN LISBON: Fred MacMurray, Madeleine Carroll, Patricia Morison—Ran this with "Time Out for Rhythm" to a fair-sized crowd. The audience liked the dialogue in this one as it is very clever. The picture got plenty of laughs. For zany comedy, this has what it takes. Running time, 97 minutes. Played October 10.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PARSON OF PANAMINT, THE: Charlie Ruggles, Ellen Drew, Phil Terry—A very good western but business below par.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

POWER DIVE: Richard Arlen, Jean Parker, Helen Mack—Played this on our Anniversary to satisfactory business, although picture is weak.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Republic

MOUNTAIN MOONLIGHT: Weaver Bros. and Elviry—This series has a following who really like the stars but they are not too numerous. A good picture with a lot of entertainment and plenty of corn, but that seems to be what the fans are looking for. Play it on a week-end or bargain night and you'll do all right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PUDDIN' HEAD: Judy Canova, Francis Lederer—Really did business. A small town natural.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PUDDIN' HEAD: Judy Canova, Francis Lederer—We ran this on a weekend date to just about average business and it seemed to please the class of patronage that will buy corn. It looks good enough for any day in the week and will make some money because it is not a high-priced feature.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ROOKIES ON PARADE: Bob Crosby, Ruth Terry, Gertrude Niesen—Not so hot! Tried to make a "Buck Privates," but missed the boat. Running time, 70 minutes. Played October 1-2.—E. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

SUNSET IN WYOMING: Gene Autry, Smiley Burnette—Was a good picture and enjoyed by all. Gene Autry will surely bring in the week-end trade. Business good. Played October 3-4.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

RKO Radio

FARGO KID, THE: Tim Holt—A fair western that seemed to satisfy.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

OF HUMAN BONDAGE: Leslie Howard, Bette Davis, Frances Dee—Although this picture was somewhat old, it did business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

Twentieth Century-Fox

BRIDE WORE CRUTCHES, THE: Lynne Roberts, Ted North, Edgar Kennedy—So did the manager wear crutches. No business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

COWBOY AND THE BLONDE, THE: Mary Beth Hughes, George Montgomery—Everybody liked this. Did nice business with it.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—Business slightly better than average. Picture fair. Oakie turned in best job of acting we have any recollection of him ever doing. Running time, 91 minutes. Played

October 5-6.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Jackie Cooper, Gene Tierney—This is still a good picture and drew very well on our bargain night. It's worth running again and the print is in fair shape for a picture as old as this one. Trade another for it, put on bargain night prices and you'll do all right. Played October 8-9.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne, Glenn Miller and his Band, Milton Berle—This is extra good, so step on it and get yourself some extra profits. Played October 5-6.—Henley & Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—This was a beautiful colored picture. Don Ameche did some grand acting. My patrons commented on him very much. Business was only fair. Played October 1-2.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

THAT NIGHT IN RIO: Carmen Miranda, Alice Faye, Don Ameche—A real good musical. We played second run to average business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

TOBACCO ROAD: Gene Tierney, Charley Grapewin, Marjorie Rambeau—No good for this house, I am sure. Running time, 84 minutes. Played June 1-2.—Saul Korman, Grant Theatre, Detroit, Mich. Colored patronage.

VERY YOUNG LADY, A: Jane Withers, Nancy Kelly—Didn't do business expected.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennett, Warren William—A big disappointment as we expected too much from the picture. Might have been a "best selling novel," but it lacks a lot of being a "best selling" picture. It'll stand a good one day run as the mouth-to-mouth talk won't hurt any picture one day. Played September 21-22.—Henley & Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennett, Warren William—Good picture which pleased average business on Sunday-Monday. Running time, 77 minutes. Played October 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennett, Warren William—We did about average business on this picture and there were no squawks and no walkouts. It's a good picture, not outstanding, but stood up for three days to satisfaction for all concerned.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

United Artists

BLACKOUT: Conrad Veidt, Valerie Hobson—Although a good title for exploitation, it failed to do business. Purely propaganda picture.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan—Played two weeks. Comments good from everyone as it was enjoyed by all. Martha Scott excellent. I'd give her the Academy Award for this. William Gargan's best performance yet seen. This picture should be enjoyed by any public. Could use more of this type. Teachers should not miss it. Running time, 95 minutes. Played September 29-October 19.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

TOPPER RETURNS: Joan Blondell, Roland Young, Carole Landis—Not bad, but no drawing power. We still can't put over these U. A. pictures, no matter what we do. They don't seem to make pictures for small town trade, and charge too much for them. Played October 8-9.—Henley & Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

Universal

BUCK PRIVATES: Bud Abbott, Lou Costello, Andrews Sisters, Jane Frazee—If you show this one (and don't fail to book it!) you'd better bolster your seats because your customers will be rocking with mirth. One gale of laughter quickly follows another as these two cemedians (Abbott and Costello) join the ranks of Uncle Sam's army. The humorous incidents are multiple and each is a riot of fun. Now that our "patrons" have become Abbott and Costello fans, we'll be looking forward to seeing them again. Alan Curtis, Lee Bowman and Jane Frazee supply the heart-interest and they do a good job, while Nat Pendleton, cast as the hard-boiled sergeant, fills the role to perfection. The Andrews Sisters supply plenty of rhythm and harmony in their own distinctive style and we hope they will appear more often. For a pleasant, all-around picture of enjoyment, "Buck Privates" fills the bill. Running time, 84 minutes.—J. A. Reynolds, Director, Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

PRODIGAL CONTRIBUTORS

Three prodigals this week returned to the What the Picture Did for Me department:

R. L. Matson, Crystal Theatre, Flandreau, S. D.

E. Danielson, Castle Theatre, Mabel, Minn.

Henley and Burris Smith, Imperial Theatre, Pocahontas, Ark.

Read the reports from these and other contributors in the adjoining columns.

MODEL WIFE: Joan Blondell, Dick Powell, Charlie Ruggles—A fair picture that did only average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Warner Bros.-First National

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman, Wayne Morris—A very good western that did extra business on Friday and Saturday on a double bill with "Mountain Moonlight" and pleased my rural patronage. It is worth a playdate and not a high allocation so should prove profitable in most any run, except Sunday. It's just too rough for the better class of patronage.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DIVE BOMBER: Errol Flynn, Fred MacMurray, Ralph Bellamy—This would make a good two-reel color subject but Warners tried to stretch it into one of the longest features of the year and only succeeded in boring our customers to death. Lots of walkouts here as they got tired of all the bees humming. Played October 1-2.—Henley & Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye—This is plenty good and will do extra business for you. Build it up good and watch the profits roll in. It's just the type of picture our public wants now and let us know it by a swell turn-out. Played September 28-29.—Henley & Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

NINE LIVES ARE NOT ENOUGH: Ronald Reagan, Joan Perry—Good little action picture which did fair business. Running time, 63 minutes. Played October 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAW OF THE TROPICS: Constance Bennett, Jeffrey Lynn—Very good. Played this on midweek to a good business and it pleased nearly all. Running time, 72 minutes. Played October 9-10.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

Short Features

Columbia

AN ACHE IN EVERY STAKE: Stooges—Good old Stooges; they like them.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

CUBAN RHYTHM: Pete Smith Specialties—Our patrons got quite a kick out of this short. It is much better than the average filler.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FOOTBALL THRILLS OF 1940: Pete Smith Specialties—Okay for those who like football. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GHOST TREASURE: Miniatures—Good and worth a date. Best with a musical feature.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HAPPIEST MAN ON EARTH, THE: Paul Kelly—A fair short.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

(Continued on following page)



Assets to your business, to the trouble-free-operation of your equipment, are the electrical instruments carried by the Altec Service man. These instruments, 30 times more sensitive than the human ear, detect troubles in their early stages, before they cause major breakdowns.

Gothic "harness:" mechanized defense in the year 1480

While the country's defense forces are forming their first lines of defense with the vital metals needed for projection room equipment and its parts, what is the exhibitor's first line of defense against premature wear, premature wear-out of projection room machinery? The first line of defense is Altec Service: it prolongs the life of parts, makes them perform at high efficiency throughout their entire service life. Today, more than ever before, it's good business judgment to do business with Altec.

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ALTEC SERVICE SAVES, PROTECTS, PRESERVES THE EQUIPMENT . . . . . AND ALL ITS PARTS

(Continued from preceding page)

LITTLE CESARIO: Technicolor Cartoons — Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN WHO CHANGED THE WORLD, THE: Miniatures—Good short.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NEWS OF THE DAY: We have often wondered why the lack of footage in baseball. It is still the national game in the small towns.—A. C. Edwards, Vinema Theatre, Scotia, Calif. Small lumber town patronage.

WATER BUGS: Pete Smith Specialties — Pretty good, but this water stuff is getting old.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YOUR LAST ACT: Passing Parade—Good short and worth a date.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Paramount

BEAUTY AND THE BEACH: Headliners—Entertaining musical reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BOB CHESTER AND ORCHESTRA: Headliners—Very good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GUARDIANS OF THE WILD: Paragraphics—Good single reel; works in nice with a musical feature.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RAGGEDY ANN: Special—A very good extra length cartoon that was much too high in price. Not worth any more than two colored reels of anybody's cartoons.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TWINKLETOES IN HAT STUFF: Animated Antics—Well received.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Republic

MEET THE STARS: Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

LITTLE WHIRLWIND, THE: Walt Disney Cartoon—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MARCH OF TIME, NO. 13: "Peace — by Adolf Hitler"—Nye, Wheeler, Clark to the contrary, we like them.—A. C. Edwards, Vinema Theatre, Scotia, Calif. Small lumber town patronage.

STEEDS AND STEERS: Sportscope—Good short reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TIMBER: Walt Disney Cartoons—Very good Disney cartoon. Donald Duck is quite a lumberack or whatever they call the boys who work the tall timber.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TUGBOAT MICKEY: Walt Disney Cartoons—This pleased the children very much for Friday and Saturday.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Twentieth Century-Fox

AMERICAN SEA POWER: The World Today—We had most of this reel in the news that preceded it on the screen, so made our program very monotonous.

A ★★★★ SPECIAL
For releases, equipment and supplies. RAILWAY EXPRESS service means quick, sure deliveries at low cost.
—And—
For *super-speed* use *AIR EXPRESS* 3 miles a minute
RAILWAY EXPRESS AGENCY INC.
NATION-WIDE RAIL-AIR SERVICE

IN NEWSREELS

MOVIETONE NEWS—No. 12, Vol. 24.—Navy captures Nazi ship....Stunt pilot crashes plane....Baby rhino born....Roxyettes test Army....Amphibian tractor tested....Russia's armored train....Airmen in North Africa....Fashions....Sports.

MOVIETONE NEWS—No. 13, Vol. 24.—Convoy in Iceland....War in England....U-boat captured....Hurricane planes tested...."Hornet" launched....Sports.

NEWS OF THE DAY—No. 210, Vol. 13.—Marines test tanks....Mexican church celebration....Baby rhino born....Planes battle in Middle East....Churchill sees soccer game....Sports.

NEWS OF THE DAY—No. 211, Vol. 13.—"Kearny" torpedoed....Convoy in Iceland....Prisoner exchange stopped....RAF blasts German ships....Sports.

PARAMOUNT NEWS—No. 15.—Test coast defenses ship....Officers in Brazil....Marines test tank.....Portuguese check Azores....Navy captures spy Joe Louis set for Army....Weygand's Africa.

PARAMOUNT NEWS — No. 16.—Kearny torpedoed ....First Iceland pictures....The Windsors in Maryland....Windsors in New York....Sports.

RKO PATHE NEWS — No. 15, Vol. 13. — Navy gets Nazi ship....Portuguese president in Azores....Mexican church celebration....Magnesium production speeded....Chorus girls in Army....New guard rail to cheat death....Soldiers visit stars....Louis passes medical....Forces ready for war....Sports.

RKO PATHE NEWS—No. 16, Vol. 13.—Plane carrier ready....U. S. in Iceland....Windsors in New York ....Battleships rushed....New planes launched.....British-Nazi prisoner swap fails....Sports.

UNIVERSAL NEWSREEL—No. 24, Vol. 14.—Seize Nazi ship....Shell factory dedicated....Mexican church rites....Baby rhino born....Chorus girls in the Army....Men's beauty clinic opens....Sports.

UNIVERSAL NEWSREEL—No. 25, Vol. 14.—Battle of Britain....Justices visit White House....Windsors in New York....Sports.

Not too good.—Mayme P. Musselman, Princess Theatre Lincoln, Kan. Small town patronage.

ANZACS IN ACTION: The World Today—Series well received here.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

ARISTOCRATS OF THE KENNEL: Sports Reviews—A filler about dogs. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FUN ON ROLLERS: Sports Reviews—Hate to advertise the rinks, but it is a good short.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GOOD OLD IRISH TUNES: Terrytoons—Average cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MOVIETONE NEWS: As each cameraman shoots the same events, we can see little difference in either newsreel.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

OLD OAKEN BUCKET, THE: Terrytoons—Good cartoon with some laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Universal

STRANGER THAN FICTION: This short, of many interesting varieties, pleased our audience. Running time, 10 minutes.—J. A. Reynolds, Director, Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Vitaphone

BUG PARADE, THE: Merrie Melodies—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOG IN THE ORCHARD: Broadway Brevities—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FIGHT, FISH, FIGHT: Sports Parade—Probably the best reel we have ever shown on the subject of deep sea fishing. Truly a thrill for even the most blase. The battle between the marlin and the sportsman is a honey. The short is enhanced by color. Running time, 10 minutes.—J. R. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

INKI AND THE LION: Merrie Melodies Cartoons—A good cartoon with laughs. Not the best ever made, but it will satisfy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

IT HAPPENS ON ROLLERS: Sports Parade—Good. This company turns out excellent short subjects.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

KINGS OF THE TURF: Sports Parade—Entertaining color reel about horses. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POLO WITH THE STARS: Hollywood Novelty—Entertaining one reeler. Running time, 10 minutes.—E .M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SPORT CHUMPIONS: Merrie Melodies Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THOSE GOOD OLD DAYS: Melody Master—Old vaudeville. Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

War Increases Radio Activities in Canada

Canadian Broadcasting Corporation had a net operating surplus of $183,585 during the year, ended March 31, last, it is noted from the report submitted to war services Minister Thorson, by Rene Morin, chairman of the Board of Governors, in Ottawa.

Summary of income and expenditures, signed by Gladstone Murray, general manager, and Harry Baldwin, treasurer, listed gross income of $4,092,794 and expenditures of $3,909,209. Largest source of income was derived from radio license fees, amounting to $3,140,259. Revenue from commercials amounted to $895,066 and subsidiary hook-ups brought in $44,647. Program expenditures totaled $1,721,755, station network $725,969 and engineering $746,154. A surplus of $183,584 was recorded after allowance for depreciation of fixed assets and equipment.

It was said there was a steady expansion of war effort features, commentaries and special broadcasts. Service to French-speaking Canadians outside Quebec was increased through daily broadcasts of French program by short wave to the west and maritimes.

Cinema Lodge Ball

The second annual banquet and ball of the Cinema Lodge, B'nai B'rith, was held Saturday night, October 18th, at the Hotel Astor in New York. Several hundred attended. The entertainment committee, headed by Bob Weitman, arranged a program which included Dinah Shore, Larry Adler, Eddy Duchin, Xavier Cugat and his show, Lina Romay and Phil Spitalny and orchestra. Vincent Lopez and Ralph Rotgers and bands played for dancing.

Autry Luncheon

Gene Autry, Republic's singing cowboy star, will give a luncheon at the Hotel Lincoln in New York Saturday and Sunday, October 25th and 26th, to 300 children from the metropolitan area who will be sent by theatre managers. After the luncheon, the children will attend a matinee performance of the Rodeo at Madison Square Garden where Gene Autry is appearing.

Joe Shea to New York

Joe Shea, who has been handling exploitation for Twentieth Century-Fox in New England, has been transferred to the home office publicity department in New York, it was announced this week by A. M. Botsford, director of advertising and publicity. Mr. Shea will be the New York newspaper contact under the direction of Earl Wingart, publicity manager.

Launch Los Angeles Drive, Other Film Charities

Meetings on November 3rd at all west coast film studios will launch the Community Chest drive in Los Angeles, with delegations of studio workers and including stars, addressing various groups on visits to agencies supported by the community fund.

The industry will make a motion picture for showing in theatres in connection with the Los Angeles campaign. Tentatively titled "Dr. Kildare's Baby," the film will be made through the cooperation of the Producers' Association, the Screen Actors Guild and Technicolor.

Last week in New York donations of $1,000 each from the Century, Randforce and Skouras circuits were given to the Motion Picture Associates to carry on its charity work.

The Philadelphia Showmen's Club has launched a campaign for $5,000 for its Welfare Fund Committee, which was created to provide financial and other assistance to members of the industry.

Samuel Gross, Twentieth Century-Fox branch manager in Philadelphia, will lead the Red Cross Drive this year for the industry in that territory.

From Chicago it was reported that USO theatre collections in Illinois and Northern Indiana will reach $100,000.

In New York, 100 theatres are cooperating with a drive to raise $425,000 for the Henry Street Visiting Nurse Service by showing a short subject entitled "We Carry On."

Lou Schaefer, Paramount theatre manager in New Haven, has been appointed chairman of the theatre committee for the Community Chest campaign in that city.

Seattle Branch Changes

A number of changes in personnel of Seattle film exchanges were announced this week, among them: Morton Endert has resigned from Warners as advertising salesman, to work at Todd Shipyards; Margaret Baum, secretary to Neal Walton of Columbia, has resigned and will be suceeded by Genevieve Daly; Rex Rathbun, MGM shipper, has joined Boeing Aircraft, and will be succeeded by William Voss; Muriel Keil has been added to the building department staff at Paramount.

Two Join PRC

George Becker has been transferred from the Detroit exchange of Producers Releasing Corp. to the Cleveland branch and has been succeeded in Detroit by Bert Tighe, formerly of Universal. Herbert Ives, formerly with RKO, has been named Detroit booker for PRC, replacing Carl Zipper, resigned.

Krieger with United Artists

Paul E. Krieger, formerly Universal branch manager, in Cincinnati, has been appointed United Artists salesman in Columbus, Ohio, succeeding James Hendel, recently promoted to branch manager in Cleveland.

'Outlaw' Release Set

"The Outlaw," produced by Howard Hawks, has been given a Production Code seal and will be released by Twentieth Century-Fox about December 15th.

Odeon Link Seen In Procurement of Gaumont British

As a result of negotiations now in progress in London for the acquisition by General Film Distributors of control of Gaumont British, a closer link between Gaumont British and the Canadian Odeon Circuit of Oscar Deutsch is expected.

General Film, financed by Arthur Rank and headed by C. M. Woolf, is expected to purchase the shares of the Ostrer Brothers in Metropolis & Bradford Trust, which controls Gaumont British. The acquisition would give the General Film group a controlling interest in the Gaumont circuit and a larger share in the Gaumont Studios, which is currently controlled by Twentieth Century-Fox.

It is generally believed in London that Mark Ostrer and Mr. Woolf would be joint managing directors, while Maurice Ostrer is expected to remain in charge of the Gaumont Shepherd's Bush studio. The remaining 49 per cent of the shares of Metropolis & Bradford are held by Twentieth Century-Fox. Isidore Ostrer, chairman of Gaumont British, is expected to retire.

It is also understood General Film plans no further share interest in the company than is necessary to insure control.

Film Industry Active In Charity Drives

Active participation by the motion picture industry in the Los Angeles Community Chest campaign began last week when Carey Wilson addressed 2,000 high school students and faculty members on the subject.

On Tuesday, October 21st, Edward Arnold, chairman of the Permanent Charities Committee of the industry, will be the guest speaker at a special motion picture industry Community Chest day at the Ad Club. He too will talk on the part the industry is taking in the local campaign.

"Night of Stars" Set

In New York Mrs. Herbert Lehman, wife of New York's governor, and Mrs. Roger W. Straus will be honorary chairwoman of the Women's Division of the eighth annual 'Night of Stars," United Jewish Appeal show for refugee relief, to be held in Madison Square Garden on November 26th. Mrs. Leo Spitz will be executive chairman of the affair, aided by Mrs. Nate Blumberg, Mrs. Hal Horne, Mrs. Ted Lewis and Mrs. Abraham F. Wechsler.

Chicago Fund Planned

John Balaban and Clyde Eckhardt have been named co-chairmen with Jack Kirsch of the amusement division of the Chicago Community Fund drive. John Smith of the Operators union heads the labor division.

Mayer-Burstyn Play Set

Arthur Mayer and Joseph Burstyn, for the last seven years engaged in the distribution and importation of European films, have obtained the rights to the play "Cafe Crown" by H. S. Kraft, and will produce it on Broadway shortly.

Long Succeeds Hanson As Odeon Circuit Head

H. T. Long has succeeded Oscar Hanson as general manager of the Odeon circuit, Canada. Mr. Hanson resigned several weeks ago, after reported disagreement with N. L. Nathanson, Odeon principal. Mr. Long has been general manager of Associated Theatres Ltd., a Nathanson group.

Though resigned, Mr. Hanson is understood to still own stock in Associated, in Empire Universal, Sterling Films, Sovereign films, and others. Last week, in partnership with Gordon Fairley, of Toronto, he opened the Palace Theatre, St. Catharines, Ontario; and he is also reported forming a new film exchange.



Four Film Firms Dissolve, Three Form in New York

In Albany, N. Y., Michael F. Walsh, Secretary of State, has announced the dissolution of four concerns previously incorporated to conduct motion picture and amusement enterprises in the state, and the formation of three new companies. The firms dissolved are:

Transatlantic Productions, Inc., originally filed by Stern and Reubens, 1 East 45th Street, New York, Independent Outdoor Ad Corp., by Myron Engelman, 271 Madison Avenue, New York; Bridgekings Theatre, Inc., by Charles Segal, 21 East 40th Street, New York, and Hemisphere Films, Inc., by Milbank, Tweed and Hope, 15 Broad Street, New York.

One change of name was also filed with Mr. Walsh, by Brown and Todd, 280 Madison Avenue, New York, on behalf of Cinesound Productions, Inc., which henceforth will be known as Mash Cinesound, Inc.

The new companies formed to distribute and exhibit motion pictures are:

Featurettes, Inc., motion and talking pictures, by John C. Kinsbrey, Davis M. Zimmerman and Sigmund F. Sendrowski, 120 Broadway, New York, papers being filed by Uniacke and Kelley, same address.

Raybond Theatres Corp., 100 shares, no par value, by Louis Rubin, Aaron W. Hoenig and Blanche Weiss, 302 Broadway, New York. Attorneys filing were the Continental Lawyers Albany Service.

The Playhouse, Inc., Buffalo, 100 shares, no par value, with directors including Nikitas D. Dinson, Batavia; Andrew O. Gibson and Richard T. Kemper, both of Buffalo. Subscribers are E. C. Trautman, B. K. Delaney and David L. Landy, all of Buffalo. Attorneys filing were Moot, Sprague, Marcy and Gulick, Buffalo.

Associates Plan Dinner

The Motion Picture Associates in New York were to convene at a luncheon-meeting on Thursday at the Hotel Lincoln, at which plans for the organization's dinner and dance on November 19th, were to be discussed. Broadway theatre managers and others of the film industry were to attend the meeting.

Obler Quits Fox

After ten weeks, Arch Obler, radio writer and producer, has asked for and received his release from Twentieth Century-Fox where he had a producer, director and writers contract. It was reported that disagreements with studio heads over material was the reason for his withdrawal.

HOOPER SURVEY REVEALS INCREASE

According to an announcement from C. E. Hooper, the first survey reports of radio listening in the first half of October reveal a sharp increase in the number of radio sets in use. The return to standard time and the return of "name" programs apparently was the reason for the increase, Mr. Hooper said.

First on the listening audience list is Charlie McCarthy with 28.3 per cent. Other ratings are Fibber McGee, 27.7; "The Aldrich Family", 25.6; Bob Hope, 25.4; Maxwell House "Coffee Time", 25.2; "Lux Radio Theatre", 22.3; Walter Winchell, 21.4; Jack Benny, 20.5; Eddie Cantor, 17; "One Man's Family", 16.8; "Mr. District Attorney", 16.2; Major Bowes, 15.8; Burns and Allen, 15.3; Rudy Vallee, 15.1, and Kay Kyser, 14.9.

Gilliam with Paramount

Tom R. Gilliam, for many years Chicago branch manager for Warner Brothers, and recently manager of their Atlanta, Ga., office, has joined the sales staff of the Paramount branch in Chicago. He has been assigned to city sales.

Leavitt Promoted

Harvey C. Leavitt has been appointed head of the Transportation Department at RKO in New York. Mr. Leavitt was formerly production manager at Pathe.

Welles Signs Dolores Costello

Orson Welles has signed Dolores Costello for the leading role in his forthcoming Mercury Production for RKO Radio of "The Magnificent Ambersons."



Audio-Visual Conference Set for November 13-15

More than a dozen nationally-known authorities in film and radio education will speak at the fifth annual Southern Conference on Audio-Visual Education, which will meet in Atlanta, Ga., November 13th, 14th and 15th. Among those scheduled to appear on this year's program are:

Kenneth Macgowan, director of motion picture production for the Coordinator of Inter-American Affairs, Washington; Ben H. Darrow, of Columbus, Ohio, "The Radio Schoolmaster," founder of the Ohio School of the Air; Col. A. E. McKenny, of Fort Benning, Georgia, producer of training films for the U. S. Army; Keith Tyler, director of the Evaluation of School Broadcasts, University of Chicago; Floyde Brooker, specialist in defense film production for the U. S. Office of Education, Washington; Tommy Rishworth, assistant public service director for the National Broadcasting Company, New York City; Wm. S. Yale, motion picture photographer for the Great Northern Railway, St. Paul, Minn.; J. E. Hansen, executive director of Coronet Productions, Chicago; Wesley Greene, special representative of the Canadian Film Board, Ottawa; W. P. True, of the Smithsonian Institution in Washington, producer of the radio program, "The World Is Yours"; Kenneth Bartlett, director of the Syracuse University Radio Workshop, Syracuse, New York; Dr. H. A. Gray of Erpi Classroom Films, Long Island, New York; Carl F. Mahnke, president of Vocational Guidance Films, Inc., Des Moines, Ia.

Seattle Personnel Changes

A number of changes in personnel of Seattle film exchanges were announced this week, among them the following:

Morton Endert has resigned as ad salesman for Warners, to work at the Todd Shipyards. Margaret Baum, secretary to Neal Walton of Columbia, has resigned and will be succeeded by Genevieve Daly. Rex Rathbun, shipper at MGM, has resigned to work for Boeing Aircraft, and is being succeeded by William Voss. Muriel Keil has been added to the billing department staff at the Paramount exchange.

Segal to Buenos Aires

Jack Segal, Columbia's assistant foreign manager, left Tuesday, Oct. 14th by plane to join Foreign Manager, J. A. McConville in Buenos Aires, Argentina where the company's second Latin American convention will be held during October 23rd, 24th and 25th. Delegates to the convention will come from Argentina, Brazil, Chile and Peru.

NBC Concert Chief

Marks Levine has been appointed managing director of NBC's concert division, according to an announcement made by Niles Trammell, president of the network. Mr. Levine will take the post formerly held by George Engels who resigned some weeks ago. The new concert chief has been associated with the division for more than 12 years in various capacities.

Purdue Sets Film Study

As an experiment, Purdue University, an engineering and agricultural school at Lafayette, Ind., has arranged to bring the student body, each Thursday afternoon, an hour program of instructional and entertainment films. The shows will be presented in the University Hall of Music and are to run continuously from 3 to 6 p.m.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

BOXOFFICE SYNONYMS

References here to managerial imagination-power are frequently tagged with such phrases as "fast-thinking", "lightning-quick" mind and sichlike. The phrases have mostly to do with tieing the theatre to the headlines. Since these instances of high-speed calculation invariably show the theatreman moving automatically to hook in to the headline, it would be proper, in Round Table usage, to label "thinking" as synonymous with "fast" and "mind" with "lightning-quick".

Currently, support arrives from Clayt Cornell, at Schine's State, Tupper Lake, N. Y., and from George Laby, at Western Massachusetts' Victory, in Holyoke, Mass.

Cornell had a quick booking on "Man at Large". He noted that the story bore closely upon the recent capture by an American police officer, in nearby Ogdensburg, of a Nazi aviator escaping from a Canadian prison train. Recalling the sensational news headlines, Clayt made swift arrangements to have the officer appear on the stage and tell the story of the capture. A vigorous campaign was pushed to spread the word. The result was business greatly increased over expectations.

* * *

In Holyoke, a recent dry spell was impressed upon the students at Mt. Holyoke, a girls' college, with restrictions upon bathing, issued on account of water shortage. The story broke conventionally, then picked up headline impetus with amusing offers of bathing facilities by undergrads of nearby Yale and Harvard.

Laby marched in with a letter to the editors of the college paper, extending the privileges of the theatre's showers and dressing rooms. In the communication, run prominently in the college daily, Laby had a bit to say about the elaborateness of the theatre's equipment offered as a taken of his good-will toward the student body. Results, according to George, were "unprecedented numbers of patrons" from the school and a lot of kidding comment about the Round Tabler's offer of cooperation.

The evidence that managers move with day-in and day-out precision to make boxoffice out of headlines may have to do with the too much of an industry taking-for-granted of these powers. Few businesses are blessed with such seemingly bottomless sources of ticket-selling inspiration. It is time that more consistent applause was heard in substantiation.

Word from one of our active members, on learning that he landed in the top brackets of the Third Quarter-Master listings, a goal he has pursued for quite a time. Sez he:

"Really you cannot possibly know how much this means to me and my chances of going up with my organization, especially after trying for so long. I believe that this will mean a better job at a nice increase. So you know just what I mean when I say thanks."

SAMPLES INTO SALES

Trying out a radio quiz program at the Brant, in Brantford, Ontario, Bill Burke persuaded one of the merchants to sponsor the broadcast. Returns were good enough to convince the Famous Players theatreman that the tiein was sound enough to stand tightening. He also convinced the sponsor. So what started as a one-time shot now develops into a strong weekly program of theatre advertising with costs cheerfully borne by the now enthusiastic merchant. "You never know when you make a tiein of this kind where it will end," Bill happily notes.

Obviously, every one-time shot, radio or otherwise, cannot be built up to something more permanent. The Canadian's experience does aim to prove that merchants willing to sample theatre promotion can also be sold for larger and longer orders.

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CARRIED BY ACCLAIM

What with the coming of the cold weather, the Society for Abolishment of Winter Drafts In the Theatre has held its annual meeting, passed resolutions, raised voices in supplication for relief to bald-heads and tender-ankles from this seasonal inquisition.

It was duly moved, seconded, unanimously passed that theatre managers be informed of this danger to otherwise genial dispositions, to be cautioned that failure to stuff those cracks may lead to a perilous running amok by those so afflicted.

A-Mike Vogel



Done effectively in gold and silver on a black velour drop was the setpiece created by Al Reh ahead of "You'll Never Get Rich" at the Warner Stanley, in Philadelphia, featuring cutout figures of the stars.



Harold Evens of Loew's State, in Cleveland, got his "Superman" serial off to a good start by having the creators, Jerry Siegel and Joe Schuster, local boys, on hand in the lobby first two days of engagement. Artists did their stuff for the edification of the kids.



Teaser gag ahead of "Major Barbara" at Loew's Midland, Kansas City, brought guest ticket offer by Johnny McManus to the first ten men appearing at boxoffice with whiskers. Above may be seen some of the "takers" displaying their hirsute adornment.

Round Table In Pictures

With folks in his situation band-conscious, Van Roberts at the Majestic, Wichita Falls, recently put on a program of big name band shorts. To sell the special midnight swing session, Van featured attractive setpiece illustrated below.



Utilizing the cartoon talent of usher Dan Harrington, manager Ray Jones of the Majestic, Houston, and Bob Kelly, publicist, put the lad to work sketching local personalities coming into the house and using layout for build-up on "Unfinished Business". Sketches were planted on lobby board, as below, with guest tickets awarded those identifying their likenesses.



"It Pays to Aid" Manager Asserts

For some six years, the businessmen's association of Des Plaines, Ill., have been conducting a late summer event which in the past few years has assumed the form of a sort of County Fair. Always active in this work, last year as president of the Chamber of Commerce, Manager Joe Feulner, of the Des Plaines, has been conspicuous at the festivities as chairman of the entertainment committee and master of ceremonies. Since the importance of the doings were widely recognized, the Round Tabler did not attempt to compete with unusual counter-attractions at the theatre, preferring to wait until his cooperation earned him a boxoffice break.

That came about with this year's party, when the Fair committee decided upon a combination beauty and popularity contest to stimulate sales of tickets. Feulner thereupon promoted the idea of having the Queen chosen upon the stage of the theatre in advance of the Fair, and packed the house accordingly. Plenty of publicity in the local and Chicago papers plus a lot of extra goodwill for the team-work, also contributed to the manager's credit side of the theatre's ledger.

Posters in the surrounding area distributed by the association carried a strong plug for the theatre and Queen-crowning, the Des Plaines being featured, too, in the special tabloid gotten out on Fair activities. At the theatre, the Mayor was guest of honor during the crowning with other civic heads on hand to give the bow to the theatremen. Cost was nil, says Joe, "being a good fellow and working with the association certainly paid."

"LET'S HEAR FROM YOU"

Rosenthal Lands Story On "Dragon" Animator

Since Walt Kelly, a local lad, was one of the animators on Disney's "Reluctant Dragon," Morris Rosenthal ahead of that picture's opening at the Majestic Theatre arranged for daily to interview the artist, which brought human interest story and art. Cooperating paper also featured a four day coloring contest for guest tickets, schools were flooded with cards announcing a special Saturday morning show and Liberty magazine boys distributed heralds on their routes. For out-front attention, Rosenthal's sign shop made up an eight foot Dragon which created much attention, while a special shadow box display with the Disney characters was used a week ahead.

"LET'S HEAR FROM YOU"

Bick Honors Aviator On "Dive Bomber" Date

For his publicity on "Dive Bomber" at the L & J Palace, in Athens, Ga., Frank Bickerstaff contacted flight instructor at the local airport and secured permission to allow him to present the annual cup to the outstanding student of aviation from the theatre stage opening night of picture. With permission secured, Bick's next step was to contact chief petty officers of the Navy in Athens to make the presentation from stage.

Father Talks with Son in R.A.F. On St. Louis Tiein for "R.A.F."

The first personal telephone made to England from America since the British first declared war on Germany, was the result of a promotion on "Yank in the R.A.F." at the F&M Fox, St. Louis, according to Les Kaufman, ad head, when a local father with a son serving overseas in the R.A.F. spoke with the boy from the stage of the theatre. Found after a well-publicized four-day search, the parent, a railroad engineer, immediately accepted the invitation—and then the theatremen went to work.

Through the New York office of the Hal Horne Organization, after many calls between Washington, St. Louis and New York, the British Embassy finally relaxed restrictions to approve the overseas call, since all telephone conversations between the two nations were confined to government business. The goodwill possibilities of the unique stunt and that it would be featured in a stage broadcast, contributed importantly in gaining consent.

The call, at 8:30 on the Saturday night ahead of the opening, was made in front of a capacity house that filled the 5,000-seat theatre. Coverage was had by the wire services in addition to the local press, all of which, writes Lee, bearing heavily on the success of the engagement.

Flex Features Contests On Current Attractions

Through the cooperation of the American Legion, Jack Flex at Schine's Keith, in Syracuse mailed postcards to each member within the city limits stressing the importance of seeing "Citizen Kane." Board of Education also aided by sending letters to all English heads over the signature of head of all English departments in the school system, urging student attendance. Station WAGE got behind a contest with prizes offered to those submitting largest list of names of army officers who had attained the rank of General in any war in which the United States had figured.

For "Sun Valley Serenade," Flex daily featured a slogan contest in which contestants were required to submit appropriate names with which to advertise Sun Valley as a summer and sports resort. Radio coverage here included a song memory contest over WOLF in which Glenn Miller recordings were played, entrants required to list titles. Stickers were pasted to juke boxes, orchestrations planted with bands at leading hotels and sporting goods shops came through with effective window displays.

A movie title contest was landed in local paper ahead of "Aloma of the South Seas," promoted prizes going to those submitting titles of past pictures in which Dorothy Lamour had appeared, same contest landed over WAGE. For his lobby, Flex created an atmospheric Hawaiian background with title and cast in block letters.

"LET'S HEAR FROM YOU"

Patrons Vie for Honors In Lyons' Crowing Contest

After listening patiently each week to his patrons imitate the voice of the RKO Pathe News Rooster, Harry Lyons of the RKO Alden, in Jamaica, L. I. arranged a contest, whereby the folks could crow to their hearts content on stage for cash and poultry prizes. For additional interest, Lyons tied up five and dime store which spotted a rooster in their window and offered a month's supply of fowl to the person coming closest to guessing exact time at dawn the "gent" would crow. Watchman at store supplying the proper check on the time.

Waits Day and Night For "Jordan" Opening

Folks in Worthington, Minn. were treated to the rare sight of a lad planted in front of the State Theatre with all the comforts of home as part of Happy Hasselo's campaign on "Mr. Jordan." Cot, easy chair, clothes tree on which was hung overcoat, sweater, rain coat, bathing suit and other paraphernalia were at hand, while meals were served to the "patron" waiting for the picture to open. Stationed out front a full day and night ahead, the stunt is reported to have created much comment.

Two weeks ahead a glass encased teaser one-sheet A board was placed out front with permanent copy reading "Mr. Jordan will be here in Blank days." Each day the number was changed, up to the opening day when sign read: "Mr. Jordan is now in town and ready to meet the people of Worthington." Stair risers in apartment and office buildings were covered with title copy, and tieup with local dairy brought distribution of bottle hangers with copy: "Work hard, live right, drink Blank milk and it will be years before you actually meet Mr. Jordan, but you must see," etc.

"LET'S HEAR FROM YOU"

Hamilton Acts as Referee On "Pittsburgh Kid" Bally

Equipping a trailer truck with miniature fight ring, John Hamilton ahead of "The Pittsburgh Kid" at the Schine Palace, Oneonta had two youngsters battling away as bally toured city streets. From one corner of the ringpost was sign "In this corner Billy Conn, from the other Joe Louis." While streaming down from both corners was copy "When the gong rings, be in your ringside seat at the Palace to see the idol of fistiana in action."

To complete the fight atmosphere, John had two lads in ring togs and boxing gloves, one white and the other colored to represent the two oponents, battle it out. Each of the boys had seconds in their corners and the Round Tabler himself acted as referee. Hamilton says they paraded up the main streets stopping at busy corners, where at the sound of the bell, the kids went at it for two one minute rounds.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of "Doc" Davis, new Northwood Theatre, Northwood, Ia.

Wooten Ties "R.A.F." To Local Pet Parade

With excitement high locally because of the annual pet and hobby parade, Manager Wooten of the Fox Theatre in Hutchinson, Kans. tied his date on "Yank" to the event by dressing a youngster in aviator's costume carrying a sign reading: "Gee, I wish I was a Yank in the R.A.F." Walking alongside the line of march on both sides of the streets, usherettes distributed thousands of handbills, while these were also dropped from the roofs of the other local Fox houses.

With Smiley Burnett doing a personal appearance at one of the circuit's houses, and present at the reviewing stand during the procession, Wooten prevailed upon the star to get in a plug for the picture over the public address system. In addition, other boosts for the picture were made at local lunches, etc. at which the star was guest of honor.

"LET'S HEAR FROM YOU"

Recruits Local Players For "Harmon" Ballyhoo

For outside attention on "Harmon of Michigan" at the State, in Anderson, Ind., Round Tabler Mel Blieden secured the cooperation of four members of the local high-school football team who covered main streets in back bannered uniforms executing various plays. Local sports shops lent full cooperation by putting in football windows plugging the picture, in addition to one of the shops coming through with pigskin autographed by Harmon, which was presented between halves at game night ahead of opening.

Cooperating newspaper was promoted for a score-guessing contest for which winners were awarded passes, heralds were distributed at local games and for lobby display, Blieden featured football equipment autographed by the star.

"LET'S HEAR FROM YOU"

Elliott Distributes Kisses On "Million Dollar Baby"

After advertising that the "Million Dollar Baby" would be on hand to give a kiss to every male patron, William Elliott of the Palace Theatre in McAdoo, Pa., stationed an attractive girl at the door to hand out candy Kisses to which a card was attached. The card read: "Here's your kiss from the 'Million Dollar Baby' Make a date to see her at," etc., etc. Elliott also had an outstanding newspaper campaign on "Blossoms in the Dust," ads featured the adoption angle with pictures of babies. He asked, in the ad, "Will you adopt this sweet child?" along with other suitable material. Also included in the ad was an information blank which interested persons could fill out. Readers were urged to fill out the blank and hand to the Palace cashier.

Block Main Street On Double Date

The Capitol, in Waverly, N. Y., does not usually play two top-line attractions within three days of each other. That occurred recently at the two-change-a-week situation when the Will Rock-Thurston magic show was booked in for two days, immediately followed with a week-end date on "A Yank in the R.A.F." The handling of both as one in the advertising campaign proved to be the answer, according to the report from T. J. Cary and Ned Kornblite, Jr., who speeded up the momentum created for the first for the benefit of the second.

This was accomplished by such smashes as three-column full ads plugging both dates, followed by co-op pages for the magic show, one a tiein with a leading jeweler. This was built around the "watch trick" used by the magician, the store supplying the timepiece advertised to be given away after the performance. Another co-op page was made up of a misspelled word contest, with guest tickets given for the best complete lists of corrected words in the various ads, each of which carried a plug for the date. The theatremen also hit with a novelty envelope and card. Envelopes read "we dare you to hand this to your wife unopened," others reading "sweetheart" instead of "wife." Inside a small card addressed to "Dearest," said, "I have been neglectful of late and am making a date with you right now to see," etc., etc. Costs were taken care of by restaurant copy on the reverse side, tied in with an "after the show we'll go to" head.

The front and marquee stressed both magic show and "Yank" and over 600 posters of varying sizes were used in the area. The advance newspaper publicity was in keeping and other factors of the campaign aided in bringing out the biggest week-end in the history of the town which tied up traffic and one of the three biggest in the theatre's history.

"LET'S HEAR FROM YOU"

Hats Off to Erickson For "Life with Caroline"

For a novel lobby display ahead of "Life with Caroline" at the Warner Rhodes, in Chicago, E. Erickson obtained a variety of old felt hats which were hung on a 40 by 60 out front. Star photo stills of Ronald Coleman and Anna Lee were planted on the board with copy: "Hat's off to these stars for their splendid performance in" etc. For teaser, Erickson distributed imprinted envelopes to men with copy: "Do you know how to hold your wife?" Inserted in envelope was another card reading: "For suggestions on how to hold your wife, see" etc., etc.

"LET'S HEAR FROM YOU"

Whitman's "Store" Lobby

Gag lobby ahead of "The Big Store" at the Ohio, in Springfield, as arranged by Ray Whitman consisted of bed borrowed from local furniture store in which were planted three dummy models with sheets covering them. Projecting from coverlets were feet attached to which were roller skates. "Silence, quiet, please," etc., cards were conspicuously spotted.

Youngsters Vie To Dine With Star

Further details reported by Ev Callow of the premiere of "Nothing but the Truth" at the Warner Stanley, in Philadelphia spotlighted a unique contest idea for boys and girls tied to the *Record* for two youngsters between the ages of seven and 15 to have dinner with Bob Hope, in town for the opening, and to attend the premiere with him. Interested youngsters were invited to write letters to the paper telling why they would like to have dinner with the star, each applicant requested to include snapshot with letter. Mothers of the winners were also invited to join the party, contest running for best part of a week ahead with plenty of buildup given to it by the daily with generous art breaks.

The presence in town of Bobby Jones, Lawson Little and other golf greats allowed Callow an opportunity to hit the sports pages by arranging a foursome with Hope as one of the players. The golfers also appeared on the stage at the premiere and their presence duly advertised. The date hit the news columns again with visit by Bob Hope to the Naval Hospital, where he entertained the patients and had lunch with the officers. The Warner ad man also made capital of the personal appearance of Caroline Lee, Paramount's baby star, brought East for the doings, arranging for stops at leading children's shops, the stores taking large size ads to call attention to the starlet's appearance, newspaper photographer on hand to snap the proceedings.

Gala Opening Staged

The Hollywood opening included all the usual fixin's, such as street lighting, lobby broadcast, newsreel coverage and, new to Philadelphia, grandstand set up across the street from the theatre for the spectators. Street parade through the downtown streets led by four fife and drum corps was headed by the American Legion Band in honor of the presentation to Hope of the Legion's Distinguished Service Citation in recognition of his service to disabled war veterans, stunt breaking dailies.

"LET'S HEAR FROM YOU"

Wadkins Gives "Kane" Hollywood Opening

Manager V. L. Wadkins of the Manos Theatre, Uniontown, Pa., went to town in his "Citizen Kane" campaign with a special Hollywood opening. To give the production added prestige the theatre was closed at 5:30 p.m. and reopened at 7:00 with a formal opening to which local prominents were invited via telegrams.

A highlight of Wadkin's campaign was a two-day newspaper contest conducted by the Uniontown *Evening Standard,* the theme of which was "Why did Mrs. 'Citizen Kane' quit?" The illustration carried in the *Standard* showed the final conversation between Charles Foster Kane and Susan, his second wife, at the moment when she leaves to divorce him and the awards were for the best 25-word speech of farewell which answers the question. Winning letters were published in cooperating newspaper.

FIVE MORE TO GO

DON ALLDRITT
Fox Strand, Salina, Kans.

STAN ANDREWS
Royal, Guelph, Ont., Canada

DAVE BACHNER
Warner's, Cleveland, Ohio

STANLEY BENFORD
Colonial, Philadelphia, Pa.

REG BENNELL
Regent, Dunedin, New Zealand

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

MEL BLIEDEN
State, Anderson, Ind.

ROBERT BOWMAN
Warner's Grand, Ridgeway, Pa.

EV CALLOW
Warner's, Philadelphia, Pa.

JACK CAMPBELL
Capitol, Brampton, Ont., Canada

LESLIE V. CAMPBELL
Strand, Trail, B. C., Canada

IRVING CANTOR
Palace, Syracuse, N. Y.

T. J. CARY
NED KORNBLITE, JR.
Capitol, Waverly, N. Y.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

JACK COTTER
Colonial, Erie, Pa.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

E. V. DINERMAN
RKO, Cincinnati, Ohio

E. J. DOOB
Loew's Aldine, Wilmington, Del.

PETE EGAN
Palace, Calgary, Alta., Canada

BILL ELDER
Loew's, Indianapolis, Ind.

BUD ERICKSON
Rhodes, Chicago, Ill.

JOSEPH H. FEULNER
Des Plaines, Des Plaines, Ill.

ED FITZPATRICK
Loew-Poli, Waterbury, Conn.

JACK FLEX
Schine's Empire, Syracuse.

GEORGE S. FRASER
Columbia, Portsmouth, Ohio

ARNOLD GATES
Loew's Park, Cleveland, Ohio

SAM GILMAN
Loew's, Harrisburg, Pa.

JOE GOLDSTEIN
Schine's Webster, Rochester, N. Y.

B. HAMILTON
Palace, Norwich, Conn.

JOHN HAMILTON
Schine's Palace, Oneonta, N. Y.

MILT HARRIS
Drive-In, Buffalo, N. Y.

BILL HARWELL
Ohio, Mansfield, Ohio

R. J. HASSELO
State, Worthington, Minn.

R. S. HELSON
Voge, East Chicago, Ind.

BILL ISRAEL
Fox, Philadelphia, Pa.

BILL JOHNSON
Smalley, Dolgeville, N. Y.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

LES KAUFMAN
Fanchon & Marco, St. Louis, Mo.

ED KIDWELL
Schine's Kent, Kent, Ohio

R. LEE KLINE
Orpheum, Philadelphia, Pa.

CLIFFORD KNOLL
Time, Sioux Falls, S. D.

GEORGE LABY
Victory, Holyoke, Mass.

RAYMOND C. LANGFITT
State, St. Peter, Minn.

JOE LONGO
Loew's, Boston, Mass.

JACK E. LYKES
Loew's Valentine, Toledo, Ohio

BILL McCLAIN
Virginia, Carrollton, Ohio

ED MAY
Schine's Russell, Maysville, Ky.

DOUGLAS W. MELLOTT
Blair, Hollidaysburg, Pa.

MAX PHILLIPS
Royal, North Bay, Ont., Canada

H. T. RASTETTER
Warner, Erie, Pa.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

W. S. SAMUEL
Lyric, Port Neches, Tex.

MATT SAUNDERS
Loew-Poli, Bridgeport, Conn.

SID SCOTT
Capitol, Sudbury, Ont., Canada

JACK SIMONS
Loew's State, Providence, R. I.

CLYDE SMITH
Paramount, Hot Springs, Ark.

GORDON SPRADLEY
Center, Miami Beach, Fla.

HARRY D. STEARN
Schine's Strand, Lexington, Ky.

RICHARD STODDARD
Rocket, Rock Island, Ill.

ARNOLD STOLTZ
Warner's Avon, Utica, N. Y.

T. TESCHNER
Poli Bijou, New Haven, Conn.

HAROLD THOMAS
Malco Fulton, Fulton, Ky.

CHICK TOMPKINS
Elco, Elkhart, Ind.

ROBERT WANAMAKER
Liberty, Sharon, Pa.

ART WARTHA
Indiana, Indiana Harbor, Ind.

JERRY WEISSLER
Diamond, Philadelphia, Pa

WILLIAM YUROSKI
Sedgwick, Philadelphia, Pa.

EXPLOITATION BRIEFS FROM A-FIELD

Highlight of Sam Fitzsimmons "For Beauty's Sake" date at the Strand, in Van Wert was tieup with five and dime store which supplied small powder puffs with tags attached reading: "For fun's sake see For Beauty's Sake. . . . For Beauty's Sake visit the cosmetic counter at," etc. Puffs were distributed at store and theatre prior to playdates.

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Effective was the full-page of co-op ads promoted by Sam Gilman ahead of "Lydia" at Loew's, in Harrisburg, Pa. Each ad carried a picture of Oberon or a reference to the title.

▽

With folks all het-up over the current football season, Lou Hart at Schine's Hippodrome, in Gloversville, promoted local daily on a score guessing contest. Cash and guest tickets were awarded to those coming closest to guessing correct scores.

▽

The letters "B.I.T.D." appeared all over the sidewalks of Taos, New Mexico, as part of the "Blossoms in the Dust" campaign executed by Floyd Beutler, Taos Theatre.

▽

For "Dr. Kildare's Wedding Day," Mike Dalesny, West Trinidad, Col., had an elderly man in white uniform pushed through the streets on a wheelchair by a younger man in interne's uniform. Appropriate tiein copy was featured on chair.

▽

Two girls strolled through the streets of Albuquerque, N. M., leading cats on leashes as a highlight of the "When Ladies Meet" campaign put over by George Tucker, at the Sunshine. The girls were followed by a young man in formal clothes who carried a sign reading: "When Ladies Meet—Meow!"

▽

A whistling contest in the theatre was a simple but effective stunt used for "Whistling in the Dark" promotion by John Greer, Lensic, Santa Fe, N. M.

▽

An attractive blonde, attired in sweatshirt and boxing gloves, created attention for "Ringside Maisie" in Raton, N. M., as a highlight of the campaign for the film put over by T. F. Murphy, El Raton.

▽

Reported by Francis Schlax at the Kenosha, Kenosha, Wis., was the co-op ad promoted ahead of "Life Begins for Andy Hardy" by his assistant, John Anoszko. At left of ad was copy reading, "We, too, salute the Hardy Family and the Kenosha Theatre in recognition of their contribution to good wholesome American entertainment." This was followed by names of cooperating merchants.

▽

Novelty double-fold cardboard herald in the form of a bone was distributed ahead of "Sun Valley Serenade" by George Laby at the Victory, in Holyoke, Mass. Copy on outside read: "We're making no bones about it, but," inside following with "You're sure to have the time of your life when you see," etc.

R.A.F. VISITORS AID WALSH ON "YANK"

Two members of the R.A.F., one a local boy on leave and the other a visitor in town, gave Bill Walsh an opportunity for some additional publicity on "Yank" at the Comerford Theatre, in Wilkes-Barre. Walsh received a further break, since date coincided with the blackout scheduled for the region on the night of opening, turning this to profit by having the R.A.F. members interviewed by the local press on blackouts in England.

The Round Tabler distributed imprinted envelopes reading: "Let's cooperate fully with our local defense board for tonight's blackout"; inside was note reading there would be no blackout at the theatre, and other tiein copy on the date.

To usher in his Back-to-School matinee at the Indiana Theatre, in Indiana Harbor, Ind., Art Wartha distributed tinted pluggers to all kids as they left their classes. Through cooperation of merchant, promoted prizes were displayed in lobby together with credit cards and for street ballyhoo ahead, 24-sheet A boards were mounted on trailer to plug the opening of "Jungle Cavalcade." In connection with the serial "Riders of Death Valley," lucky number cards were distributed, each kid attending all chapters winning a promoted grand prize.

▽

Tying in with the "V for Victory" campaign and in particular for "A Woman's Face" at the Royal, in Guelph, Ontario, Vern Hudson promoted a page of cooperative ads. Banner line across top read: "To further the V for Victory urge, the Royal Theatre and Guelph merchants add to its popularity with this page advertisement and the presentation of MGM's new picture" etc. Store ads also carried such copy as "Watch the expression on any woman's face when she sees the values at" etc.

PEP-UP TEASER SLOGAN SELLS "SMILIN' THROUGH"

One that will no doubt earn wide circulation, and reported here first by Dan Terrell, Washington (D. C.) Loewman, is card measuring nine inches wide by five deep prominently posted around town. The reason is the copy: "Thumbs Up. No matter What Lies Ahead, We Americans will come Smilin' Through".

Card is colored patriotically, with copy in blue against white background, bordered with red and blue rules.

With his house located but a block from the home of the Dodgers, Ebbets Field, M. Steinkritz at the Rogers Theatre, in Brooklyn during the recent big games dressed his front with pennants and invited players and their families to attend the show as guests of the management. Players who lived in the neighborhood took advantage of the offer and were introduced to the audience by the theatreman.

▽

Sure-fire attractor was ingenious stunt arranged by Arnold Gates at Loew's Park, in Cleveland, the Round Tabler arranging for a member of the Cleveland Playhouse to make up a character to represent "Dr. Jekyll and Mr. Hyde;" one side as Dr. Jekyll and the other as Hyde. Working out front, Gates says thousands witnessed the various phases of the operation which required one and a half hours to complete the job.

▽

Teaser three by three heralds were distributed ahead of "The Smiling Ghost" by Richard Stoddard at the Tri States Rocket, in Rock Island, Ill. At top of herald were the words: "Here's a message from that eerie, cheery Smiling Ghost." At bottom was the line "Apply heat to blank space and read the Smiling Ghost's Message." Application revealed picture plug.

▽

As a buildup for the short "Football This Week," Ralph Lehman at the Ritz Theatre, in McGehee, Ark., promoted local merchant for prizes to be awarded in connection with a score guessing contest. Special display was constructed for lobby on which merchandise prizes were arranged.

▽

To build up the personal appearance of Singer's Midgets at Schine's Empire, in Syracuse, N. Y., Bill McIllwain tied up with Postal for the distribution with each regular message of miniature blanks carrying plug for the show. Opening day featured parade of the midgets in promoted cars appropriately bannered, winding up at City Hall, where the key to the city was presented. Chief of Police made one of the players an honorary member of the police force, stunts good for art and stories in local dailies.

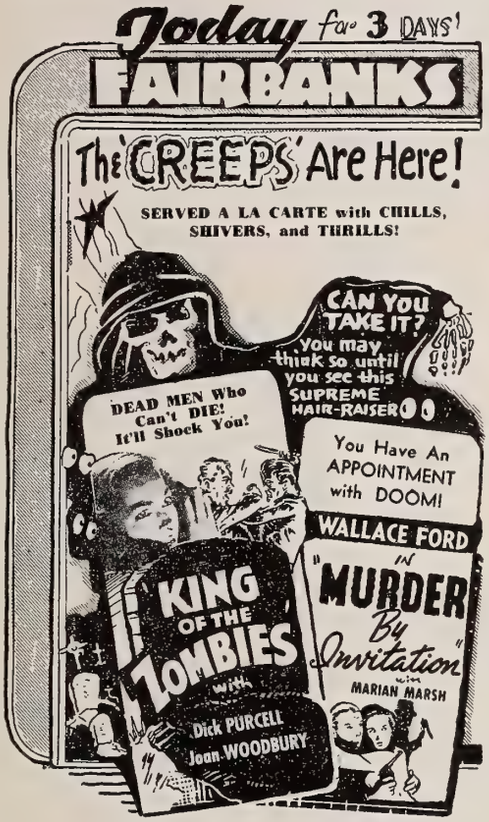
▽

To start a little excitement locally for "World Premiere" at the Brand, in Brantfort, Ontario, Bill Burke approached local station with the idea of a radio broadcast in his lobby. Next step was to promote merchant to sponsor the cost of program. Heralds were distributed in advance, store plugging the event in their ads and paper coming through with free scene mats and readers. So satisfied was the merchant with the response that Burke reports him signing a five-week contract to stage a broadcast each week from the theatre lobby, patrons interviewed and presented with gifts from cooperating store.

▽

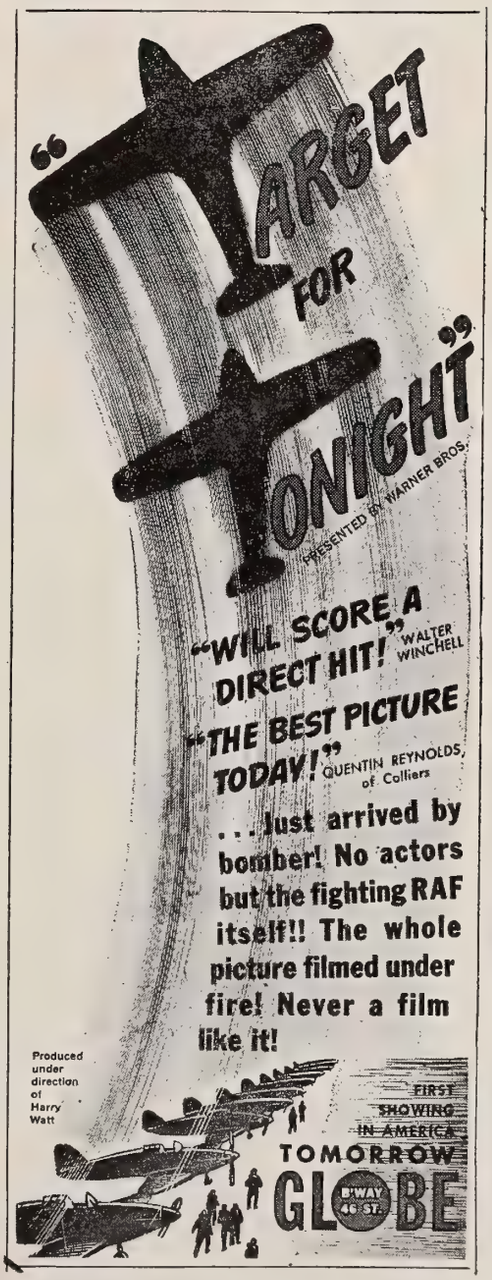
For his coming attraction board at the Fox Theatre, in Winnipeg, R. Bernie Beach featured drawings of zooming bombers on each of which was lettered titles and casts of future pictures.

REPRESENTATIVE NEWSPAPER ADS

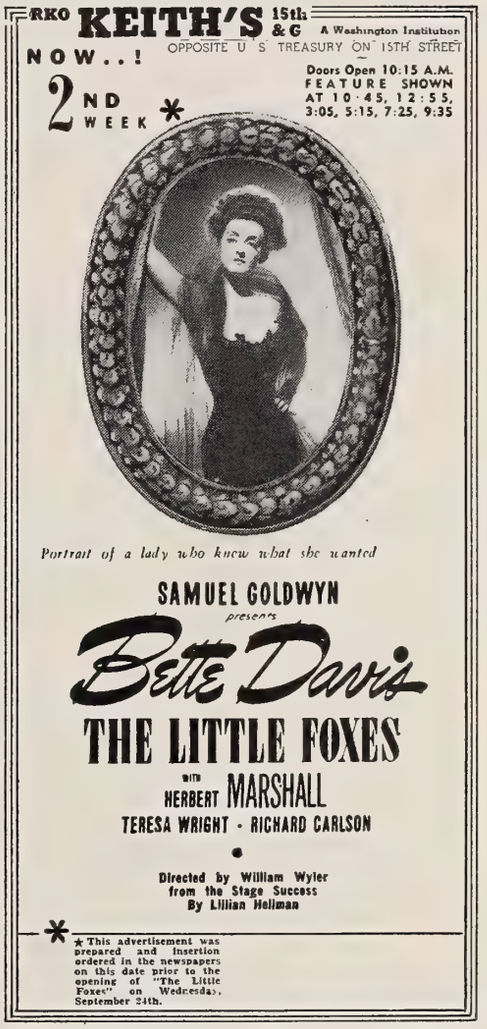


(Left) Suggested layout by Hank Harold for double-horror show at the Fairbanks, Springfield. Skeleton reverse ties together panel copy. Size: 90 lines on 2 col.

(Right) To impress that the holdover on "Little Foxes" at the RKO Keith's, Washington, was taken for granted in advance, Hardie Meakin planted the asterisked copy at bottom in his second-week layout to note ad was prepared and ordered ahead of opening. Size: 120 lines on 2 col.



(Above) To convey the atmosphere of "Target for Tonight" at the New York Globe, the mounting plane figures were used as title initials, the air-sweep art serving as copy background. Size: 150 lines on 2 col.



(Below) To stress the uniqueness of the Drive-In, Buffalo policy, Milt Harris tops attractions with house copy as noted.



(Left) Aiming to sell the star, romance and action values of "Yank in the R.A.F." at the Comerford, Wilkes-Barre, in this 150 lines on 3 col., Bill Walsh used star and action shots as indicated, silhouetted and vignetted to blend with the halftone background.



personalities

JOHN GALVIN
manager at the Comerford, Penn., in Wilkes Barre succeeds the late FRED HERMANN at the Irving. Other circuit changes include PAUL TIGHE, assistant manager at the Penn, has been promoted to manager with FRANK ALEXANDER, assistant at the Orpheum, filling Tighe's former position; JACKSON T. ECKENRODE, assistant at the Strand, has been transferred to the Orpheum, while JOHN GREANY, doorman at the Comerford, has been advanced to assistant at the Strand.

▽

GEORGE KEMP
has been promoted from his publicity post at the Fabian Staten Island theatres under EDGAR GOTH to manager of the Liberty Theatre, succeeding HARRY SATELL, resigned. Other changes include: KASMIR ULAKY goes in as assistant to Goth; DUNCAN SCHEIDT, assistant manager of the Paramount, moves to a similar post at the St. George; FRANCIS HICKS transferred from the Ritz to assistant at the Paramount and HENRY JAKUBOWSKI has been promoted from chief of service at the Ritz to assistant manager of that house.

▽

JAMES ELLIS
assistant manager of the B&K Crystal, in Chicago, before his induction into the Army has rejoined the circuit and has been assigned as assistant manager of the Northshore. MYRON MANDY goes from the Riviera to the Belmont; ROY BREWER from the Covent to the Riviera and CHARLES WALSH, chief of service at the Covent becomes acting assistant manager of that theatre.

▽

C. A. J. CHURCH
has purchased the Rio Theatre, in Rodeo, Cal., from the Coniglio Brothers.

▽

E. D. EDWARDS
of Oklahoma is erecting a theatre in SAN ANTONIO, Tex.

▽

EDWARD HASKINS
has returned as manager of the State Theatre, Calais, Mo., succeeding ARTHUR LAPLANTE, resigned.

▽

H. B. FULLER, JR.
has been made manager of the Tampa, Tampa, Fla., succeeding VINCENT B. WADE, resigned.

▽

RALPH TULLY
former manager of the M&P house in Jamaica Plain, Mass., has succeeded DAVID DUGAN, resigned as manager of the Strand, Newport, R. I.

▽

FRANKLIN MAURY
assistant manager of the Embassy Theatre, Reading, Pa., has been assigned to the management of the State, Allentown, Pa., succeeding RUSSELL GACKENBACH, resigned. JAMES MOYER succeeds Maury.

▽

JEROME VAN BRACKLE
assistant manager of Warner's Ritz, York, Pa., has been transferred to assistant at the Capitol, succeeding JACK KINARD.



BARRY FRANZ — weight, seven and one-half pounds—on Wednesday, October 8th, to Mr. and Mrs. Franz Westfall. Proud daddy manages the Northport Theatre, in Northport, L. I.

▽

FERD NESSEL
former Anderson, Ind. theatre manager is now holding down the fort at the Liberty Theatre, in Wallawalla, Wash.

▽

LEONARD LIGHTSTONE
has resigned as manager of the Terminal Theatre, in Brooklyn, to accept managership of the Jerome Theatre, in Richmond Hill.

Showmen's Calendar

DECEMBER

3rd	Illinois Admitted to Union—1818
5th	Martin Van Buren (8th President) Born—1782
8th	Eli Whitney (Inventor of Cotton Gin) Born—1765
10th	Una Merkel's Birthday
	Dorothy Lamour's Birthday.
11th	Alfred B. Nobel (Founder of Nobel Prize) Born—1833
12th	First Marconi Wireless Across Atlantic—1901
	Edward G. Robinson's Birthday
14th	Alabama Admitted to Union—1819
16th	Boston Tea Party—1773
	John Boles' Birthday
18th	Betty Grable's Birthday
20th	Irene Dunne's Birthday
21st	Shortest Day of Year
	Pilgrims Landed at Plymouth Rock—1620
25th	Christmas
	Washington Crossed the Delaware—1776
	Humphrey Bogart's Birthday
27th	Marlene Dietrich's Birthday
	Claudette Colbert's Birthday
28th	Woodrow Wilson (28th President) Born—1856
	Lew Ayres' Birthday
29th	Iowa Admitted to Union—1848
	Texas Admitted to Union—1845
	Andrew Jackson (17th President) Born—1808
31st	New Year's Eve
	West Virginia Admitted to Union —1862

JOE ANDERSON
assistant at B. & K.'s Belmont, Chicago, has been promoted to manage the Luna. He is succeeded by M. MANDY of the Riviera. ROBERT BREWER goes from the Covent to the Riviera. RAY THOMAS has been named manager of the Belpark. M. H. HORK has been assigned to manage the Garrick, while JIM THOMSON becomes manager of the Terminal. EARL TURELICK has resigned from manager of the State Lake to enter another field.

▽

C. F. DEANE
former manager of the Rialto, Abbott and Uptown Theatres, in Huntington, W. Va., has been accepted as radio operator in the British C. T. C. and leaves shortly for London.

▽

HERMAN ADDISON
has been switched from the Schine Oneonta, Oneonta, N. Y., to manager of the Paramount, in Glens Falls.

▽

MEL BLIEDEN
is now managing the State, in Anderson, Ind., succeeding FERD NESSEL, who has gone to the Coast.

▽

HARRY D. STEARN
is back at his old stamping ground at Schine's Strand, in Lexington, Ky.

▽

HERBERT GORDON
has been appointed assistant manager of Schine's Oneonta, Oneonta, N. Y.

▽

CARL HERMANN
has been switched from the Comerford Strand, Carlisle, Pa., to the Capitol, in Pottsville; while assistant manager HAROLD BELL of the Capitol, Scranton is promoted to manager of the Strand, in Carlisle. The changes follow the promotion of SAMUEL FRIEDMAN, manager of the Capitol in Pottsville to district manager in charge of the houses in Hazleton, Shenandoah, Mauch Chunk and Pottsville.

▽

CLIFFORD KNOLL
is now managing the Time Theatre, in Sioux Falls, S. D.

▽

L. J. FINSKE
division manager for J. H. Cooper theatres, in Colorado has resigned to join Paramount Pictures theatre division in New York, he is succeeded by PAT McGEE, recently with Schines.

▽

JOHN DE GEORGE
has taken over the Navajo, in Denver, Colo.

▽

JOHN LOVERIDGE
former manager of the Blackstone, in Chicago has purchased the Casino, Des Moines from ABE FINKEL and will rename it the Esquire.

▽

WARREN BUTLER
manager of the Princess, in Sioux City, Ia., has resigned to take over city managership of the Sterling Chain houses in Anacortes, Wash.

IN COURTS

Court Reverses Disney Decision

The appellate division of the Supreme Court of New York reversed a dismissal on Tuesday of the $200,000 damage suit brought by Adriana Caselotti against Walt Disney Productions, Ltd., and RCA Manufacturing Co., and ordered a trial.

Prior to this action the appellate division last week unanimously reversed an order by Justice Peter Schmuck, made on June 12th, 1940, which granted a motion to dismiss the action brought by Miss Caselotti against Disney Productions, Ltd. Miss Caselotte, who "dubbed in" the songs and dialogue for "Snow White" in the animated cartoon film, filed a suit for $200,000, charging that the defendant corporation broke an agreement by which her voice was to be used as that of "Snow White" only in the film.

Miss Caselotti alleged that the corporation had removed the sound track from the film and recorded her songs in the production of phonograph records. At the original hearing it was asserted that Miss Caselotti had signed receipts which gave the corporation the right to use her voice for all purposes.

Fox Asks Tax Cut

Twentieth Century-Fox has filed a writ in New York supreme court against the New York City Tax Commission, claiming excess assessments for 1941-42 on three unnamed company properties. The writ seeks a reduction from $1,590,000 to $1,250,000.

Assessment Cut Requested

Petition for a reduction of assessments on 11 Newark, N. J., theatres are being considered by the Essex County Tax Board and the State Board of Tax Appeals.

Hope Files Injunction

Bob Hope, motion picture and radio comedian, has filed an injunction in superior court in Los Angeles against Jack Douglas, writer, seeking to prevent him from working for "Red" Skelton, also a film comedian, or anyone else but Mr. Hope. Mr. Hope said that Mr. Douglas is under exclusive contract.

Song Suit Brought

Sonart Productions, Inc., New York, producer of the ice revue, "It Happened on Ice," has filed suit in New York supreme court for $250,000 damages against Robbins Music Corporation for alleged breach of contract.

Film Starlet Sued

Kathrine Grayson, film starlet, is being sued by a music teacher who claims to have discovered her. The teacher, Walter Schumann, said he placed her under a ten per cent commission contract in 1939. Miss Grayson recently signed a contract that will pay her $100,000.

CBS Suit Dropped

A stockholders' suit against Columbia Broadcasting arising from the sale of its concert and artists management bureau was discontinued last week in New York supreme court by Calvin E. Fritts, plaintiff. No explanation for withdrawal of the suit was given.

Order Transradio Quiz

Justice Louis J. Valentine of New York supreme court last week ordered Herbert Moore, president, and Dixon Stewart and Wallace Q. Quisenberry, vice-presidents, of Transradio Press Service, Inc., to submit to examination before trial on Tuesday, October 21st. The order was obtained by Time, Inc., charged by Transradio with libel in 1940.

Censors Upheld on Sex-Film Ban

The New York State Board of Regents, at its October meeting at Albany this week, upheld the opinion of its motion picture sub-committee, composed of Susan Brandeis, Gordon Knox Bell and W. Kingsland Macy, when it denied the appeal of Cinema Service Corporation, which sought a license for "They Must Be Told."

Director Irwin Esmond, in bannning the film, called it "indecent", "immoral" and "would tend to corrupt morals" within the meaning of Section 1082 of the Education Law.

Meanwhile, it was learned that the appeal filed by Greenbaum, Wolff and Ernst, New York lawyers, for Pan American Films, Inc., on "Forgotten Village" will probably be heard early in November. This film was also denied an exhibition license under the interpretation of Section 1082.

An injunction was granted on Monday to John Milton, owner of the Morton Park Theatre, Cicero, Ill., by the Superior Court, Chicago, against the town of Cicero restraining local officials from prohibiting the showing of "The Birth of a Baby."

The film had been shown at the Morton Park Theatre for 14 months, previously to the theatre's shutdown for the summer on July 1st, without interference, but when Mr. Milton announced the reopening of the picture he was warned by the Cicero police that he would be arrested if he showed it.

Exhibitors Protest Tax Assessments

Theatre owners of Tampa, Fla., are protesting against the valuations that have been assessed against their properties by the County tax assessor. This spring the Florida legislature changed the tax law to require all property assessed at the full cash value. Formerly assessments had been made on a basis of 25 per cent of the cost valuation. Under the new law property owners could turn in their valuations to the assessor. Failure to do so put it up to the assessor to enter the property at what he considered a fair cash value.

The 1941 tax rolls have now been finished and there have been many protests against the figures. Below are the figures as entered by the assessor and the amount claimed by the building owners of theatres. Column one is the name of the theatre building; column two the valuation entered by the assessor and column three is the valuation claimed by the owners.

Tampa	$345,420	$259,200
Florida	160,380	73,775
Victory	164,100	79,697
Strand	124,240	54,271
State	74,400	46,972
Ritz	51,600	24,000

"Liberty" Money to Charity

Fifteen thousand dollars is being paid out of proceeds of the film industry's cooperative centure, "The Land of Liberty," to the war emergency welfare units of the Catholics, Protestants, Jews, according to the Motion Picture Producers and Distributors of America.

OBITUARIES

R. McFarland, Exploiteer, Dies on Coast at 73

Richard McFarland, prominent in theatricals for many years and at one time exploitation chief for United Artists in London, died in Los Angeles, Monday night, October 20th, at 73.

Ten days before his death he was taken to the Hollywood Presbyterian Hospital by Mary Pickford but failed to respond to treatments. The funeral was held in Los Angeles Tuesday.

Harry E. Reed

Harry E. Reed, former manager of Edwin Booth, Mary Anderson and other stars of the stage, died Wednesday, October 15th, at Salem Hospital, Salem, Mass., after a lingering illness. He was 84. Funeral services were held last Friday at the Bertram Home in Salem, followed by burial in Lowell, Mass.

Phillip Lippman

Phillip Lippman, former character actor, and who appeared with the vaudeville team of Mann and Stone under the name of Mann, died Friday, October 17th, at Brooklyn Hospital, Brooklyn, N. Y. Mr. Lippman later appeared in several Broadway productions including "The Cocoanuts" with the Marx Brothers, and "The American Way." He also played in "The Great Waltz" and "Jubilee." Surviving are his wife, both parents, two brothers and a sister.

Charles Furnas

Charles Furnas, 61, former West Milton exhibitor, died at the National Military Home in Dayton, Ohio, Thursday, October 16th. Mr. Furnas was an assistant to the Wright Brothers in their aviation experiments at Kitty Hawk, N. C., and was reputed to be the first passenger ever taken aloft in an airplane.

Walter Davis

Walter Davis, formerly with the Randolph Theatre, Randolph, N. Y., and before that with Famous Players Canadian Circuit in Canada, died at his home in Mobile, Ala., Monday, October 20th.

Charles Garfield

Charles Garfield, former manager of the Gem Theatre in Far Rockaway, L. I., and brother of Herman Garfield, died Wednesday, October 15th.

Libson Will Filed

Three Cincinnati synagogues and several Jewish organizations in Cincinnati and elsewhere were made beneficiaries under the will of the late Abe Libson, secretary and treasurer of several motion picture operating companies, who died of a heart attack in Cincinnati recently.

Bequests also were made to his widow and other members of his family.

MGM Receives Award

For the second time in three years, a Metro-Goldwyn-Mayer short subject has won the Beyer Memorial Award presented annually by the Motion Picture Traffic Safety Committee of the National Safety Council to the picture which best encourages safer use of the nation's streets and highways. This year's award was given for "Coffins On Wheels," one of MGM's Crime Does Not Pay series.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

PICTURE THEATRE WANTED: WILL BUY OR lease; Ozark Mountain section, Arkansas, Missouri or East Tennessee preferred, but will consider any location; small town or suburban. CHAS. W. SMITH, Atmore, Ala.

FOR SALE: MODERN THEATRE IN ONE OF the most prosperous towns in Western Washington. Terms. No competition. BOX 1453, MOTION PICTURE HERALD.

FOR SALE: LYRIC THEATRE, GAITHERSburg, Md. 330 seats. Drawing population 4000. Good opportunity. Terms if desired. Write or see MR. RAMSDELL any night at theatre. Phone National 2380 Washington during day.

WANT TO LEASE OR RENT A THEATRE, middle west. ROBERTS THEATRICAL ENTERPRISES, INC., Angola, Indiana.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS BOOSTERS

* * * * * BINGO CARDS—DIE CUT * * * * * 1-75 or 1-100 $2.00 per thousand, 10,000 lots at 25% discount. BOX 1447, MOTION PICTURE HERALD.

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $15 for 10,000. Box 1434, MOTION PICTURE HERALD.

DOUBLE BINGO CARDS—THEY GIVE YOUR patrons twice as much fun and entertainment. Yet they cost no more than regular bingo cards. Write us for information and prices. BOX 1443, MOTION PICTURE HERALD.

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LEARN MODERN THEATRE MANAGEMENT and advertising. Big opportunities for trained theatre men to advance to better theatre positions. Free catalog. 14th year. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR SALE — COMPLETE EQUIPMENT AND chairs from 700 seat theatre. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

WILL BUY FOR CASH ALL TYPE TICKET registers in good condition especially Gold Seal and Simplex automaticket ticket issuing machine. Send complete details. BOX 1449-A, MOTION PICTURE HERALD.

THESE PRICES ARE DOWN—MOVE FAST—Buy now—Rear Shutters for Simplex, $29.50; Cutawl, $69.50; Amplifiers, $9.95; Soundheads, $9.95; Resilvered reflectors, $1.95; Lense, $2.95; Cushion seats, 39c. Bargains galore. S. O. S. CINEMA SUPPLY CORPORATION, New York.

FOR SALE: PRACTICALLY NEW CUSHION chairs and complete equipment. BOX 66, Sparta, N. C.

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MANAGERS — 16MM EXCHANGES, CHAIN theatre and projection experience preferred. Intelligent, cleancut men. No high pressure artists. Strictly temperate. Photo with qualifications. BOX 1452, MOTION PICTURE HERALD.

WANTED—MANAGER FOR SMALL MICHIGAN theatre must be single and have car. References required. BOX 1454, MOTION PICTURE HERALD.

WANTED — PROJECTIONIST FOR SMALL Michigan theatre. Must have car and do cleaning. Prefer single man, fair salary. References required. BOX 1455, MOTION PICTURE HERALD.

TWO FORMER THEATRE MANAGERS NOW earning over $4,000 yearly selling screen advertising for us on commission basis. If you can sell advertisers, have a car, willing to travel and work on commission and have at least $100 to finance self until you get into production, we can offer exceptional permanent year-round opportunity to create a business of your own, with franchise rights for the sale of our service in assigned territory, where you can enjoy income from two to six thousand dollars yearly, depending upon ability. If interested write, stating age and qualifications. UNITED FILM AD SERVICE, INC., 2449 Charlotte, Kansas City, Mo.

PRINTING SERVICE

THEATRE BLOWUPS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

NEW GENERAL EQUIPMENT

SOMETHING NEW — SOMETHING FOR YOU. Changeable letters fastened with thumb tacks. Nelson's White Baked Enamel Metal Letters sold at a price you can afford to pay. Send nine cents in stamps for sample letter and prices. STAR THEATRE SUPPLY CO., Duluth, Minn.

PEERLESS AND STRONG ARCS FROM $59.50. Strong and Rect-O-Lite tungar rectifiers from $34.50. Bargain bulletin free. PROGRESSIVE REELTONE CORP., Grand Rapids, Michigan.

POSITIONS WANTED

EFFICIENT MANAGER, EXTENSIVE EXPERIence, refined personality, business producer, highest references. BOX 1457, MOTION PICTURE HERALD.

THEATRE ARTIST, LETTERING, PICTORIAL, layout. Use all media airbrush, etc. Have ideas, neat, reliable. Desire position where talent assures permanent future. Best references. BOX 1456, MOTION PICTURE HERALD.

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INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1426-A, MOTION PICTURE HERALD.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Two-Faced Woman

(MGM, 1941-42)

Garbo in a Double Role

For this picture exhibitors have the magic name of Great Garbo that has spelled box office so many times in the past to attract crowds to their theatres. In effect there are two Garbos in this film because she is the "two-faced woman," playing the innocent nature-loving ski-instructor and her invented twin sister, an international siren. As would be expected Miss Garbo, as the ski-instructor or the twin that she has created to check up on her husband and to make his love enduring, gives a splendid performance, bringing to life each of the distinct and opposed characters.

In a way this film seems to be the ultimate in the cycle of pictures in which the two principals are married at the outset and then the action begins. Here the ski-instructor and the New York magazine editor, played by Melvyn Douglas, are married at the beginning but the chief action begins when the wife goes to New York and poses as her own twin sister. Her husband falls passionately in love with the twin who is a woman of the world in every sense of the term. Naturally this picture, as much or more than others of the general type, is decidedly adult entertainment on account of basic situations, scenes and dialogue.

Miss Garbo dominates practically every foot of the film in one or the other role and her excellent acting is chiefly responsible for the high entertainment quality of the picture. One scene of perhaps special exploitation interest is when Garbo, as the twin, dances in a New York night club. Douglas gives a performance in keeping with other somewhat similar roles which he has played. The principal support is given by Constance Bennett, playwright and lover of the editor; Roland Young, as Douglas' partner; Robert Sterling, a young man; Ruth Gordon, secretary and Frances Carson.

George Cukor's direction has given the proper emphasis to the twin roles of Miss Garbo and brought out the humor which is not all of the double-entendre type. Gottfried Reinhardt was the producer and no production values are lacking. A number of beautiful skiing shots are particularly notable. It is on skis that the principals meet in the beginning and make up at the end of the picture after the husband learns that his wife and her bewitching sister are one and the same and that he loves both in the one. The story is an original by S. N. Behrman, Salka Viertel and George Oppenheimer, suggested by a play of Ludwig Fulda.

Previewed at the New York exchange before a small audience of press representatives and exhibitors that gave every indication of being entertained.—MARTIN QUIGLEY, JR.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Release date, November, 1941. Running time, 94 minutes. PCA No. 7687. Adult audience classification.

Karin ..... Greta Garbo
Larry Blake ..... Melvyn Douglas
Griselda Vaughan ..... Constance Bennett
O. O. Miller ..... Roland Young
Dick Williams ..... Robert Sterling
Miss Ellis ..... Ruth Gordon
Miss Dunbar ..... Frances Carson

The Shadow of the Thin Man

(Metro-Goldwyn-Mayer, 1941-42)

That "Thin Man" Is Here Again—Goody!

There is nothing shadowy about "The Shadow of The Thin Man"—it has definite entertainment appeal, judging from the reaction of the preview audience. From a story by Harry Kurnitz and based upon characters created by Dashiell Hammett, it is a scion worthy of the traditions established by its forbears. Again it is a murder mystery to the accompaniment of comedy, or vice versa, and who is there that can resist either?

William Powell and Myrna Loy, as "Mr. and Mrs. Charles" continue to enjoy their domestic life, and so does the audience, particularly their repartee with its split-second quality. Mr. Powell takes his son for a walk in the park and reads fairy tales to him from a book, or, more exactly, from the racing form. They return to the house where Mr. Powell indulges in cocktails and banter with his wife, and milk, on which he chokes, with his son. Mr. Powell takes his wife to the races and gets a ticket for speeding—just like Mr. and Mrs. Average American. They also go to the wrestling matches.

"Mr. and Mrs. Charles," however, have an uncanny faculty for always being at the scene of the crime. When they go to the races, a jockey is murdered. When they go to the wrestling matches, a newspaper man is killed. Mr. Powell is forced to don his role as detective and begins to investigate clues. Eventually, he assembles at the "Lieutenant's" headquarters all the persons involved or suspected—mostly from the racing and gambling underworld—and identifies the master mind behind it all, the person, of course, you least suspect.

William Powell and Myrna Loy retain their titles as the favorite Mr. and Mrs. of the silver screen. Sam Levene as "Lieutenant Abrams" is very amusing, and Stella Adler, of the famous acting Adlers, deserves special mention in her portrayal of a moll. The rest of the cast includes Barry Nelson, Donna Reed, Alan Baxter, Henry O'Neill, little Dickie Hall, Louise Beavers, and last, but certainly not least, Asta.

Hunt Stromberg, producer and Major W. S. Van Dyke II, director, are responsible for a picture that is both satisfying and entertaining. The comedy kept the preview audience laughing often and heartily and the unraveling of the plot kept them interested. It is another "Thin Man," as good as its predecessors.

Previewed at the company projection room before an audience of trade-press reviewers, who enjoyed themselvs enormously.—IRENE SMOLEN

Release date, November, 1941. Running time, 97 minutes. PCA No. 7707. General audience classification.

Nick ..... William Powell
Nora ..... Myrna Loy
Paul ..... Barry Nelson
Molly ..... Donna Reed
Lieutenant Abrams ..... Sam Levene
"Whitey" Barrow ..... Alan Baxter
Major Jason I. Sculley ..... Henry O'Neill
Nick, Jr. ..... Dickie Hall

Loring Smith, Joseph Anthony, Stella Adler, Lou Lubin, Louise Beavers and Asta.

You Belong To Me

(Columbia, 1941-42)

Farce Comedy-Drama

This film begins with a burst of farce, maintains its pace till the middle and then assumes some of the attributes of melodrama. It pleased, so mightily, that many gag lines were lost by an anticipative Yonkers evening audience.

Henry Fonda, wealthy and bored, meets the girl, Barbara Stanwyck, a doctor, at a skiing resort. Arranging the skiing accident which made their meeting, he also arranges a "sickness" which she can cure by staying at the place. They marry immediately and the real comedy begins. The man, with time and money, must stay in his mansion racking his mind and energy with jealousy, while his wife works day and night. She works so much that they do not even spend their wedding night together.

That wedding night is one of the comedy highlights. Others are Fonda's various frays with "Dr." Stanwyck's male patients, whom he fears for their effect upon his new wife. The tension mounts as each of her male patients is revealed to him in handsomeness—and the explosion sees Fonda running off, to work his

The Release Chart and complete index to Product Digest starts on page 336.

way in the world. But the employees' organization in the department store in which Fonda clerks, obtains his dismissal—because he does not need the job. Still desperately trying to prove to his wife, that he can be of worth, the husband then buys a hospital which his wife can manage and in which they can both benefit the world.

Previewed in the Loew's theatre, Yonkers, N. Y. The audience roared approval. The patrons appreciated the situations of innuendo, and Fonda as the male mentally cuckolded.—FLOYD E. STONE.

Release date, Oct. 30, 1941. Running time, 97 minutes. PCA No. 7510. Adult classification.

Helen ..... Barbara Stanwyck
Peter ..... Henry Fonda
Billings ..... Edgar Buchanan
Moody ..... Melville Cooper
Smithers ..... Harold Waldrige

South of Tahiti

(Universal, 1941-42)

Island Comedy

Showmen who use secondaries have in this property somewhat more in the way of names, and about par in the way of amusement, with which to piece out a program.

Principal scene of the enterprise is an island peopled by gentle folk who don't care for white visitors but are kind to them and put up, not without a struggle, with the doings of three sailors who, having drifted to the place in a calm, have some ideas about taking away with them a fortune in pearls. The things that happen are those which generally do in such cases, including the discovery that the native king's daughter is a white girl, etc., but the treatment is for laughs this time, some of which materialize.

George Waggner, who produced, directed and wrote the lyrics of the song number featured, appears to have had his hands rather more than full of enough to do, but the veterans on the acting side manage to supply a deal of entertainment without much benefit of script.

Previewed at the Alex theatre, Glendale, where a capacity attendance was present to see "A Yank in the R.A.F." The previewed product collected several rounds of laughter during its early stages, tapered off in midpicture and finished soft after quite a number of the citizens had gone away.—WILLIAM R. WEAVER.

Release date, Oct. 17, 1941. Running time, 75 minutes. PCA No. 7712. General audience classification.

Bob ..... Brian Donlevy
Chuck ..... Broderick Crawford
Moose ..... Andy Devine
Malahi ..... Maria Montez
Larkin ..... Henry Wilcoxon
Chief ..... H. B. Warner
Tutara ..... Armida
Abner Biberman, Ignacio Saenz, Frank Lackteen.

The Apache Kid

(Republic, 1941-42)

Don Barry Western

Republic brings to the screen another in the series of Don "Red" Barry westerns incorporating all the elements of action, romance and comedy which have made the previous endeavors of this series so successful.

Don Barry in this is cast as the leader of a wagon train headed for the Oregon territory. As they near their destination their supply wagon is destroyed and the settlers are forced to work as laborers on a new road under the leadership of a crooked construction executive who refuses to pay them their wages. Ensuing adventures follow until Don exposes the gang of outlaws and its leader.

Supporting Barry is Lynn Merrick who has been the leading lady for the star in his last four pictures. Others in the cast, which includes Leroy Mason, Robert Fiske and Al St. John, do much to aid and abet the swift progression of the story. George Sherman, as associate producer, has kept this chapter of the series on a par with its predecessors.

Reviewed at the New York theatre on Broadway. An early afternoon audience, which filled the theatre to capacity, watched the film's proceedings with interest.—GEORGE SPIRES.

Release date, Sept. 12, 1941. Running time, 56 minutes. PCA No. 7623. General audience classification.

Pete Dawson ..... Don "Red" Barry
Barbara Taylor ..... Lynn Merrick
Nick Barter ..... Leroy Mason
Joe Walker ..... Robert Fiske
John Elliott, Forbes Murray, Monte Montague, Al St. John, Fred Toones.

REPUBLIC REISSUING OLSEN-JOHNSON FILMS

Republic is reissuing two Ole Olsen-Chic Johnson pictures, "The Country Gentlemen" and "All Over Town".

In "The Country Gentlemen" the comedians are high pressure stock promoters, one step ahead of the law in the small town where they are operating. MOTION PICTURE HERALD'S *review of the picture in the issue of October 31, 1936, said in part: "The film is well mounted. It moves along at a pleasing pace. Yet it never makes any pretense of being other than it actually is — frothy, lightly exciting comedy, wholesome throughout."*

"All Over Town" was reviewed in the issue of August 28, 1937. The reviewer said that in the second of the Olsen and Johnson films for Republic "their style of humor is not best brought out," adding that "the material afforded them in the story is not altogether adequate to display efficiently all their talents, although it seems likely that their special fans will go for it."

Gauchos of El Dorado

(Republic, 1941-42)

Western au Dumas

The Three Mesquiteers are in the tradition of their swash-buckling namesakes in a story well stocked with plot and action. Their merciless tracking-down of outlaws is matched only by their compassion for ladies in distress.

A dying bandit has entrusted to "Tucson," "Stony" and "Lullaby" the money to pay off his mother's mortgage. But the errand is not so simple, for the money has been stolen from the bank, the mother mistakes "Tucson" for her son, and the bank, as well as the bandits, doesn't want the mortgage paid. "Tucson" hasn't the heart to tell the lady the truth, but is exposed as an imposter when it suits the bank's purposes. Then the three set out to clear themselves and insure the future comfort of "Madrecita."

There is opportunity for a good performance by Tom Tyler and a comedy routine including fortune-telling by Rufe Davis, ably supported under the competent direction of Les Orlebeck. Louis Gray produced the film, a stand-out in this series.

Previewed at the Republic projection room to an attentive audience of professional reviewers.—E. A. CUNNINGHAM.

Release date, Oct. 24, 1941. Running time, 56 minutes. PCA No. 7718. General audience classification.

Tucson Smith ..... Bob Steele
Stony Brooke ..... Tom Tyler
Lullaby Joslin ..... Rufe Davis
Lois Collier, Duncan Renaldo, Rosina Galli, Norman Willis, William Ruhl, Tony Roux, Raphael Bennett, Yakima Canutt.

Three Girls About Town

(Columbia, 1941-42)

Farce

Columbia's "Three Girls About Town" is a madcap farce done in the best of the tradition Columbia has established for its zany comedies. Done with split second timing. The picture is a merry melange of laugh lines and situations, some of them however being very much on the adult side and others not overly careful on whose toes they trod.

Joan Blondell, Binnie Barnes and Janet Blair are starred in the film, with John Howard, Robert Benchley, Eric Blore, Hugh O'Connell, Una O'Connor, Almira Sessions, Dorothy Vaughan, Paul Harvey, Frank McGlynn and Walter Soderling in support.

The story deals with the efforts of two hotel convention hostesses and the hotel manager to conceal the body of a man they thought was murdered, because of the effect of the publicity on the business. A reporter stumbles onto the scheme, gets an exclusive when he recognizes the "corpse" as a government labor mediator. The newspaperman settles the threatened strike. The body turns out to be alive. And all ends well. Much humor is based on the events taking place during an undertakers' convention, with some of the humor going ghoulis in spots.

The cast delivers well for an entire set of rounded performances. The standout being Miss Blair, a newcomer.

Production of Samuel Bischoff and direction by Leigh Jason were excellent, Jason milking every bit of business from the Richard Carroll original screen-play.

Previewed at the Alexander Theatre Glendale to an audience which shrieked, howled and gave every indication of thorough enjoyment.—VANCE KING.

Release date, Oct. 23. Running time, 72 minutes. PCA 7511. Adult audience classification.

Hope ..... Joan Blondell
Faith ..... Binnie Barnes
Charity ..... Janet Blair
Tommy ..... John Howard
Walter Soderling, Ben Taggart, Chester Clute, Eddie Laughton, Dick Elliott, Charles Lane, Bess Flowers, Nora Cecil, Minna Phillips, Alec Craig.

Flying Cadets

(Universal, 1941-42)

Air Drama

A topical piece, having to do with a phase of the national defense program, "Flying Cadets" is a moderate drama of pleasing proportions. The story provides the elements of romance, action and near tragedy neatly packaged and presented.

Located at a small private flying field, it tells of a group of young men who are attracted to the newly formed training school by the reputation of the flying instructor, a World War I ace. The ace, who has led an exciting but aimless existence since that war, is brought up sharp when he finds the son he never knew about in danger. The experience reunites him with the girl he married before going over seas.

Coupled with the main theme is the romance between the war hero's younger brother and a girl taking flying instructions. Edmund Lowe plays the aimless hero, Frank Alberston, the brother who runs the flying field, and Peggy Moran, the girl. William Gargan is the steadfast friend of the hero and the intermediary between him and his brother. Frank Thomas, Jr., plays the hero's son—he who knows everything in the book about flying but "freezes" at the stick in actual flying.

Paul Malvern was associate producer. Erle Kenton directed.

Reviewed at the Rialto theatre, New York. The audience took the picture in its stride—Paul C. Mooney, Jr.

Release date, Oct. 24, 1941. Running time, 60 minutes. PCA No. 7473. General audience classification.

Rocky Ames ..... Edmund Lowe
Trip Hammer ..... William Gargan
Kitty ..... Peggy Moran
Bob Ames ..... Frank Albertson
Cadet Adams ..... Frank Thomas, Jr.

The Men in Her Life

(Columbia, 1941-42)

Ballet vs. Marriage

This is essentially a woman's picture, with even-paced and slow action, telling of the struggle of a ballerina to attain success and then the conflict between the career and her love of three men. In the end the dancer is reunited to her husband through the action of their daughter who wishes also to devote her life to the ballet.

Loretta Young takes the part of the dancer, rather an unusual role for her, which she plays with deep emotion. Conrad Veidt, the ballet teacher and first husband; Dean Jagger, whom the dancer marries after the death of her first husband; Eugenie Leontovich, the personal servant and John Shepperd, a life-long lover, all give fine performances. Critics may be expected to applaud the acting. Also ballet enthusiasts should support this picture for it contains more ballet dancing than any feature seen here in some time with the exception of a French film, "Ballerina." Although this picture is based on the novel 'Ballerina" by Lady Eleanor Smith it has no relation to the French picture.

"The Men in Her Life" was produced and directed by Gregory Ratoff with particular stress on ballet scenes. The central theme is the old one of career vs. marriage and home-life. The ballerina marries her first husband, the instructor, chiefly out of thanks for his services to her. She marries the second, an American, when she thinks that she can escape from the ballet forever. But she leaves him to dance again. She has a child but does not tell the father. When the baby is two years old the husband finds out and takes the child to America. Some years later, when her best dancing days are over, the ballerina comes back to her husband and child and begins to teach her the ballet.

Previewed at the home office before a small crowd of reviewers who greeted the film with no visible enthusiasm.—M. Q., Jr.

Release date, October 30, 1941. Running time, 89 minutes. PCA No. 7551. General audience classification.

Lina Varsavina.....Loretta Young
Stanislaus Resing.....Conrad Veidt
David Gibson.....Dean Jagger
Marie .....Eugenie Leontovich
Roger Chevis.....John Shepperd
Victor .....Otto Kruger
Paul Baratoff, Ann Todd, Billy Rayes, Ludmila Toretzka, Tom Ladd

They Meet Again

(RKO Radio, 1940-41)

Calling Dr. Christian

In its portrayal of small town life, one would imagine that "They Meet Again," another link in the "Dr. Christian" series, would appeal only to small town patronage, but judging from the reaction of the audience in one theatre in New York, the picture has more universal connotations.

This comedy, with a tear trickling through it, opens with "Dr. Christian" giving a party for little Anne Bennett, a motherless little girl of nine, with a fine voice. As Barton Yarborough, her father, is about to leave the bank to celebrate, a shortage is discovered in his books, for which he is held responsible, and subsequently, in court, found guilty. Little Anne is not told that her father is going to prison, but finds out from her playmates, and becomes very ill. Dr. Christian gets his friends and household together, and they decide to "cherchez la femme," in order to establish Yarborough's innocence. This is eventually accomplished, and the picture ends with little Anne winning the state-wide singing contest.

The cast, although perhaps not of stellar proportions, fills the histrionic requirements most satisfactorily. "Dr. Christian" is sympathetically portrayed by Jean Hersholt, Dorothy Lovett is pretty as his nurse and assistant, and little Anne Bennett sings pleasantly and isn't too saccharine as the little girl. Some good comedy is contributed by Mamie Eburne, "Dr. Christian's" housekeeper, who solves all problems by astrology, Robert Baldwin, the town druggist, and little Leon Tyler, telegram messenger, singer and hoofer.

The story by Peter Milne is a mixture of comedy and tears, music—operatic, semi-classical and swing—and drama, and as such, has something to offer to everyone.

If the exhibitor has been praying for a good family picture, he can stop praying. Here is the supply to his demand.

"They Meet Again" is a Stephens-Lang production, directed by Erle C. Kenton.

Reviewed at the Alden theatre in Jamaica, New York, before a small audience, who laughed, blew into their handkerchiefs ostensibly, and applauded a bit at the finish.—I. S.

Release date, July 11, 1941. Running time, 67 minutes. PCA No. 7345. General audience classification.

Dr. Paul Christian.....Jean Hersholt
Judy Price.....Dorothy Lovett
Roy Davis.....Robert Baldwin
Mrs. Hastings.....Maude Eburne
The Governor.....Neil Hamilton

Musical Story

(Artkino)

Russian Opera Story

Produced in Russia by the Lenfilm Studios "Musical Story" concerns a taxi-driver who becomes a great opera singer. Unlike a few of the film sent to this country it is without apparent propaganda and seems to have been produced for the purpose of entertainment. However, since the dialogue, the musical lyrics and the comedy lines are in Russian much of the entertainment value of the story is lost.

The musical presentations were arranged by D. Astradantsev and includes selections for such operatic shows as Bizet's "Carmen," Chaikovsky's "Eugene Onegin," Rimsky-Korsakoff's "May Night," Borodin's "Prince Igor" and Flowtow's "Martha." Sergei Lemeshev, one of the Soviet's better-known opera singers, makes his film debut in this presentation as the singing taxi-driver, while Zoya Fyodorova, who appeared in "Three Women," another Lenfilm importation, is co-starred.

Directed by A. V. Ivanovsky and H. Rappaport, "Musical Story" should find a market in those situations where previous Russian productions have been tried and proven. For other exhibitors the picture will be just a story of the Russian Opera since it has little to offer patrons who do not understand the Russian language although English subtitles aid in clarifying the trend of the story.

Reviewed at the Stanley theatre in New York where a noon-time audience of only a few people understood the Russian dialogue and enjoyed the comedy angles of the picture.—G. S.

Release date, Oct. 10, 1941. Running time, 84 minutes. General audience classification.

Petya Govorkov.....Sergei Lemeshev
Klava Belkina.....Zoya Fyodorova
E. Garin, H. Konvalov, A. Sergeyeva, A. Korolkevich.

SAILORS WITH WINGS (RKO)

March of Time (23,103)

The March of Time, in its latest issue, presents a dramatic picture of the Fleet Air Arm, past and present. While the emphasis is on the new amphibian weapons, fighters, torpedo-carriers, scouting-bombers and giant, four-motored Coronada's, the background of naval aviation since before the last war is sketched in a series of shots from the archives of the Navy Department. The short is titled "Sailors with Wings," but the men who guard the fleet from the air are dwarfed beside the huge flying boats which they pilot and service. There are breath-taking scenes of squadron flights, dive-bombing, planes taking off from air-craft carriers, and catapulting down from the clouds. The excellent photography and vitally interesting material is not enhanced, however, by a melodramatic commentary.

Release date, October 24, 1941 20 *minutes*

ADVANCE SYNOPSES AND INFORMATION

SWING IT, SOLDIER (Universal)

Musical Comedy

ASSOCIATE PRODUCER: Joseph G. Sanford. Directed by Harold Young.

PLAYERS: Ken Murray, Frances Langford, Don Wilson, Hanley Stafford, Susan Miller, Lewis Howard.

SYNOPSIS

Lewis Howard and Ken Murray are draft mates. Murray is serving his last few days. Howard is secretly married to a singer (Frances Langford). He asks Murray to look out for the singer, who is expecting a baby. The singer meanwhile persuades her twin sister (also Frances Langford) to carry on in her act. The twin sister is about to be signed to a big radio program when Murray blunders in and tries everything possible to queer her act, believing that she should be home resting. In the end the twin sister gets the job but by that time Murray has learned the truth and the two become fond friends.

BULLETS AND BULLION (Monogram)

Western

PRODUCED by George W. Weeks. Directed by S. Roy Luby.

PLAYERS: Ray "Crash" Corrigan, John "Dusty" King, Max "Alibi" Terhune, Gwen Gaze.

SYNOPSIS

The story takes place before the famed "Black Friday" attempt to corner gold. Gold stages in the far west are being held up at a time when the Government needs bullion. The Range Busters are called in to remedy the situation at an important bullion dispensing center—Gold Butte.

SWAMP WOMAN (Producers Rel. Corp.)

Melodrama

PRODUCED by George R. Merrick and Max Alexander. Directed by Elmer Clifton.

PLAYERS: Ann Corio, Jack LaRue, Mary Hull, Ian MacDonald.

SYNOPSIS

Three harassed characters hurry into the swamplands ahead of police bloodhounds. They are a honky tonk dancer (Ann Corio), a cheap promoter and an escaped convict. The convict reaches the swampland cabin of the dancer's niece. The niece, seeing the convict in her looking glass as she tries on her wedding gown, believes him to be the man she will eventually marry as stipulated in an old proverb of the swamps. She hides him from the law. The law arrives and catches up with the convict. The dancer believing the promoter guilty of the crime pinned on the convicted man tricks the promoter into a confession.

SING FOR YOUR SUPPER (Columbia)

Music, Romance

DIRECTED by Charles Barton.

PLAYERS: Jinx Falkenburg, Buddy Rogers, Bert Gordon, Eve Arden.

SYNOPSIS

A Park Avenue heiress interests herself in the predicament of a band leader about to be dispossessed of a shoddy dance hall. She arranges for the band to stay and, incognito, becomes one of the hostesses at the dance hall. Newspapermen recognize the heiress and when they break the story that the society heiress is singing in a honky-tonk band, she believes the band leader has deliberately used for her publicity purposes. The band leader disappears and the heiress, learning the truth, goes in search of him.

ADVANCE SYNOPSES *and information*

LOUISIANA PURCHASE
(Technicolor)
(Paramount)
Musical Comedy
DIRECTED by Irving Cummings. Based on the Broadway musical play of the same name.
PLAYERS: Bob Hope, Victor Moore, Zorina, Irene Bordoni, Frank Albertson.
SYNOPSIS
"Louisiana Purchase," Broadway smash hit musical which ran for fifty-six weeks on the stage and will return to the road this fall, reaches the screen at Paramount with Bob Hope and three of the four stage principals, Vera Zorina, Victor Moore and Irene Bordoni heading the star-studded cast. Tuneful girl-show replete with Irving Berlin song hits, "Louisiana Purchase" tells the hilarious story of political tricksters for whom Hope is the scapegoat, being investigated by New England Senator Oliver P. Loganberry and trying to frame him with Zorina, Bordoni and various other girls. He outwits them all until the final denouement.

WEEKEND FOR THREE
(RKO Radio)
Comedy-Drama
PRODUCED by Tay Garnett. Directed by Irving Reis.
PLAYERS: Dennis O'Keefe, Jane Wyatt, Philip Reed, Edward Everett Horton, Franklin Pangborn.
SYNOPSIS
Jane Wyatt and Dennis O'Keefe here play a young married couple who are happy in their easy going way of life and are considered the ideal guests because of their humor and intelligence. Then a former flame (Phillip Reed) of the wife's comes for a week end visit. The visitor dances with the wife, whispers sweet nothings in her ear and stays on past the weekend without any indication of an early departure. Meanwhile, the husband suffers the pangs of jealousy. Comes the following Friday and the wife gets the "brilliant" idea of having her husband "leave town" believing the guest wouldn't think of staying. He does. The husband resorts to physical violence.

THE MAN WHO CAME TO DINNER
(Warner Brothers)
Comedy-Drama
PRODUCED by Hal B. Wallis. Associate producers, Jack Saper and Jerry Wald. Directed by William Keighley.
PLAYERS: Monty Woolley, Bette Davis, Richard Travis, Billie Burke, Grant Mitchell, Elisabeth Fraser, Russell Arms, Ruth Vivian, Mary Wickes, George Barbier, Ann Sheridan, Reginald Gardiner, Jimmy Durante.
SYNOPSIS
Sheridan Whiteside (Monty Woolley), a crochety purveyor of charm and New York sophistication, lecturing audiences in the provinces, is confined by an accident to the home of Mr. and Mrs. Ernest Stanley (Grant Mitchell and Billie Burke), Mesalia big-wigs. He completely takes over the house, cowing his hosts in their rooms with the threat of a $150,000 suit for damages, and counseling the children to leave home. He attempts, also, to break up the romance between his secretary Maggie (Bette Davis), the only person capable of managing him, and the local editor (Richard Travis), by summoning an actress (Ann Sheridan) on the pretext that by vamping the editor she can obtain the lead in his play. Maggie sees through the ruse, just as Whiteside accepts the romance, and the actress is disposed of with the aid of Banjo (Jimmy Durante). Whiteside is leaving at the behest of the enraged Stanleys, who have intercepted their fleeing children, when he falls once again on the front steps.
SPECIAL REMARKS:
The film was adapted from the George S. Kaufman-Moss Hart play of the same name which had a 21-month run on Broadway with Monty Woolley in the title role.

FOUR JACKS AND A JILL
(RKO Radio)
Comedy-Romance..
PRODUCER: John Twist. Directed by Jack Hively.
PLAYERS: Ray Bolger, Anne Shirley, Desi Arnaz, June Havoc.
SYNOPSIS
Ray Bolger here plays the leader of a struggling four-man orchestra in a small nitery who believes that their existence depends on their vocalist (June Havoc). He meets Anne Shirley at a concert and she is responsible for the band being fired but wrangles a better job for them at another cafe with herself as vocalist. Among the visitors to the cafe is a romantic young adventurer (Desi Arnaz), who is rumored to be the King of a small principality. Ray and Anne have a falling out but Desi fixes things up. Then Desi runs off with June as the real king makes his appearance.

DOUBLE TROUBLE
(Monogram)
Comedy
PRODUCED by Dixon R. Harwin. Directed by William West.
PLAYERS: Harry Langdon, Charles Rogers, Catherine Lewis, Dave O'Brien, Frank Jaquet, Mira McKinney.
SYNOPSIS
John Whitmore, wealthy bean-canner, accepts two English refugees only to discover them grown men, Alfred and Albert Prattle (Charles Rogers and Harry Langdon). He puts them to work in his plant where an advertising campaign is being staged around a $100,000 diamond bracelet. The Prattles put the jewelry in a marked can for safety, but the plan misfires and the can is filled and shipped out. Bert and Alf finally locate the missing bracelet in a restaurant where they pose as waitresses.

A DATE WITH THE FALCON
(RKO Radio)
Detective Melodrama
PRODUCER: Howard Benedict. Directed by Irving Reis.
PLAYERS: George Sanders, Wendy Barrie, James Gleason, Allen Jenkins, Mona Maris.
SYNOPSIS
The Falcon (George Sanders) is about to depart town to marry his fiancee (Wendy Barrie) when a mystery girl (Mona Maris) tries to enlist his assistance in disposing of a secret formula for making synthetic diamonds. The Falcon deliberately allows himself to be kidnapped by the gang for which the mystery girl works. The Falcon's aide (Allen Jenkins) trails the kidnappers and brings the police in at the proper moment. The head of the gang escapes, however, and the Falcon continues the pursuit.

PLAYMATES
(RKO Radio)
Comedy, Music
PRODUCER-DIRECTOR: David L. Butler.
PLAYERS: Kay Kyser, John Barrymore, Lupe Velez, May Robson, Patsy Kelly, Peter Lind Hayes.
SYNOPSIS
Peter Lind Hayes and Patsy Kelly are press agents who collaborate on an announcement to the press that a noted band leader (Kay Kyser) will study Shakespeare under the great Shakespearean actor (John Barrymore). Both principals are furious at first but later accept the idea. Kyser because of the publicity; Barrymore because he needs the money. Privately Barrymore plans to wriggle out of the deal. He flatters Kyser's grandma (May Robson) and arouses Kyser's jealousy by showing an interest in Kyser's vocalist (Ginny Simms). Barrymore urges his Mexican girl friend (Lupe Velez) on Kyser. Kyser learns of Barrymore's plans to scuttle the Shakespearean Festival that has been arranged and turns the tables by tricking Barrymore.

ZIS BOOM BAH
(Monogram)
Musical Drama
PRODUCED by Sam Katzman. Directed by William Nigh.
PLAYERS: Grace Hayes, Peter Lind Hayes, Mary Healy, Huntz Hall, Jan Wiley, Skeets Gallagher, Benny Rubin, Betty Compson.
SYNOPSIS:
Grace Hayes has lost custody of her son Peter to her late husband's parents but contributes to his support by a musical comedy career. Unknown to her son, she visits his college with her secretary Mary Healy, who is also ignorant of the relationship. There she finds him spoiled and headstrong, and the college president, Professor Warren, fearing bankruptcy. She organizes a college show to raise money, and Peter, in spite of his early sneers, joins in because of his interest in Mary. Its success brings a reconciliation between mother and son.
SPECIAL REMARKS:
Songs featured in the film are: "Annabella," "Heaven Bound," "It Makes No Difference When You're in the Army," "I've Learned to Smile Again," "Good News Tomorrow," "Miss America," "Zis Boom Bah," and "Put Your Trust in the Moon."

OBLIGING YOUNG LADY
(RKO Radio)
Comedy-Romance
PRODUCED by Howard Benedict. Directed by Richard Wallace.
PLAYERS: Joan Carroll, Edmond O'Brien, Ruth Warrick, Richard Carlson.
SYNOPSIS
To help out a flighty girl friend who is suing for divorce, "Linda" (Joan Carroll) agrees to leave town so that she won't be required to testify. At the other's suggestion, "Linda" pretends to be married and a mother. She and the five-year-old cousin of the woman suing for divorce register at a summer resort hotel. "Linda" adopts a fictitious name and finds herself in hot water when a tanned young man registers under the same name and calmly tells her he is delighted to find such a charming wife. As it turns out he is one of the battery of lawyers hired by the husband, and using the fictitious name. A romance develops.

SHORTS
advance synopses and information

THE CANDY KID (Univ.)
Stranger Than Fiction (6373)

Barbara Schultz, six years old, Evanston, Ill., is an official candy taster for large candy manufacturer; Fredrick Kuhn of Philadelphia makes unique trinkets from peach pits; J. A. Sanders of Kansas City, Kan., has a chair with 200 compartments; W. P. Reid of Augusta, Kan., has a gas station but his side-line is marrying folks on barter basis; near Sunbury, Ga., there's a voodoo graveyard with weird headstones and images, and Professor George Keller, State Teachers College, Bloomsburg, Pa., runs a one-ring circus during his summer vacation.

Release date, October 27, 1941 *9 Minutes*

FLICKER MEMORIES (MGM)
Pete Smith Specialty (S-272)

In this subject, Pete Smith tells the story of the film business from the angle of the theatre manager starting with the Nickelodeon era. Opening up on a present day scene, Pete pictures the boss of a super-gigantic motion picture theatre entrenched behind a desk with assistants scurrying back and forth. Then he cuts back to an earlier day to show how the boss got that way. Thirty-five years ago the hero of the story swept out a tiny movie theatre which previously had been his father's shoe store. He also was the ticket-taker, and sound effects man. The rest of the "theatre's" personnel consisted of his mother, at the box-office; his father, projectionist, and his sister, the piano player. To complete the contrast, Pete runs off a couple of early "flickers."

Release date, October 4, 1941 *10 Minutes*

PICTURE PEOPLE, No. 2 (RKO)
(24,402)

The second in the new series, this features "Hollywood Sports" and opens with a sequence on Gail Patrick and her "baseball nine" warming up at the Hollywood Park lot. Guy Kibbee demonstrates the gentle art of wrist movement to his son who attempts to be as good an angler as his father. Gilbert Roland, Rudy Vallee and Nat Pendleton play tennis while Constance Bennett, Billy Burke and Claire Trevor cheer them on. Also included is a sequence featuring Roy Rogers and James Craig. Helen Broderick is the narrator.

Release date, October 10, 1941 *9 Minutes*

TRIUMPH WITHOUT DRUMS (MGM)
Miniature (M-239)

This is the story of Harvey Wiley and how he became interested in canned foods. The story begins during the Civil War. Young Harvey has dropped his chemistry studies to answer the call to arms. Healthy, Wiley succumbs to food poisoning and is left sick and unfit for active duty. Later, at Purdue University, Wiley sets himself up as a pioneer in food chemistry. He goes to Washington as chief food chemist. He fails in his campaign for a pure food law, but when the Spanish-American causes thousands of lives through food poisoning. Wiley's Pure Food and Drug Act passes Congress and is signed by President Theodore Roosevelt.

Release date, October 18, 1941 *11 Minutes*

Synopses Indexed

Page numbers on short subject synopses published in all the issues of the Product Digest Section to date are listed in the Shorts chart, Product Digest Section, pages 334 and 335

INFORMATION PLEASE, No. 1 (RKO)
(24,201)

John Gunther, noted foreign correspondent, matches wits with the regular board of experts in this number of the series. The reel starts off with a poser on pantomimes to identify quotations about the "world," then comes a question about important spots in the Atlantic Ocean, another pantomime question on famous lamps, suitable proverbs for various professions, illustrated coiffures, and ends up with song title pantomimes. The experts miss one, the identification of "Three Little Words."

Release date, September 19, 1941 *9 Minutes*

DOG OBEDIENCE (RKO)
Sportscope (24,302)

At the New England Dog Training Club, dog owners under the tutelage of Bert Turnquist go to school with their pets to learn the art of being a master. The reel shows the training of the dog and the gradual steps in his education of being a perfect pet. The basic step is recognition—recognition of his own name, the voice of his master and scent discrimination. The subject is concluded with a contest between large and small dogs in a relay hurdle race.

Release date, October 3, 1941 *9 Minutes*

THE HERMIT OF OKLAHOMA (Univ.)
Stranger Than Fiction (6372)

Joe Muhlbacker, Cheyenne, Okla., became a hermit in 1914. He sculptures in cement for pastime, turning out a curious assortment of work. Also in this issue are Mrs. Clara Stringer, San Antonio, Tex., who designs costumes at eighty years of age; Phyllis Armstrong, Wayland, N. Y., has a pet lamb she plays with as she would a doll; Dr. R. S Nieman collects glass Cup plates; Little Lydia Shields of Newton, Mass., has a great dane that she uses for a pony, and Alfred Nilson, radio station monitor in New York City, lives on a Chinese junk in New York waters.

Release date, October 13, 1941 *9 Minutes*

NOTES TO YOU (WB)
Looney Tune Cartoon (7601)

Porky decides to go to bed but is kept awake by a goofy cat who insists on singing various songs on Porky's backyard fence. Porky tries to get rid of the cat wi hout success and finally resorts to his shotgun. He shoots the cat and thinks he is rid of him only to find that the cat has nine lives and they all sing together.

Release date, September 20, 1941 *7 Minutes*

THE BLITZKISS (Col.)
El Brendel (3424)

When Ole Larsen (El Brendel) is drafted, a neighbor with whom he always fights, also enlists so he can go along and get revenge. The two get in hot water from the start. A baby pig straying away from the camp stockyard is reported stolen. The Piggy follows Ole all over the camp. Corbett, assigned to M. P. duty, is ordered to arrest whoever stole the animal. Sensing trouble, Ole palms the pig off on Corbett and the latter, jailed, is put to work on the Major's lawn. During anti-aircraft practice, Ole is taken aloft on the target a plane tows. When the target is shot to pieces he tumbles through space and falls on the upraised bayonets of the company.

Release date, October 2, 1941 *17 Minutes*

MAN'S BEST FRIEND (Univ.)
Color Cartoon (6242)

Snoozer, faithful hunter, settles on hearth for a good sleep after day in the field, but finds out about the cricket on the hearth in a very distressing manner. Then the moonbeams get into Snoozer's eyes and the kitchen clock further interferes with his sleep program. Other things happen too, including a slight fire which burns up the dog's rug. Finally, Snoozer turns in with his master whose snores keep the faithful hound awake the rest of the night. The next day Snoozer is so sleepy that when he goes hunting sleep overcomes him and the rabbits have a field day.

Release date, October 20, 1941 *7 Minutes*

NORTHERN NEIGHBORS (Univ.)
Variety Views (Color) (6352)

In this visit to Canada the audience is witness to the training of pilots of the Royal Canadian Air Force, the famous fisherman's paradise in Ontario, Niagara Falls, Toronto, a tourist haven, and a visit to Callander, Ont., where the Dionne quintuplets work and play under the supervision of their physician-mentor, Dr. Dafoe.

Release date, October 13, 1941 *9 Minutes*

IN THE GROOVE (Univ.)
Musical (6222)

This features Freddie Slack, widely known as "Beat Me Daddy" and his orchestra. Others appearing in the musical are the Mercer Brothers, theatre and night club dancers; the Tanner Sisters, vocal trio; the Knight Sisters, girl adagio team; Sunny O'Dea, well known dance artist; Martha Mears, radio star, and the Lightning Trio, roller skating team.

Release date, October 8, 1941 *16½ Minutes*

INSIDE PASSAGE (MGM)
FitzPatrick Traveltalk (Color) (T-312)

Starting at Seattle, James A. FitzPatrick takes his camera up the inland waterway to Alaska. En route, he depicts the salmon fisheries at Ketchikan, then moves on to an Indian village to show the art of Totem Pole carving. Also pictured the important salmon port of Cordova and Annette Island where culture of the Alaskan Indians reaches its highest point.

Release date, October 4, 1941 *9 Minutes*

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D Page
	1941-42		
	SPECIAL (Two Reels		
3452	International Forum, 2	5-27-41	199
3453	International Forum, 3	10-3-41	251
	1941-42		
	THIS CHANGING WORLD		
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	..
	ALL STAR COMEDIES (Average 17 Min.)		
	1940-41		
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-16-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	225
2435	Yankee Doodle Andy (Clyde)	6-13-41	226
2436	French Fried Patootie (Mowbray)	6-27-41	226
2408	I'll Never Hell Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	224
2438	Host to a Ghost (Clyde)	8-8-41	211
	1941-42		
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-14-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	..
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	..
	COLOR RHAPSODIES (7 Minutes)		
	1940-41		
2508	The Land of Fun	4-18-41	226
2509	Tom Thumb's Brother	6-12-41	187
2510	The Cuckoo I.Q.	7-3-41	211
	1941-42		
3501	Who's Zoo in Hollywood	10-17-41	..
3502	The Fox and the Grapes	11-5-41	..
	PHANTASIES CARTOONS (Average 8 Min.)		
	1940-41		
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	224
2707	The Merry Mouse Cafe	8-15-41	265
	1941-42		
3701	The Crystal Gazer	10-10-41	..
	FABLES (8 Minutes)		
	1940-41		
2756	Kitty Gets the Bird	6-13-41	187
2757	Dumb Like a Fox	7-18-41	224
2758	Playing the Pied Piper	8-8-41	226
	1941-42		
3751	The Great Cheese Mystery	10-27-41	..
	CINESCOPES (Average 9 Min.)		
	1940-41		
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
2979	Fighter Pilot	6-13-41	187
	1941-42		
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	..
3974	Women in Photography	11-1-41	..

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to April, 1941, see page 227.

Prod. No.	Title	Rel. Date	P.D. Page
	COMMUNITY SING (Series 5) (10 Minutes)		
	1940-41		
2657	No. 7 Peppy Song Hits	4-25-41	225
2658	No. 8 (Featuring "Perfidia")	5-29-41	226
	1941-42		
3651	No. 1 (Don Baker)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	11-15-41	..
	QUIZ REELS (Average 10 Min.)		
	1940-41		
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151
	1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	11-14-41	..
	1941-42		
	PANORAMICS		
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17-41	..
3903	New York's Finest	11-7-41	..
	TOURS (10 Minutes)		
	1940-41		
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	9-26-41	323
3553	Alaska Tour	11-7-41	..
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
	1940-41		
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8 (Jerry Colonna)	6-6-41	226
2859	No. 9 (Don Wilson)	7-11-41	225
	1941-42		
3851	No. 1 (Murray Brewster Twins)	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	10-17-41	..
3854	No. 4	11-21-41	..
	WORLD OF SPORTS (9 Minutes)		
	1940-41		
2807	Diving Thrills	5-9-41	151
2808	Aquaplay	6-6-41	187
	1941-42		
3801	Tee Up	8-1-41	236
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo	11-7-41	..

M-G-M

	CRIME DOES NOT PAY (Average 20 Min.)		
	1940-41		
P-205	Coffins on Wheels	6-7-41	163
P-206	Sucker List	9-27-41	224
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
	1940-41		
T-219	Glimpses of Kentucky	4-12-41	142
T-220	Yosemite the Magnificent	5-10-41	163
T-221	Glimpses of Washington State	6-7-41	175
T-222	Haiti, Land of Dark Majesty	7-5-41	225
	1941-42		
T-311	Glimpses of Florida	9-6-41	..
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
	1940-41		
S-267	Aeronautics (Sepia)	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-41	166
S-269	Cuban Rhythm (Sepia)	6-14-41	175
S-270	Water Bugs	8-16-41	225
S-271	Football Thrills of 1940	9-20-41	323
S-272	Flicker Memories	10-4-41	333
	1941-42		
S-361	Army Champions	10-11-14	322
	PASSING PARADE (10 Minutes)		
	1940-41		
K-284	Out of Darkness	3-28-41	139
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
K-287	Your Last Act	7-12-41	211
K-288	Of Pups and Puzzles	9-16-41	225
K-289	Hobbies	9-20-41	309
	MINIATURES (10 Minutes)		
	1940-41		
M-235	The Battle!	5-31-41	154
M-236	Memories of Europe	6-14-41	178
M-237	The Man Who Changed the World	6-28-41	211
M-238	Ghost Treasure	8-2-41	225
M-239	Triumph Without Drums	10-18-41	333
	OUR GANG COMEDIES (Average 11 Min.)		
	1940-41		
C-298	1-2-3 Go	4-26-41	142
C-299	Robot Wrecks	7-12-41	211
	1941-42		
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	..
	TECHNICOLOR CARTOONS (9 Minutes)		
	1940-41		
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	163
W-248	Dance of the Weed	6-7-41	175
W-249	The Alley Cat	7-5-41	225
W-250	The Midnight Snack	7-19-41	226
W-251	Little Cesario	8-30-41	309
W-252	Officer Pooch	9-6-41	309

PARAMOUNT

	SPECIAL (19 Minutes)		
	1940-41		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes)		
	1940-41		
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	187
HO-11	Copy Cat	7-18-41	202
HO-12	The Wizard of Arts	8-8-41	226
HO-13	Twinkletoes in Hat Stuff	8-29-41	309
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
	1940-41		
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	225
	1941-42		
LI-1	No. 1	10-3-41	323
	BENCHLEY COMEDIES (10 Minutes)		
	1940-41		
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	151
	1941-42		
SI-1	How to Take a Vacation	10-10-41	323
	FASCINATING JOURNEYS (Color) (10 Minutes)		
	1940-41		
MO-5	Indian Durbar	5-16-41	151
MO-6	The Jungle	7-25-41	224
	1941-42		
MI-1	Road in India	10-24-41	..
	1941-42		
	COLOR CARTOON		
WI-1	Superman	9-26-41	251
	GABBY COLOR CARTOONS (7 Minutes)		
	1940-41		
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	187
GO-7	Gabby Goes Fishing	7-18-41	199
GO-8	It's Hap-Hap-Happy Day	8-15-41	224
	HEDDA HOPPER'S HOLLYWOOD (10 Minutes)		
ZI-1	Hedda Hopper's Hollywood No. 1	9-12-41	290
	HEADLINERS (10 Minutes)		
	1940-41		
AO-6	Your Favorite Program—Those We Love	6-6-41	151
AO-7	Hands of Destiny	7-11-41	199
	1941-42		
AI-1	Beauty and the Beach	9-26-41	322
	COLOR CLASSIC CARTOON		
CO-1	Vitamin Hay	8-22-41	309
	MADCAP MODELS (Color) (9 Minutes)		
	1940-41		
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-27-41	187
UO-4	The Gay Knighties	8-29-41	290
	1941-42		
UI-1	Rhythm in the Ranks	10-17-41	..
	PARAGRAPHICS (10 Minutes)		
	1940-41		
VO-5	Guardians of the Wild	8-29-41	290
	POPEYE THE SAILOR (7 Minutes)		
	1940-41		
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	199
EO-12	Pest Pilot	8-8-41	226
	1941-42		
EI-1	I'll Never Crow Again	9-19-41	322
	POPULAR SCIENCE (Color) (10 Minutes)		
	1940-41		
JO-5	No. 5	5-2-41	92
JO-6	No. 6	7-4-41	199
	1941-42		
JI-1	Popular Science, No. 1	9-19-41	322
	SPEAKING OF ANIMALS (8 Minutes)		
YI-1	In a Pet Shop	9-5-41	290
YI-2	In a Zoo	10-31-41	..
	SPORTLIGHTS (9 Minutes)		
	1940-41		
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	190
RO-12	Snow Dogs	7-25-41	199
RO-13	What's Lacrosse?	8-15-41	225
	1941-42		
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-41	323
RI-3	Sittin' Pretty	10-31-41	..

Prod. No.	Title	Rel. Date	P.D. Page

QUIZ KIDS
(11 Minutes)

QI-1	The Quiz Kids No. 1	9-12-41	290

PRODUCERS

AMERICAN HISTORY
(22 Minutes)

o.5	Our Louisiana Purchase	8-1-41	..

SPECIAL FEATURETTES

..	Man the Enigma	5-7-41	163

(22 Minutes)

..	Alive In the Deep	6-7-41	166

(25 Minutes)

RKO

SPECIAL
(Average 11 Min.)
1940-41

14,503	How Goes Chile?	5-30-41	224

MARCH OF TIME
(Average 20 Min.)
1940-41

13,109	Men of the F.B.I., 1941	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
13,111	China Fights Back	6-6-41	163
13,112	New England's 8 Million Yankees	7-4-41	211
13,113	Peace—By Adolf Hitler	8-1-41	211

1941-42

23,101	Thumbs Up, Texas	8-29-41	265
23,102	Norway in Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331

WALT DISNEY CARTOONS (Color)
(8 Minutes)
1940-41

14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	199
14,108	Truant Officer Donald	8-1-41	226
14,109	Orphan's Benefit	8-22-41	224
14,110	Old MacDonald Duck	9-12-41	290
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-31	..

INFORMATION PLEASE
(Average 11 Min.)
1940-41

14,209	No. 9 Alice Marble	4-18-41	142
14,210	No. 10 Louis Bromfield	5-16-41	151
14,211	No. 11 Jan Struther	6-13-41	187
14,212	No. 12 Boris Karloff	7-11-41	199
14,213	No. 13 Anna Neagle	8-8-41	224

1941-42

24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	..

SPORTSCOPE
(Average 9 Min.)
1940-41

14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
14,311	Rolling Rhythm	6-6-41	187
14,312	Steeds and Steers	7-4-41	211
14,313	Craig Wood	8-1-41	225

1941-42

24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333

PICTURE PEOPLE
(10 Minutes)
1940-41

14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	166

1941-42

24,401	No. 1	9-12-41	322
24,402	No. 2 Hollywood Sports	10-10-41	333

EDGAR KENNEDY
(Average 18 Mins.)
1940-41

13,405	It Happened All Night	4-4-41	104
13,406	Apple in His Eye	6-6-41	163

1941-42

23,401	Westward Ho-Hum	9-15-41	251
23,402	I'll Fix That	10-7-41	..
23,403	A Quiet Fourth	12-19-41	..

LEON ERROL
(Average 19 Min.)
1940-41

13,705	A Polo Phoney	5-16-41	139
13,706	A Panic in the Parlor	6-27-41	166

1941-42

23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	..

RAY WHITLEY
(Average 15 Min.)
1940-41

13,503	Red Skins & Red Heads	4-25-41	142
13,504	Musical Bandit	7-18-41	211

1941-42

23,501	California or Bust	11-11-41	..

REPUBLIC

MEET THE STARS
(10 Minutes)
1940-41

028-5	Hollywood Meets the Navy	4-24-41	129
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present	7-24-41	178

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42

2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	..

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1940-41

1108	Arctic Springtime	4-25-41	..
1110	Winter in Eskimo Land	7-4-41	224

MAGIC CARPET
(9 Minutes)
1940-41

1109	A Letter from Cairo	5-9-41	175

1941-42

2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	..

SPORTS REVIEWS
(8 Minutes)
1940-41

1307	Fun on Rollers	6-6-41	226

1941-42

2301	Aristocrats of the Kennels	9-21-41	..

TERRYTOONS (Color)
(7 Minutes)
1940-41

1559	Uncle Joey	4-18-41	..
1560	What Happens at Night	5-30-41	226

1941-42

2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	..
2555	The Bird Tower	11-28-41	..
2556	A Yarn About a Yarn	12-26-41	..

TERRYTOONS (Black & White)
(7 Minutes)
1940-41

1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	175
1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175

1941-42

2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	..
2504	Back to the Soil	11-14-41	..
2505	Flying Fever	12-12-41	..

THE WORLD TODAY
(9 Minutes)
1940-41

1701	Battle of the Atlantic	4-11-41	130
1702	War in the Desert	7-18-41	199
1703	Empire in Exile	5-23-41	175
1704	Anzacs in Action	6-20-41	202

1941-42

2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	..

UNIVERSAL

SPECIAL
(19 Minutes)
1940-41

5110	Swing With Bing	9-4-41	..

COLOR CARTOON
(Average 7 Min.)
1940-41

5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Dizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	225
5252	Andy Panda's Pop	7-28-41	226
5253	The Screwdriver	8-11-41	251

1941-42

6241	Boogie Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	What's Cookin'	11-24-41	..

STRANGER THAN FICTION
(9 Minutes)
1940-41

5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	199
5384	No. 94	7-28-41	226
5385	No. 95	8-25-41	224

1941-42

6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-13-41	333
6373	The Candy Kid	10-27-41	333

GOING PLACES
(9 Minutes)
1940-41

5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	175
5261	No. 91	5-26-41	163
5362	No. 92	6-16-41	199
5363	No. 93	6-30-41	202
5364	No. 94	7-21-41	226
5365	No. 95	8-18-41	225

1941-42

6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	..
6354	The Trail of the Buccaneers	12-8-41	..

MUSICALS
(Average 18 Min.)
1940-41

5228	Jumpin' Jive	4-28-41	166
5229	Shadows in Swing	5-21-41	154
5230	Music a la King	6-18-41	199
5231	Once Upon a Summertime	7-30-41	199
5232	Rhythm Revel	7-30-41	224
5233	Dizzy Doings	8-18-41	251

1941-42

6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	..

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)
1940-41

6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	175
6006	Carnival of Rhythm	8-23-41	265

1941-42

7001	The Tanks Are Coming	10-4-41	265
7002	Soldiers in White		..

ELSA MAXWELL COMEDIES
(19 Minutes)
1940-41

6103	Throwing a Party	7-12-41	211

BROADWAY BREVITIES
(20 Minutes)
1940-41

6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	211

1941-42

7101	Minstrel Days	9-6-41	265
7104	Perils of the Jungle	10-18-41	..
7103	At the Stroke of 12	11-15-41	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1940-41

6306	Trouble in Store	8-2-41	224

1941-42

7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	..
7304	Points on Arrows	12-27-41	..
7303	Miracle Makers	2-21-42	..

THE SPORTS PARADE
(10 Minutes)
1940-41

6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130
6408	Sail Ho	6-14-41	178
6409	It Happens on Rollers	7-19-41	211
6410	Lions for Sale	8-9-41	264

1941-42

7401	Kings of the Turf	9-20-41	265
7403	Water Sports	11-1-41	..
7402	Fisherman's Dream		..

MELODY MASTERS BANDS
(10 Minutes)
1940-41

6507	Freddy Martin & Orch.	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	130
6509	Hal Kemp & Orch.	6-14-41	154
6510	Those Good Old Days	8-16-41	225

1941-42

7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	..
7503	Forty Boys and a Song		..

LOONEY TUNES CARTOONS
(7 Minutes)
1940-41

6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142
6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	226
6614	Meet John Doughboy	7-5-41	214
6615	We, the Animals, Squeak	8-9-41	226
6616	Henpecked Duck	8-30-41	265

1941-42

7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	..
7603	Porky's Pooch	11-22-41	..
7604	Porky's Midnight Matinee	11-1-41	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1940-41

6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142
6720	Hiawatha's Rabbit Hunt	6-7-41	175
6721	The Wacky Worm	6-21-41	226
6722	The Heckling Hare	7-5-41	214
6723	Inki and the Lion	7-19-41	214
6724	Aviation Vacation	8-2-41	225
6725	Sport Chumpions	8-16-41	225
6726	Snow Time for Comedy	8-30-41	264

1941-42

7701	All This and Rabbitt Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	..
7703	The Bug Parade	10-11-41	..
7704	Rookie Revue	10-25-41	..
7705	Saddle Silly	11-8-41	..
7706	The Cagey Canary	11-22-41	..

SERIALS

COLUMBIA

1940-41

2180	The Spider Returns (15 Episodes)	5-9-41	130
2140	The Iron Claw (15 Episodes)	8-15-41	225

1941-42

3120	Holt of the Secret Service (15 Episodes)	11-21-41	..

REPUBLIC

1940-41

083	Jungle Girl (15 Episodes)	6-21-41	154

1941-42

181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)		..

UNIVERSAL

1940-41

5881-92	Sky Raiders (12 Episodes)	4-8-41	118

1941-42

6781-95	Riders of Death Valley (15 Episodes (Pre-released))	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	11-6-42	..

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Reviews published in MOTION PICTURE HERALD after August 23, 1941, are included in the PRODUCT DIGEST SECTION.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 334-335.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 321.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
•Adventure in Washington	Col.	2010	Herbert Marshall-Virginia Bruce	May 30,'41	85m	May 31,'41	...	p136	p173
All American Co-Ed	U.A.	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	p330	....	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p236
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p260
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	.....	68m	Sept. 6,'41	p260	p235	p288
•Angels with Broken Wings	Rep.	016	Binnie Barnes-Edw. Norris	May 27,'41	72m	June 7,'41	....	p148	p162
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	...	Margaret Sullavan-Charles Boyer	Oct. 31,'41	...	.....	....	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	...	.....	....	p320	....
Atlantic Ferry (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
•BACHELOR Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	...	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p323
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	...	.....	....	p320	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Bed Time Story	Col.	....	Loretta Young-Fredric March	Not Set	...	.....	....	....	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p323
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	....	p157	p220
•Billy the Kid (color)	MGM	137	Robert Taylor-Brian Donlevy	May 30,'41	95m	May 24,'41	....	p97	p150
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	Oct. 18,'41	p319	p171	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	.....	....	p299	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	....
•Black Cat	Univ.	5028	Basil Rathbone-Hugh Herbert	May 2,'41	71m	May 3,'41	....	p98	p198
Blonde from Singapore	Col.	3041	Florence Rice-Leif Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blood and Sand (color)	20th-Fox	143	Tyrone Power-Linda Darnell	May 30,'41	125m	May 24,'41	....	p111	p173
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p288
Blues in the Night	WB	....	Priscilla Lane-Richard Whorf	.....	...	.....	....	p308	....
•Bowery Blitzkrieg	Mono.	...	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p288
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
•Broadway Limited	UA	...	Victor MacLaglen-Marjorie Woodworth	June13,'41	73m	June 21,'41	....	p121	p174
Bullets and Bullion	Mono.	....	Range Busters	Nov. 21,'41	...	.....	....	p331	....
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	. .	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CAPTAINS of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Not Set	..	.....	....	p308	....
•Caught in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p288
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18,'41	p317	p289	....
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p323
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	.....	95m	Oct. 11,'41	p306	....	....
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Nov. 14,'41	...	.....	....	p299	....
Cottage to Let (British)	....	...	Leslie Banks	Not Set	90m	Aug.23,'41		....	....
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'36	p330	....	....
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	p260
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	.....	..	....	....

* *Release dates on MGM's 1941-42 Pictures vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
•DANCE Hall	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	Sept. 27,'41	p286	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Sept. 12,'41	64m	Oct. 11,'41	p307	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	...	.....	....	p332	....
Day in Soviet Russia, A	Anglo-Amer.	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept.26,'41	56m	Oct. 4,'41	p298	....	....
•Desert Bandit	Rep.	077	Don "Red" Barry-Lynn Merrick	May 24,'41	56m	May 31,'41	....	....	p162
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	69m	Oct. 11,'41	p306	p170	....
•Devil Dogs of the Air	WB	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35	....	p134	p162
•Dive Bomber (color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p323
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p260
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p323
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug .27,'41	65m	Sept. 13,'41	p259	p221	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	.....	....	p160	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	...	.....	....	p332	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 15,'41	78m	Oct. 18,'41	p319	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p210
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dumbo	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	....	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66m	July 12,'41	....	p195	p198
•Emergency Landing	Prod.	109	Carol Hughes-Forrest Tucker	May 23,'41	79m	July 19,'41	....	p110	p198
FANTASIA (color)	RKO	....	Disney-Stokowski	Not Set	135m	Nov. 16,'40	p262	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95m	Sept. 13,'41	p275	p247	....
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28,'41	...	.....	....	....	....
•Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	....	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
•For Beauty's Sake	20th-Fox	144	Ted North-Marjorie Weaver	June 6,'41	62m	June 28,'41	....	p147	p186
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Nov. 28,'41	...	.....	....	....	....
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	...	.....	....	p332	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12,'41	....	....	p198
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
•Get Away, The	MGM	138	Charles Winninger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	.....	80m	Sept. 6,'41	p261	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	...	.....	....	p289	....
•Great Commandment, The	20th-Fox	142	John Beal-Albert Dekker	May 23,'41	80m	.....	....	p110	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	Oct. 18,'41	p319	p263	....
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	..	.....	....	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	....
Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 25 41	...	.....	....	....	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Nov. 7,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p288
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Oct. 31,'41	...	.....	....	....	....
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	....	p146	p186
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p236
•Hold That Ghost	Univ.	...	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p323
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	p323
Honolulu Lu	Col.	...	Bruce Bennett-Lupe Velez	Dec. 11,'41	...	.....	....	....	....
Hot Spot	20th-Fox	....	Betty Grable-Victor Mature	Oct. 31,'41	82m	Oct. 18,'41	p317	p299	....
How Green Was My Valley	20th-Fox	....	Roddy McDowall-Walter Pidgeon	Oct. 23,'41†	...	.....	....	p320	....
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p323

* *Release dates on MGM's 1941-42 Pictures vary by territory.*
† *Pre-release.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
•In the Navy	Univ.	5000	Abbott & Costello	May 30,'41	86m	May 31,'41	....	p133	p162
International Lady	UA	....	Ilona Massey-George Brent	Oct. 17,'41	102m	Oct. 18,'41	p317	p277	....
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p221
It Started with Eve (formerly Almost an Angel)	Univ.	....	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	....
I Killed That Man	Mono	....	Ricardo Cortez-Joan Woodbury	Nov. 14,'41	...	.....	....	....	....
I Thank You (British)	Gen. Film	....	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	....	....
•I Wanted Wings	Para.	4028	Brian Donlevy-Ray Milland	May 30,'41	132m	Mar. 29,'41	....	p98	p150
•I Was a Prisoner on Devills Island	Col.	2041	Sally Eilers-Donald Wood	June 30,'41	71m	June 28,'41	....	....	p186
JEANNIE (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
Kid from Kansas, The (formerly The Americanos)	Univ.	....	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Not Set	...	.....	....	p320	....
•King of the Zombies	Mono.	....	John Archer-Mantan Moreland	May 14,'41	67m	May 10,'41	....	....	p150
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p323
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p288
•Kukan	St. Rts.	....	Documentary	June 24,'41	90m	July 5,'41	....	....	....
LADIES in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p323
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Dec. 18,'41	...	.....	....	....	....
Lady Scarface	RKO	203	Dennis O'Keefe-Judith Anderson	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
•Law of the Range	Univ.	5066	Johnny Mack Brown	June 20,'41	59m	July 19,'41	....	....	p198
Law of the Tropics	WB	105	Jeffrey Lynn-C. Burnett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p220
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	.....	....	p230	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	...	.....	....	p320	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Not Set	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
Louisiana Purchase (Color)	Para.	....	Bob Hope-Vera Zorina-Victor Moore	Not Set	...	.....	....	p332	....
•Love Crazy	MGM	134	William Powell-Myrna Loy	May 23,'41	99m	May 17,'41	....	p121	p198
Love on the Dole (British)	....	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p323
MAJOR Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p288
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Not Set	...	.....	....	....	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	....
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
Man Who Came to Dinner	WB	....	Monty Woolley-Bette Davis	Not Set	...	.....	....	p332	....
Man Who Seeks the Truth	Dome	(French)	Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	....
Marry the Boss's Daughter	20th-Fox	146	Betty Joyce-Bruce Edwards	Not Set	...	.....	....	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
•Mata Hari	MGM	Reissue	Greta Garbo-Ramon Navarro	June 6,'41	89m	Jan. 9,'32	....	p159	p162
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	...	.....	....	....	....
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Oct. 30,'41	89m	Oct. 25,'41	p321	p277	....
•Men of the Timberland	Univ.	5055	Richard Arlen-Andy Devine	June 6,'41	60m	May 31,'41	....	p122	p162
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
•Million Dollar Baby	WB	508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102m	May 31,'41	....	p109	p174
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	...	.....	....	....	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	...	.....	....	p320	....
Mob Town	Univ.	....	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Moonlight in Hawaii	Univ.	....	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	....	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p288
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town	Para.	....	Fleischer Feature Cartoon	Dec. 9,'41	..	.....	....	....	....
•Mr. Celebrity	Prod.	114	Doris Day-Johnny Burke	Oct. 31,'41	67m	Oct. 4,'41	p298	....	....
•Murder by Invitation (formerly Murder by Appointment)	Mono.	....	Wallace Ford-Marian Marsh	June 30,'41	67m	June 28,'41	....	p150	p186
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p323
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVAL Academy	Col.	2020	Freddie Bartholomew-Jimmy Lydon	May 22,'41	67m	May 31,'41	....	p134	p162
•Navy Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p323
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41	..	p159	p173
Never Give a Sucker an Even Break	Univ.	..	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	....
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p210

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Niagara Falls	U.A.	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	.....	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
Nobody's Fool	Univ.	....	Hugh Herbert-Anne Gwynne	Dec. 5,'41	...	.....	....	....	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 17,'41	90m	Aug. 2,'41	p250	p206	p236
•Nurse's Secret	WB	523	Lee Patrick-Regis Toomey	May 24,'41	65m	June 14,'41	....	p136	p174
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	...	.....	....	p332	....
•Officer and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	....
•One Night in Lisbon	Para.	4029	Madeleine Carroll-Fred MacMurray	June 13,'41	97m	May 17,'41	....	p110	p220
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	.....	66m	Sept. 27,'41	p287	....	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174
•PAPER Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7,'41	....	....	p162
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p323
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Nov. 14,'41	...	.....	....	p320	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
•Pimpernel Smith (British)			Leslie Howard	Not Set	122m	July 5,'41	....	....	....
•Pirates on Horseback	Para.	4054	William Boyd-Russell Hayden	May 23,'41	69m	May 24,'41	....	p136	p150
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	....
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	...	.....	....	p332	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	....	p182	p220
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
•Puddin' Head	Rep.	003	Judy Canova-Francis Lederer	June 25,'41	80m	June 28,'41	....	p171	p186
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	....	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
•Redhead	Mono.	...	June Lang-Johnny Downs	May 21,'41	64m	May 17,'41	....	p169	p162
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p288
•Richest Man in Town	Col.	2026	Frank Craven-Eileen O'Hearn	June 12,'41	69m	June 14,'41	....	p146	p186
Ride 'Em Cowboy	Univ.	...	Abbott & Costello	Nov. 28,'41	...	.....	....	....	....
•Riding the Sunset Trail	Mono	....	Tom Keene	Oct. 31,'41	...	.....	....	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 10,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	.....	59m	Sept. 27,'41	p286	....	....
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Rise and Shine	20th-Fox	....	J. Oakie-Walter Brennan-Linda Darnell	Not Set	...	.....	....	....	....
Roaring Frontiers	Col.	....	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
•Rookies on Parade	Rep.	013	Bob Crosby-Ruth Terry	Apr. 17,'41	69m	May 8,'41	....	p109	p138
Royal Mounted Patrol	Col.	....	Chas. Starrett-Russell Hayden	Nov. 13,'41	...	.....	.. .	p289	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	.. .	p183	p220
•SADDLEMATES	Rep.	067	Three Mesquiteers	May 26,'41	56m	June 14,'41	....	....	p173
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29,'41	71m	Oct. 11,'41	p305	p299	....
•Saint's Vacation	RKO	131	Hugh Sinclair-Sally Gray	June 6,41	78m	Mar. 22,'41	....	....	p113
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
•Scattergood Pulls the Strings	RKO	132	Guy Kibbee	May 23,'41	69m	May 17,'41	....	....	p150
Secrets of the Lone Wolf	Col.	....	Warren William-Ruth Ford	Nov. 13,'41	...	.....	....	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	.....	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p323
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25,'41	p329	p308	....
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
•Shining Victory	WB(FN)	564	Geraldine Fitzgerald-James Stephenson	June 7,'41	80m	May 24,'41	....	....	p174
•Silver Stallion	Mono.	...	David Sharpe-Janet Waldo	May 28,'41	57m	.....	....	p148	....
Sing Another Chorus	Univ.	...	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	....	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	...	.....	....	p331	....
•Singapore Woman	WB(FN)	563	Brenda Marshall-David Bruce	May 17,'41	64m	May 17,'41	....	p148	p150
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	...	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p221
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	....
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	..	....	p198
•South of Panama	Prod.	110	Roger Pryor-Virginia Vale	May 2,'41	68m	May 3,'41		p99	p162
South of Tahiti	Univ.	....	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41		....	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept.27,'41	p287	....	....
Spare a Copper (British)	..	..	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41			...
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40		p183	p186
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	.....	63m	Sept. 27,'41	p286	..	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 18,'41	p319	p263	....

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Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	...	.....	....	p308	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Strangler, The	Prod.	214	Judy Campbell-Sebastian Shaw	Nov. 28,'41	...	.....	....	....	....
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	...	.....	....	p320	....
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	....
•Sunny	RKO	133	Anna Neagle-John Carroll	May 30,'41	98m	May 24,'41	....	p136	p150
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p288
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	....
Swamp Water	20th-Fox	....	W. Huston-Walter Brennan-Ann Baxter	Nov. 14,'41	90m	Oct. 18,'41	p318	p299	....
Swamp Woman	Prod.	201	Ann Corio	Dec. 5,'41	...	.....	....	p331	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186
TANKS a Million	UA	...	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	....	Documentary	Not Set	48m	Aug. 16,'41	p318	....	....
Tarzan's Secret Treasure	MGM	....	Johnny Weismuller-Maureen O'Sullivan	Not Set	...	.....	....	p289	....
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
•There's Magic in Music (formerly Hard Boiled Canary)	Para.	4021	Allan Jones-Susanna Foster	May 16,'41	80m	Mar. 1,'41	....	p46	p113
They Died with Their Boots On	WB	....	Errol Flynn-Olivia de Havilland	Not Set	...	.....	....	p308	....
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	Oct. 25,'41	p331	p181	....
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p288
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	...	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	..	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	....
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
•Tight Shoes	Univ.	5012-A	Broderick Crawford-Anne Gwynne	June 13,'41	67m	June 14,'41	....	p134	p186
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p288
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	p320	....
•Too Many Blondes	Univ.	5034	Rudy Vallee-Helen Parrish	May 23,'41	60m	May 17,'41	....	p136	p162
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	.....	....	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Twilight on the Trail	Para.	....	Bill Boyd	.....	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Nov. 28,'41	...	.....	....	....	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melyvn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	....
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDERGROUND	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.		Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p260
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	....
•VERY Young Lady, A	20th-Fox	145	Jane Withers-Nancy Kelly	June 27,'41	79m	Apr. 26,'41	....	....	p128
•Voice in the Night (British)	Col.	2040	Clive Brook-Diana Wynyard	May 20,'41	79m	May 31,'41	....	....	p186
•WANDERERS of the West	Mono.	....	Tom Keene	June 25,'41	58m	.....	....	p170	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	....
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	...	.....	....	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p323
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p288
•Wild Horse Valley	Mono.	....	Tom Keene	Sept. 26,'41	...	.....	....	p230	....
•Woman's Face, A	MGM	136	Joan Crawford-Melvyn Douglas	May 9,'41	105m	May 10,'41	....	p109	p162
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
•Wranglers Roost	Mono.	....	Ray Corrigan-John King	June 4,'41	57m	July 26,'41	....	....	p210
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p323
You Belong to Me	Col.	..	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	....
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	...	.....	....	p332	....

* *Release dates on MGM's 1941-42 Pictures vary by territory.*

THE INDEX

to Reviews, Advance Synopses and Service Data previously presented on this page is now presented in the Release Chart, concluded on this page and starting on page 336

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